

PERCUSSIVE NOTES

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PAS 2015 Hall of Fame and Awards Paying tribute to those who move us

By Jeffrey Hartsough, PAS Executive Director

In the midst of PASIC buzz and excitement, it's that time of year where we take a break from the madness to pay tribute to the outstanding groups or individuals who have influenced us and contributed in a significant way to the percussive arts, guiding and shaping it through the years to its current state. Whether directly or indirectly, all of them have had an influence on us.

In this issue of PN, we pay tribute to four individuals who have had a major impact on my career and the love of what I do every day. I hope that you enjoy reading the Hall of Fame articles as much as I have, getting to know these individuals. Thank you and congratulations to Michael Balter, Double Image (David Freidman and Dave Samuels), and Dennis DeLucia for being the 2015 PAS Hall of Fame inductees. The induction ceremony will take place during PASIC, on Thursday, November 12 at 8:15 P.M., just prior to the evening concert featuring the fantastic group Ghost Note.

PAS also recognizes another class of individuals who play a most important role in the development of our lives, professionally and personally: the educators. Through our entire lives, we have individuals who become our mentors and make an impression on us, molding us into who we are today. PAS recognizes these individuals with the Lifetime Achievement in Education Award. This year, we are pleased to recognize two individuals who have played a huge role in a lot of students' and

professionals' lives through the years. The 2015 LAEA is being presented to Robert McCormick and Garwood Whaley.

And let's not forget the others, who you may not always know, but who spark motivation and work just as hard in a myriad of ways—volunteering what extra time they have to PAS working behind the scenes on different projects, initiatives, or simply going above and beyond the call of duty to support and continue the PAS mission. PAS created awards to recognize the hard work and dedication of these individuals, so that the PAS community can pay special attention and publicly thank these important movers and shakers.

The PAS 2015 special recognition awards go to: Outstanding Supporter Award, Ralph Hicks; Outstanding Service Award, John Best; President's Industry Award, John Fitzgerald (Remo, Inc); Outstanding Chapter Award, Alberta, Canada (Adam Mason, President; Malcom Lim, Vice-President; Joe Porter, Secretary; Matt Groenheide, Treasurer).

PLAY YOUR PART Giving back and supporting PAS #GivingTuesday

Now in its fourth year, #GivingTuesday is a global day of giving fueled by the power of social media and collaboration. Observed on the Tuesday following Thanksgiving (in the U.S.), #GivingTuesday kicks off the charitable season, when many focus on their holiday and



end-of-year giving. Since its inaugural year in 2012, #GivingTuesday has become a movement that celebrates and supports giving and philanthropy with events throughout the year and a growing catalog of resources.

PAS is planning to once again take part in this event, and I ask everyone who cares about the PAS mission to support it by donating beyond your yearly subscription any time during the year but especially on #GivingTuesday. In addition to all of the resources, contests, and competitions, PAS offers over \$35,000 a year in grants and scholarships, as well as maintaining the community and educationally based

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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

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Rhythm! Discovery Center. So, "Play Your Part" on Tuesday, December 1.

FRAMED AUTOGRAPHED NEIL PEART DRUMHEAD



Speaking of fundraisers, PAS is raffling off a chance to win a framed, autographed drumhead to help raise money to support the mission of PAS and DRUMstrong/DrumsForCures, whose mission is to raise money and awareness to help beat cancer. The drumhead was last used on Rush's *All the World's a Stage* tour in 1974. Tickets start at \$10 each, and the drawing will take place on the last day of PASIC, Nov. 14, in San Antonio. You do not need to be present to win. Show your support for two great organizations and snag a piece of rock'n'roll history while you're at it! Visit <http://www.pas.org/About/our-supporters/int-win-autographed-neil-peart's-all-the-worlds-a-stage-floor-tom-head>.

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In Memoriam: Don Canedy

Don Canedy, one of the founders of the Percussive Arts Society, died on July 1, 2015.

He began playing drums at age 10 and attended Southern Illinois University, Carbondale, where he received B.S. and M.M.Ed. degrees. He started his professional career as a band director and professor at Southern Illinois University before being hired by the Rogers Drum Company in 1965 as Educational Director. He remained with the company after it was acquired by CBS Musical Instruments. He left the company in 1979 and began a career in real estate.

In 1964, he and Roy Burns co-authored a book, *The Selection, Care, and Use of Cymbals*, published by Henry Adler.

While still at Southern Illinois University, Don played a vital role in establishing the Percussive Arts Society. Canedy served as de facto president through 1964, when, at the December Percussive Arts Society meeting in Chicago, a constitution was adopted and officers were elected, and Canedy was named Executive Secretary.

Canedy also was in charge of publishing the PAS scholarly journal *Percussionist*. In 2011, during the celebration of the 50th anniversary of PAS, Canedy recalled getting the first issue of *Percussionist*, which he referred to as the “little red book,” out to the members:

“In the fall of 1962 I called Remo Belli and said I needed four timpani heads and some other stuff. Two weeks later I got a package from Remo, and on top of the contents was an envelope with a check for \$140 and a note from Remo that said, ‘Do whatever you

can whenever you can.’ We had been talking about PAS for months and had many hopes and dreams, so I knew what he intended for me to do and I did it.

“I called everyone I knew and asked for whatever help they might give in creating an official quarterly publication of the Percussive Arts Society. I contacted everyone I had met who was excited about percussion, teaching, manufacturing, retail, publishing, etc. I asked every question I could think of about starting a quarterly journal, and I spent time in the college library looking at professional journals of all kinds.

“I gave birth to Volume I, Number 1 of *Percussionist* in May 1963. Work had already begun on the next issue, and more and more help was being offered from all quarters of the PAS. It was an exciting time and there was much joy in the hearts of percussionists everywhere. To me it was like a great gift, a marvelous opportunity, and a huge challenge. I was so grateful to be associated with so many wonderful people of percussion. I am thankful that I was asked to do these things that had such great rewards for so many, and humbled by so much support.”

According to PAS Executive Director Jeffrey Hartsough, “We are saddened to learn of the passing of Don Canedy, one of PAS’s founding members. Don was known as a class act and supporter of *all* percussive arts as well as a leader in the early years of our industry. PAS would not be here today without Don’s early leadership and long-term support. The PAS community extends our deepest sympathies to the Canedy family.”

Play your part in PAS®.

- PAS distributes more than \$20,000 each year to scholarship recipients, to assist with tuition; and also attendance at PASIC®
- PASIC is host to more than 5,000 students, professionals, educators, retailers, and artists each year
- PAS gives back to your local chapter with more than \$20,000 distributed annually
- Rhythm! Discovery Center™—A Creative Vision of the Percussive Arts Society hosts over 17,000 visitors a year and provides complimentary tours and admission to more than 2,000 underprivileged students in the surrounding Indianapolis area.

Help PAS inspire, educate, and support percussionists and drummers throughout the world by donating this #GivingTuesday.

SAVE
THE
DATE



DECEMBER 1

#GIVINGTUESDAY



Michael Balter

The Man Behind the Mallets

Percussionists today may take for granted the enormous selection of mallets available to them, from ones that can entice the softest soft to those that can produce the loudest loud. But as recently as 40 years ago, choices were limited to soft, medium, and hard. In 1976, one gigging percussionist in Chicago had an epiphany: “Why do I have to sacrifice *quality* of sound for *quantity* of sound?”

By Lauren Vogel Weiss

Hall of Fame

“I remember it very distinctly,” explains Michael Balter. “I was recording a commercial for Sears Paint at eight o’clock one morning, and no matter what I did, I couldn’t play softly enough. They wanted the marimba to have that Guatemalan-type sound, but the softest rubber mallet made at the time was the Musser M-1. Then at eight o’clock that night, I was playing marimba for Trini Lopez in a night-club and couldn’t play loud enough! I said to myself, ‘There is definitely something wrong.’”

“I started experimenting,” he continues. “There had to be a way to get the needed volume without sacrificing the quality of the sound.” During a show at the Empire Room with the Lettermen, the conductor complimented Balter on the perfect vibe sound and asked how he could replicate it at his next gig in Las Vegas. “I gave him my mallets, knowing that I could make myself another set.” And Mike Balter Mallets was born!

“Necessity is the mother of invention” could be used to describe Balter’s early efforts—similar to those of other early players/manufacturers already in the PAS Hall of Fame, like Vic Firth, Remo Belli, and Joe Calato. But before he founded Mike Balter Mallets in 1977, Michael Balter was first and foremost a drummer.



THE DRUMMER

During the months before Michael was born in Chicago on May 7, 1952, his mother used to listen to big bands and a drummer named Gene Krupa. “There was always music in the house,” Balter says. “My parents often took us to concerts for the cultural experiences. When I was in fourth grade, I earned a high score on a music aptitude test, so it wasn’t a question *if* I should take up an instrument, but *which* instrument would I start studying. One Sunday night we were watching *The Ed Sullivan Show* on television, as most American families did at that time, and guess who was the musical guest? Gene Krupa! Right then and there I knew exactly what I wanted to do. I wanted to play drums.”

Like most young drummers of the early 1960s, Balter began his musical journey with a Ludwig practice pad, a pair of 5B drumsticks, and a copy of Haskell Harr’s *Drum Method Book One*. His first band director, Don Stahlberg, coached him through the first book and then the second. After six months, Stahlberg found his inquisitive young student a “real” percussion teacher, Tommy Frank.

“Tommy played a lot of casuals and club dates in Chicago at the time,” Balter remembers. “He said I had a lot of potential and they wanted me to study with some old guy by the name of Roy Knapp. But when you’re 12 years old, you don’t want to study with someone who’s close to 80!”

For his 13th birthday, Balter’s parents bought him a drumset. “It was a *Slingerland* drumset,” he whispers, still in awe at the memory. “About six months later, my parents took me to the London House, the premier jazz club in downtown Chicago, to see the Gene Krupa Quartet. We sat at the first table near the bandstand; I could literally touch his bass drum! Between his floor tom-tom and ride cymbal was a spotlight, and there was another one between his hi-hat and snare drum. When he played his solo, these two lights would shine upon Gene, creating a 12-foot shadow on the wall behind him, which was mesmerizing. Gene would do things that were not technically difficult—like four or five strokes with one hand while raising his other hand—but they were extremely musical and very showy. After the first set, Gene came over to our table and talked to me for *forty-five* minutes between sets.” Balter smiles at the memory.

“There are certain things that he said to me that I never forgot throughout my entire play-

ing career,” he adds. “Gene told me that when you’re playing, look out into the audience; if people are not tapping their feet, clapping their hands, bobbing their heads, or swaying with the music, then you are *not* doing your job. You have to make the beat come alive.”

On the way home from that concert, Michael asked his mother an important question: *Now* could he study with Roy Knapp? “I knew Roy was Gene’s teacher and that I wanted to learn from him.” Mrs. Balter called Roy the next day and Michael and Roy began a long-lasting relationship.

As a freshman in high school, Balter challenged the first chair player in the varsity band, a position he quickly earned. “My parents instilled in me that there’s a fine line in life,” he says. “One side of the line is confidence and the other side is arrogance. You can go up to the line, but never cross it.”

When he turned 16, Balter began working at the legendary Frank’s Drum Shop on Saturday afternoons. His association and friendship with owner Maurie Lishon lasted until Lishon’s death in 2000.

Upon a recommendation from Lishon,

Balter attended the first Ludwig Symposium at Northwestern University during the summer of 1968. He had just begun studying mallet percussion theory with Knapp but had not played marimba until that week, yet his marimba rolls in Gordon Peters’ arrangement of “Greensleeves” during the student concert caught the attention of Bill Ludwig, Jr., who complimented the young percussionist. This was also Balter’s first exposure to players like Gary Burton, Bobby Christian, Roy Haynes, Joe Morello, and Dick Schory and the Percussion Pops. “Gary Burton was the first person I took vibe lessons from,” Balter states with pride.

About this same time, Knapp gave his star student an opportunity of a lifetime: He put him in touch with two former students currently working in Los Angeles. “My parents would send me out to California several times a year for a week at a time,” Balter explains, “and I would study with Louie Bellson and Lou Singer! Roy told them that I was his ‘last student that’s going to make it.’ Lou was a perfectionist who made me sightread violin concertos and flute sonatas, which was a great learning experi-



Michael Balter’s full drumset and percussion setup (circa 1972)

ence. I also got to hang out with Hal Blaine and Emil Richards in the studios.”

Following his graduation from Niles East High School in Skokie, Illinois in 1970, Balter decided to stay in Chicago in order to continue his private lessons with Knapp. He attended DePaul University where he studied percussion with Bob Tilles and Al Payson. When he was a sophomore, Balter asked Knapp if he could join the union. “I knew I could play club dates better than some other people,” Balter remembers. “But he kept saying I wasn’t ready yet. Roy didn’t want me to be pegged as just a casual drummer; he wanted me to be able to do it all.”

In 1973, Balter earned the top spot in the Disney All-American College Band, a paid internship for college student musicians. Choosing Walt Disney World over Disneyland, Balter spent the summer in Florida, playing as much as he could. “We started the day with a parade,” he describes, “plus I played percussion with the chorus eight shows a day. And in the evening, I’d play percussion at the Top of the World, which was like a supper club. The drummer there was *Don Lamond*.” His voice

hushes in awe. “It was the best college experience.”

During his senior year in college, Balter finally got his chance to join the union. “I was working at Frank’s one Saturday,” he recalls, “and Maurie got a call at five o’clock that a band leader needed a drummer for a show that night. Roy, who was the adjudicator for the union, collected five dollars from me and said, ‘Congratulations! You are now in the union!’ I got to the gig just as the rehearsal was ending so the conductor talked me through the music. I ended up playing the show, for Kathie Lee Gifford, without a rehearsal. I sat behind the drumset and took command.”

Balter received his bachelor’s degree in performance and music education from DePaul in 1974, followed by his master’s degree in music education in 1976. (He also received an Honorary Doctorate from VanderCook College of Music in 2014.) “After college, I was working at the theater, teaching, and playing at nightclubs,” he explains. “Plus there were a lot of recordings and casuals during the day. It would not be uncommon for me to play eight shows, have three or four recording sessions, and play

two or three extra gigs in a ‘normal’ week.” Over the years, he also taught at Governor’s State University and the American Conservatory of Music, as well as his alma mater.

For almost two decades, Balter was the house percussionist and drummer at the Shubert Theatre in Chicago. He performed in the orchestra pit for numerous National Touring Company productions of Broadway shows during their Chicago runs, including *A Chorus Line*, *Pippin*, *Dancin’*, *Annie*, *Evita*, *The Wiz*, *Dreamgirls*, *Pirates of Penzance*, *42nd Street*, and *Cats*, to name a few. He has also played with such luminaries as Frank Sinatra, Dean Martin, the 5th Dimension, Barry Manilow, Dionne Warwick, Bette Midler, Nancy Wilson, the Pointer Sisters, Patti LaBelle, Marvin Gaye, Doc Severinsen, Pearl Bailey, Johnny Mathis, Marvin Hamlisch, Rosemary Clooney, Tex Beneke, Sammy Kay, and many more.

“I was always looking for sound effects that would enhance or embellish what was going on in the music,” states Balter. “I would always try to make the part as musical and interesting as possible. And I had to be creative, too. How do you mimic an old-fashioned Civil War field drum if you don’t have room for it? I ended up putting a snare drum right on the timpani and then playing on the timpani head with drumsticks, so the bowl acted as a resonator, dropping the pitch of the snare drum.” All of this practical playing experience began to pay off as Balter moved into the next phase of his career.

THE MALLET MAKER

After making his first vibe mallets in 1976, Balter told Maurie Lishon about the new endeavor. “I’m going to do you a favor,” Lishon told Balter when he ordered ten pairs for Frank’s Drum Shop. “I brought them in on a Saturday,” Balter recalls, “and the following Thursday, Maurie called to order ten more pairs. I told him that I didn’t have the materials to make more so soon. He told me, ‘Michael, you’ve got to make a decision. You’re either in the mallet business or you’re not.’ So that day I ordered more rattan. I had to buy the minimum of 2,000 pieces. My wife, Judy, said, ‘I hope you know what you’re doing since you ordered 2,000 pieces when you only need 20!’

“I started getting phone calls from the guys out in Vegas,” Balter continues. “I had made some for Lou Singer in California, and the word just started getting around. That first year, we had four cord models, eight yarn, and several unwound mallets.”



Michael Balter playing snare drum at Walt Disney World in Florida in 1973

Thanks to a growing demand, more stores began to carry the mallets: Bob Yeager at the Professional Drum Shop in Los Angeles, Frank Ippolito at the Professional Percussion Center in New York City, Mickey Toperzer at Drums Unlimited in Maryland, Harvey Vogel at Lone Star Percussion in Dallas, and Steve Weiss [Music] in Philadelphia. “By this time,” Balter adds, “some of the distributors began contacting me. Then I get a call from the J.C. Deagan Company that they want to start putting my mallets in with their instruments.”

What began on the kitchen table in an apartment soon needed room to expand as the business began to grow. In 1992, Balter moved the business into an industrial complex. It wasn’t long before Mike Balter Mallets needed to move into a larger suite, and the company has continued to expand into neighboring suites. The business now occupies almost 6,000 square feet and has 14 employees.

“Remember those 2,000 pieces of rattan I

bought to start the business?” Balter asks. “I am amazed how quickly we go through 2,000 pieces today!”

The product line consists of over one hundred different models—unwound (including latex covered mallets that create that “soft” sound he was looking for during the Sears recording in 1976), yarn wound, cord wound, and mushroom shaped. There are concert bass drum beaters, chime mallets, triangle beaters, timpani mallets, gong beaters, and marching mallets. Mike Balter Mallets, now sold in 25 countries, was one of the first brands to create specialty mallets such as the Louie Bellson Drumset Mallets (double-ended stick/brush and stick/mallet for quick changes) and the Emil Richards Sounds of the Studio Series, including slap mallets, conga mallets, rattle mallets, and even Super Ball mallets.

What is Mike Balter Mallets’ best innovation? “I have been asked this question before, and it is always hard to pick one,” replies Dr.



Michael Balter giving the commencement address at VanderCook College of Music in 2014



Michael Balter posing for a Remo ad in 1983

Paul Buyer, Director of Percussion at Clemson University and a consultant for Mike Balter Mallets. “While I could say the versatility of the 23Rs, the feel of the Contemporary Series, or the innovation of the Louie Bellson Drumset Mallets, my real answer is the pride, commitment, and dedication to quality and excellence Michael puts into every product in his line. If you haven’t read his philosophy or personal guarantee on his website, it’s worth your time.”

Gordon B. Peters, a Past President of PAS, adds, “Michael’s imagination, ingenuity, and enthusiasm led to the founding of Mike Balter Mallets, a company that supplies percussion players with a great variety of sticks and mallets. Having visited the facility, I can attest to his most knowledgeable understanding of the needs of percussionists and an unusual attention to detail.”

MICHAEL AND PAS

There is one more important component of the man behind the drumset and the mallets: the man who gives back to the percussion community through the Percussive Arts Society. “Funny story,” Balter says, the same way he begins so many of his tales. “When I was 16 years of age, Maurie Lishon told me that if I wanted to be serious about percussion then I *must* join PAS. So I’ve been a member of PAS for 47 years.”

Balter attended the early PAS Days of Percussion in Chicago, including the first one in

1971 held at DePaul University. “Over the years, I remember talking to Bill Ludwig, Avedis Zildjian, Vic Firth, Remo Belli—a ‘Who’s Who’ of percussion! They were so nice and always answered my questions; I knew that if they were the type of people in this industry, I wanted to get involved. That’s why when someone comes up to me at PASIC, I will always give them as much of my time as they want because it’s a way for me to say ‘thank you’ to my predecessors who were so kind to me.”

His fledgling company was one of only 36 exhibitors at PASIC ’77 in Knoxville, Tennessee and since 1982, Mike Balter Mallets has been a fixture every year at PASIC. Balter himself has attended every PASIC except 1986 when his second son, Benjamin, was born.

In 1988, he was elected to the Board of Directors and served four two-year terms, followed by another two-year term in 1997. In 1991, Balter was elected to serve on the PAS Executive Committee as Treasurer, a position he held for an unprecedented 16 years. “When I started my term as Treasurer, PAS was \$25,000 in debt; when I left office, PAS had over \$3 million in assets. All the changes we made were for the *right reasons*, and it made the society stronger.

“I approached PAS the same way that I approach everything in life, by *doing the right thing*,” continues Balter. “It’s a volunteer organization, and it’s all about the people. It’s about

how we instill the passion, love, and desire that we all have for what we do into the next generation. When I’m asked, ‘What is PASIC?’ I tell people it’s not a bunch of drummers getting together, it’s more like a family reunion.”

Paul Buyer, a former student, elaborates on that idea: “The night before I was to speak to the Emerging Leaders at PASIC 2013, Michael asked me what I was going to talk about. He kept saying, ‘What is PAS about?’ I gave him what I thought were all the right answers, but he just kept saying no. As I listened intently to his wisdom, experience, and passion, he finally said, ‘It’s all about the *people*.’ I ended up changing my talk.

“I think Michael’s greatest contribution to PAS is the impact he has had, and continues to have, on so many people,” Buyer continues. “I saw it firsthand working at his PASIC booth for over 25 years. He always gives his time to people and genuinely cares about them, whether you are a world-class artist or a middle school student buying your first pair of mallets. Another great contribution, of course, is his extraordinary leadership and service as PAS Treasurer for so many years.”

In 2007, after his term as Treasurer ended, Balter returned to his role on the Board of Directors, still keeping a wary eye on the budget as well as contributing his sage wisdom and advice to the society. That same year, he received the PAS Distinguished Leadership Award, the

only recipient of this honor in the organization’s history. In 2014, the last year of his second eight-year term, the Board of Directors was changed to a Board of Advisors.

Michael Balter is joining four of his teachers—Knapp, Bellson, Payson, and Bobby Christian—along with countless mentors and friends in the PAS Hall of Fame. “It’s surreal,” Balter admits. “I helped develop the current guidelines and protocols that we use today and even inducted 17 Hall of Fame members during my time on the Executive Committee. I never thought that I would be in the Hall of Fame; I’m just a guy who tries to make everybody happy by giving them the tools to develop their own sound by creating a tonal color palette for percussionists.

“The reality is that when somebody hired me to play percussion,” he continues, “they didn’t hire me because I’m a nice guy. They hired me because of my sound. And I always try to make my sound the best that it can be. Being in the Hall of Fame is an honor that I didn’t think would ever happen. I’m almost at a loss for words. It’s humbling to know that you’re well respected by your colleagues.

“What I find to be really ironic,” Balter says with a wry grin, “is that my entire musical career was ‘study, study, study’ and ‘practice, practice, practice’ so I could be known as a drummer, percussionist, and musician. But most people don’t know about my musical dexterity or the people that I’ve played with or even the fact that I *can* play.

“Six months after I started making mallets,” he remembers, “Louie Bellson was in town and we went to see the Thad Jones/Mel Lewis Big Band. Mel comes over to the table afterwards and Louie said, ‘Mel, I want you to meet a friend of mine. This is Mike Balter.’ And Mel said, ‘Oh! You’re the guy making those great mallets!’ After just six months, I was known as ‘Mike the mallet maker!’”

When asked how he would like to be remembered, Balter replies without hesitation, “As Jacob and Ben’s father!” When pressed for a musical legacy, he sighs. “I guess I’m known more as a businessman—I’ve been making mallets for almost 40 years—but down deep, I consider myself a drummer.” PN



PHOTO BY LAUREN VOGEL WEISS

Michael Balter in his exhibit booth at PASIC 2014 in Indianapolis

Dennis DeLucia

The Voice of Marching Percussion

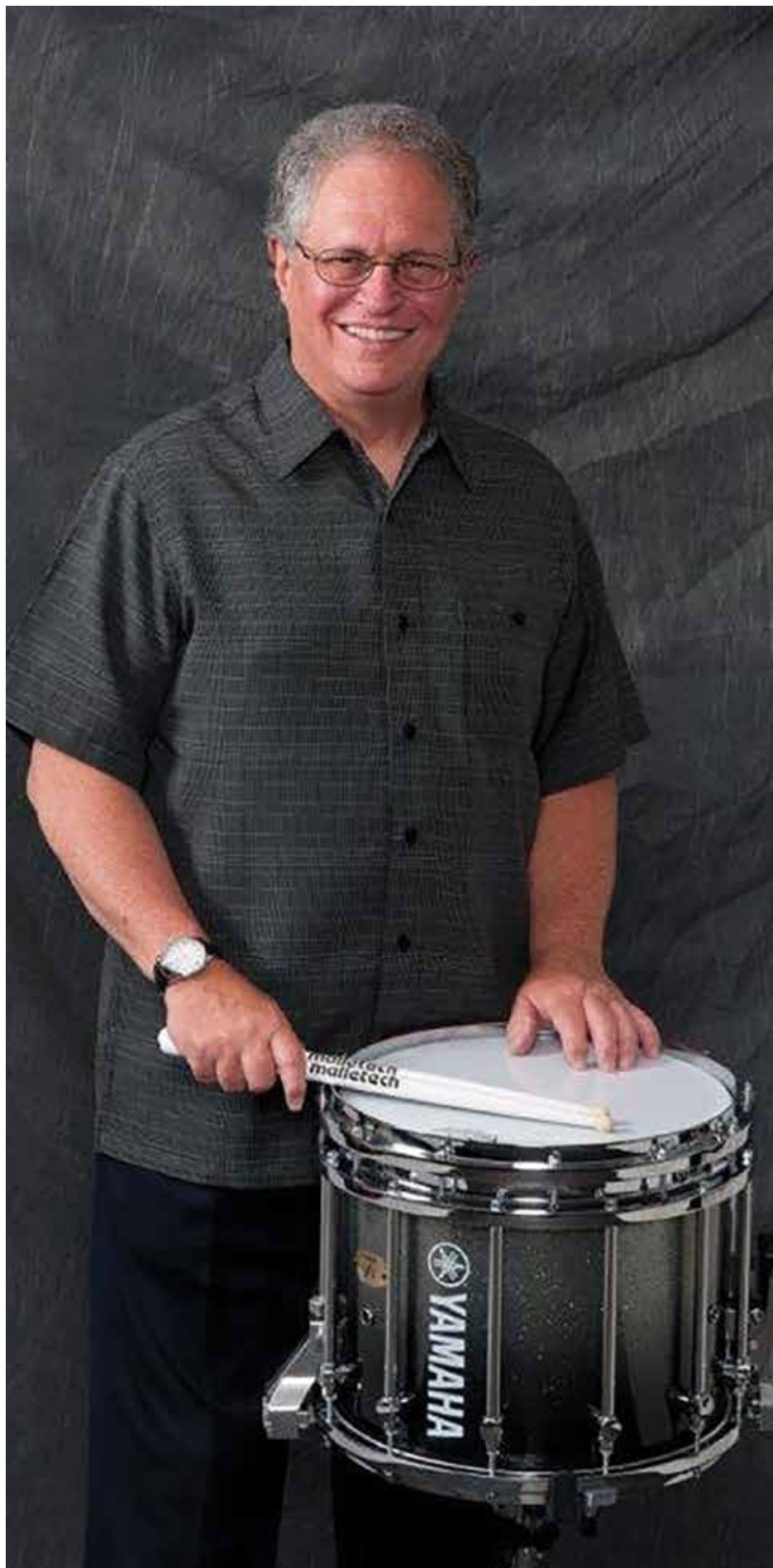
“On the starting line, from Bayonne, New Jersey, the Bridgemen...from Hawthorne, New Jersey, the Muchachos... from Bloomington, Indiana, Star of Indiana!” These are but a few of the drum and bugle corps that Dennis DeLucia has coached during his career. He is the only instructor to win the “triple crown” of marching percussion, taking top percussion honors in 1981 with three separate drum corps in three different divisions. And his 2015 induction into the PAS Hall of Fame marks his sixth such recognition.

By Lauren Vogel Weiss

Hall of Fame

“**T**his honor was totally unexpected,” DeLucia states humbly. “More than an acknowledgement of me, PAS is acknowledging that the marching arts are valid, viable, and here to stay. There is a special relationship between the Percussive Arts Society and all the wonderful kids who participate in high school or college drum lines, drum and bugle corps, or indoor drum lines. I feel as though I’ve become a spokesperson for the activity.”

DeLucia was inducted into the World Drum Corps Hall of Fame in 1990 for his contributions to senior drum and bugle corps. The following year, he was inducted into the Drum Corps International (DCI) Hall of Fame. “That was the same night that Fred Sanford was inducted,” he says. “I had such admiration for Fred and his artistry. Ironically, Fred was the only other contemporary marching person in the PAS Hall of Fame, which was started in 1972, the same year that DCI was formed.” DeLucia joined his hometown Hall of Fame in 1995, followed by the Winter Guard International (WGI) Hall of Fame in 2006 and the New Jersey Drum Corps Hall of Fame in 2007.



SNARE DRUM TO DRUMSET

Born in Bergenfield, New Jersey on January 31, 1944, Dennis DeLucia grew up on Legion Drive. “The American Legion Building was right across the street,” remembers DeLucia. “I used to go there and watch the local drum and bugle corps rehearse, and I became enthralled with what the drummers did. That’s what inspired me to take up drums.

“I was also very fortunate to have supportive parents who happened to live in the Bergenfield School District,” he continues with a smile. “The music program there was run by the great Dr. Bernard Baggs, who became my lifelong mentor.”

In sixth grade at Washington Elementary School, Dennis began taking drum lessons from Al Mura, a well-known brass instructor who taught the Hawthorne Caballeros and Holy Name Cadets. “After one year I wanted to quit because I was the only drum student in my elementary school and had nobody to compare myself to. I assumed I wasn’t very good in spite of Mr. Mura’s encouragement.”

Fortunately, DeLucia continued on his musical journey in Bergenfield with Baggs and, during his junior year in high school, a new band director named Don Angelica (who would become the chief judges’ administrator for DCI). Dennis played in the concert and marching bands, and even the school orchestra. “I was a terrible timpanist!” laughs DeLucia. “But all these ensembles gave me a great background.”

Following his freshman year of high school, DeLucia spent his one, and only, summer marching in a drum and bugle corps. “The



Dennis DeLucia (age 16)

Ravens practiced right next to our apartment house in Bergenfield,” he recalls. “The corps moved to the next town and became the Dumont Police Cadets. Their percussion instructor was the legendary Bobby Thompson, and I learned his unique rudimental style.”

During high school, DeLucia also became a self-taught drumset player. “In 1959, I heard the Ahmad Jamal Trio with a drummer by the name of Vernell Fournier. I was convinced there were two drummers playing on their recording of ‘Poinciana’ until I saw them live. I was determined to learn how to do what he was doing—and I did! Then I discovered the Dave Brubeck Quartet, and Joe Morello became my drumming hero.”

DeLucia was inspired to be a drumset player and attended as many clinics and concerts as he could. “I had to modify what I learned in drum corps because it was too strict, so my technique became more of a ‘relaxed Thompson’ approach, which was similar to what Morello was doing.”

After graduating from Bergenfield High School in 1962, DeLucia attended Upsala College in East Orange, New Jersey, where he majored in economics and minored in psychology and comparative theology. “Believe it or not, those three [subjects] really shaped my philosophy of life,” states DeLucia. “Although Upsala did not have a music program, I was gigging a lot with local bands and coming home on week-



Dennis DeLucia as a member of the West Point “Hellcats” (1967)

ends to give private lessons. I wanted to pay back what the music program in Bergenfield had given me, so I worked with the band—and color guard!—for 13 years.”

DeLucia graduated from Upsala in May of 1966, during the height of the Vietnam War, and the following month he was drafted. “I strongly disbelieved in what we were doing over there and had even been an anti-war protestor during college,” DeLucia recalls. “Fortunately, my mentors—Baggs and Angelica—told me about the special bands in the army and wrote letters of recommendation for me. I drove up to West Point for an audition and was accepted into the Hellcats, the ceremonial drum and bugle corps.” Since the specialty bands could not accept draftees, DeLucia enlisted and began his three year tour of duty at the Navy School of Music in Little Creek, Virginia.

“While I was waiting for a spot to open up at West Point, I played concert and marching percussion. Since the Navy guys played drumset, I was instructed not to touch a drumset—but I did!” he admits with a grin. DeLucia wound up playing drumset for the Navy School Jazz Band until he was transferred to West Point in May 1967. His time in the Hellcats coincided with the last few years of John S. Pratt’s two decades in the army’s oldest drum line.

“Jack was an incredible drummer and also one of the most brilliant human beings I’ve ever met,” DeLucia says of his fellow PAS Hall of Fame member. “For the first time in my life, I was surrounded by a bunch of drummers who were *much* better than I was. They had a wider vocabulary and knew all the historical literature. I feel like I received my college drumming experience at West Point.”

DRUM CORPS

In 1968, DeLucia began to teach the Pacers Drum and Bugle Corps in Poughkeepsie, New York, along with his friend and fellow Hellcat drummer Bob Devlin. When Dennis left West Point in October of 1969, his former band director, Angelica, recommended the young drummer to the Muchachos Drum and Bugle Corps in Hawthorne, New Jersey.

“They didn’t know what they were doing and I didn’t know what I was doing, so we grew up together,” DeLucia says of his five years with the corps. The Muchachos continued to improve and placed tenth during DCI’s first World Championship in 1972 in Whitewater, Wisconsin. “Unfortunately, the corps suffered a catastrophic end when they were disqualified

See Dennis DeLucia's popular YouTube video "Keep your grace note down" in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx



for marching an overage member at prelims in 1975. They most likely would have won the percussion trophy and perhaps even the DCI title that year."

That September, DeLucia joined his friend Bobby Hoffman and fellow Muchachos arranger Larry Kerchner with the St. Andrews Bridgemen Drum and Bugle Corps in Bayonne, New Jersey. "Together we crafted the image of the Bridgemen," DeLucia says with pride. "Bobby wanted the corps in long pastel coats, but the corps members asked us to keep the corps colors of yellow, black, and white, so that's how the Bridgemen coats became yellow. Bobby was also searching for a hat but didn't want a traditional shako or Aussie-style hat. We went to a hat manufacturer I knew in Jersey and walked through the factory. We saw a woman blocking a cowboy hat and Bobby asked her to leave the side brims up but pull down the brims in the front and back. And the rest is history!"

The Bridgemen, who did not even attend DCI prelims in 1975, placed sixth at the World Championships in Philadelphia in 1976, a positive result of the new creative staff. "It was just unbelievable," DeLucia remembers about the Bridgemen's rapid rise to the top. "And the faint—where the entire corps fell to the field at

the end of the performance—became an iconic move."

As the corps continued to improve, so did the drum line, winning the "high drum" trophy in 1980, 1981, and 1982. "My favorite Bridgemen drum line was in 1982, the third year we won drums," says DeLucia. Drummers that year included some now well-known names: Tommy Igoe, Pat Petrillo, Matt Savage, and Jay Webb. That was also the year of another iconic Bridgemen feature, the "Black Market Juggler" drum solo, based on two tunes by the group Weather Report. The eight snares played on nine Roto-toms, a very innovative concept at the time. (1982 was also the only time a corps that finished in 8th place won the best percussion award.) The following year, the drum line repeated the hugely popular solo, this time blindfolded! "Winning the drum trophies was very rewarding," DeLucia adds, "but I think the best part was the creative people on the design team—and the kids. It's all about the kids."

"Dennis is at the top of a very short list of those who influenced me during my most transformative periods," states Tommy Igoe. "His commitment to the art of drumming and his passionate dedication to students is unsurpassed. I've experienced his genius as an

educator and percussion arranger, both as a member of the DCI championship drum lines of the Bridgemen and alongside him as a fellow adjunct music professor at Rutgers University."

"Dennis always has been an enthusiastic mentor and role model," adds Pat Petrillo, "encouraging, motivating, and challenging me musically to be my best, while teaching me life lessons about respect, professionalism, and responsibility that helped shape my career path."

"His writing style changed the way people thought about writing for marching percussion," states Matt Savage.

Jeff Prosperie, who marched in the Bridgemen a few years later, adds, "Dennis developed the unique conceptual approach of creating 'groove,' timbres, and color on the field through his innovative approach of orchestration, arranging, and teaching. His motivational style of instruction influenced me, Pat, Tommy, Matt, and Jay as we followed our passion to carve out careers in percussion."

DeLucia won his "triple crown" in 1981. "I was teaching three corps: the Bridgemen, the smaller [Class A designation at the time] Fantasia III from Little Falls, New Jersey, and a senior corps, the Sunrisers from Long Island. All three won the drum trophy in their respective divisions in the same year, which is the only time that has ever happened." The Sunrisers (where he taught from 1976 until 1983) also won five additional Drum Corps Associates (DCA) drum trophies during his eight years with the corps, along with four overall titles.

During the mid-1970s, DeLucia also worked for Collins Music before opening DeLucia's Marching Emporium in 1979. At one point, the business employed three people full-time, plus several more part-time during the busy marching season. Unfortunately, as the number of drum corps and color guards on the East Coast dwindled, so did the business.

The Bridgemen went inactive following the 1984 season (although DeLucia continues to teach and arrange for their Alumni Corps) when he received a call from Bob Lendman, corps director for the fledgling Star of Indiana, a brand



Bayonne Bridgemen Alumni Corps in 2013. Dennis' daughter, Chelsea DeLucia, is second from the left

new corps founded by Indiana businessman Bill Cook. Soon DeLucia joined Kerchner, along with future DCI Hall of Fame members George Zingali, Michael Cesario, and Marc Sylvester, in creating the new corps' identity. Their first all-Disney program, including Kerchner's arrangement of "When You Wish Upon a Star," moved the corps into DCI's "Top 12" during its first year of competition in 1985 with a tenth-place finish.

"After so many years of teaching the Muchachos and Bridgemen, I was dealing with all newbies," describes DeLucia. "I always thought I was a pretty good assessor of talent. I learned early on that if the perceived talent level of a snare line is 'seven' out of ten, you can't write a 'nine.' You can write a '7.5' to challenge them but you can't exceed what they're capable of doing. And like any 'good executive,' I always try to hire the right people and let them do what they do best," referring to Bob Dubinski, Pat Scollin, Jim Miller, and other members of Star's drum staff. DeLucia stayed with the Indiana corps through the 1989 season. "That show of all-British music was my favorite Star show to write."

DeLucia also began working with the Hawthorne Caballeros (senior corps) in 1984 and continued with them until 1995, winning two drum trophies as well as three DCA championships. In 1990, he joined the Crossmen Drum and Bugle Corps (then based in Philadelphia, Pennsylvania) not as the percussion instructor or arranger—Mark Thurston held that position then—but as the Program Coordinator. "That was an interesting challenge for me," DeLucia admits. "My evolution started as a drum line instructor, then as an arranger. By the mid-'80s, I was judging band shows, which opened my eyes to whole ensemble rather than just the drum line. By the time I got to the Crossmen, I thought I was ready. I had an idea for a three-year plan, which I called 'Songs for Planet Earth.' The first year (1992) was about the planet itself, the second year was about the cultural inhabitants of the planet, and the third year was about the future of the children of the planet. I really enjoyed those programs."

THE VOICE OF MARCHING PERCUSSION

DeLucia's last year with the Crossmen was also his first year as a broadcaster. "Tom Blair [Executive Producer of the DCI World Championship Broadcasts] thought I would be a good addition to his team," he explains. "Starting in 1994, I was the 'roving reporter' who did spots

from the parking lot or back sideline. I remember being inside the Blue Devils horn line circle during their warm-up and saying, 'I'm standing on hallowed ground.' Tom thought it was a great line!" Since 2000, DeLucia has been the co-host of DCI's broadcasts on PBS, ESPN2, and the current "Big, Loud & Live" cinecasts alongside Steve Rondinaro, who has been the face of DCI since 1979.

"The percussion world has no more passionate front-line booster than Dennis," states Rondinaro, who has worked with DeLucia for 22 seasons. "As the activity has become more visually driven, Dennis has made sure the contribution of the percussion section is recognized."

In addition to his high profile work with DCI, DeLucia has used his "voice" to author several popular books about marching percussion. *Building a Championship Drumline* was published in 1982, during the height of the Bridgemen's success. "The Hal Leonard people asked me to write a book about the corps style that had become entrenched in marching bands. We actually brought the line into a recording studio to record the cassette tape that accompanied the book!

"About a decade later, I met Chris Crockarell and Chris Brooks at a trade show," he continues. "They asked if I would write something for Row-Loff. I'm looking at these guys wearing clown suits," DeLucia recalls, interrupting himself with laughter, "and thought, 'I taught the Bridgemen, so this is perfect!'" He wrote a drum feature, "The Pursuit of the Lady in the Feathered Hat" (based on another Weather Report tune), followed by *Percussion Discussion* in 1995.



Dennis DeLucia broadcasting from the sidelines of Lucas Oil Stadium in Indianapolis in 2011.

"I had become more aware of what school programs really needed," says DeLucia. "*Percussion Discussion* was really a percussion education book using the marching ensemble as the vehicle. It was a big challenge and took me over a year to write."

In 1996, DeLucia was invited to teach at the Mason Gross School of the Arts at Rutgers University in New Brunswick, New Jersey, a position he held until 2003. "Teaching at that level had never been part of my life's game plan, and I have no mallet background whatsoever," he explains. "I was hired to be kind of an everyman and help the students in New Jersey who might not have a great mallet or timpani background. After all, the great Bill Moersch was also teaching there at the time." DeLucia noticed the armful of books that students would bring to auditions, which inspired him to write *The Drummer's Daily Drill*. The book contains exercises, original audition etudes, and classic excerpts for snare drum, drumset, timpani, and tuned percussion.

Since joining Yamaha in 2001, DeLucia has been involved in the Sounds of Summer program. In addition to teaching various clinics and camps over the years, he revamped their *Sounds of Summer Marching Essentials* book. He has also been with Remo since 1974, and Sabian honored him with a Lifetime Achievement award in 2004. He recently released a new line of signature drumsticks through Malletech.

A few years ago, DeLucia was asked to participate in the Drum Guru™ app, which featured lessons in both "demonstration" and "practice" modes. "Instead of just talking to the camera," he says, "I invited Jeff Prosperie to join me. With his experience in the Hellcats, he would demonstrate the rudiments at different tempos and also give some historical perspectives while I would talk about writing and teaching. It was another great project."

Classical marimbist and PAS Hall of Fame member Leigh Howard Stevens calls DeLucia "a 'crossover' star of percussion education who has influenced and inspired countless musicians both inside and outside the marching percussion arena."

"One of the most interesting things I do each year is a session at Leigh's Summer Marimba Seminar," says DeLucia. "And I don't even play marimba! But he wants me to talk about how I've crafted my career. I was looking for a metaphor for these marimba mavens and came up with a bicycle wheel: in order for the wheel to stay perfectly rounded and workable, it had

to be centered. The spokes represent all you might do—write a chart, give a lesson, go to the theater, study jazz—and it all has to work in order for the wheel to turn.

“In my original game plan,” DeLucia continues, “I thought that my phone would stop ringing by the time I was 50. But it never did and I’m very grateful. I think the reason is my ability to work within a team. I’ve never had the talent of Fred [Sanford] or Ralph [Hardimon] as a writer. But I did find my niche, which was groove oriented, and seized those opportunities. I’m proud that every group I worked with, not just the drum lines but the entire ensembles, improved during my time with them.”

MARCHING AND PAS

One of DeLucia’s first involvements with PAS was at PASIC ’82 in Dallas, where he served as an adjudicator for the inaugural Marching Percussion Forum contest and also presented a clinic with the Bridgemen drum line. “This was one of the first times I witnessed Dennis present a clinic,” says Matt Savage, a member of that line, “and I was blown away how his low-key, friendly, and welcoming demeanor always made participants feel comfortable and engaged.”

DeLucia appeared at two more PASICs (’83 and ’88) before being asked to succeed his friend Fred Sanford as the Master of Ceremonies for the PAS Marching Percussion Festival in 1999 when Sanford was too ill to attend. “I wasn’t trying to be Fred, I was just trying to

be Dennis,” he explains about becoming the “voice of marching percussion” for PAS.

He served as the emcee of the Historic Drummer’s Heritage Concert at PASIC 2002 in Columbus, the first time an evening concert had been devoted to the marching arts, and also narrated the DVD of the concert that was released a few years later. The idea for that historic event came from the PAS Marching Percussion Committee, of which DeLucia has been a longtime member.

Another PAS DVD created through the Marching Percussion Committee was *The Rudiment Project* (2007) featuring DeLucia, Julie Davila, Dominick Cuccia, Albi Bachmann, Jeff Prosperie, Jim Campbell, and Pat Petrillo. “The idea was to create a video showing the transfer value of rudimental drumming into other areas of percussion.”

“When Dennis asked me to join him on *The Rudiment Project*, I jumped at the opportunity to be around such a brilliant, giving individual,” states Prosperie, now Section Leader and Principal Drummer in the Hellcats at West Point. “He has been a true ambassador and contributor to PAS for all the right reasons.”

PAS rewarded DeLucia for his contributions to the society by presenting him with the Outstanding PAS Service Award at PASIC 2008 in Austin. He continues to be involved, emceeing various Drummer’s Heritage events at PASIC, as well as clinics and the Marching Percussion Festival. He also served on the Task Force for WGI Indoor Percussion for eleven years.

What advice would DeLucia give to young



PHOTO BY LAUREN VOGEL WEISS

Dennis DeLucia with his Outstanding PAS Service Award at PASIC 2008 in Austin

percussionists? “Follow your bliss and be open-minded. There’s no element of percussion that’s not worthy of your exploration and participation. Whether it’s marching, jazz, Latin, hand drums, timpani, marimba—explore it all. Remember to tell your teachers how much they mean to you. Respect and admire all those who came before you, even as you try to surpass them. And never burn a bridge.”

“Dennis has done more to educate, teach and introduce marching percussion to the masses than anyone else in the marching genre,” states Dr. Nick Petrella, Director of Education for Sabian. “He is the consummate teacher, clinician, and ambassador for marching percussion.”

Matt Savage adds, “Dennis is truly a megaphone for percussion and PAS,” while Pat Petrillo calls him “the godfather of groove drum lines!”

How would DeLucia himself like to be remembered? “He was never late to a rehearsal or a performance,” he replies without a moment’s hesitation. “He smiled readily. And he was a good teacher.” But is Dennis a marching person or a drumset player? “Twenty years ago my answer might have been different, but at this point, I’m a marching person who still loves drumset and tries to bring drumset concepts to my marching writing.” PN



PHOTO BY LAUREN VOGEL WEISS

Participants at the PASIC 2011 Marching Percussion Panel Discussion (L-R): Tom Float, Dennis DeLucia, Julie Davila, Thom Hannum, Pedro Orey, Scott Johnson, and Ralph Hardimon

Double Image

Marimba Masters/

Vibraphone Virtuosos

You find your seat in the theater and look at the stage: nearly empty except for one vibraphone and one marimba, facing each other, shining in the spotlights. This event could be a college recital or a professional concert, as the pairing of these two keyboard percussion instruments is now considered standard. But if this performance were taking place back in the 1970s, the setup would be considered highly unusual. Only two keyboards? Facing each other?

By Lauren Vogel Weiss

Hall of Fame

The two performers entered the stage and began to play....jazz? What emerged was a unique sound and approach that set a new standard for mallet percussionists everywhere. This was the beginning of a beautiful friendship, both musically and personally. Meet Double Image.

Dave Samuels was teaching vibraphone at Berklee College of Music in Boston in 1973 when he met David Friedman, who was visiting a friend in town. "We got together and had this immediate connection," remembers Samuels. "He could say something and I would finish the sentence for him. And we both had a really healthy appetite for humor, which is a great positive energy to have in any relationship."

Friedman, who was then teaching at the Manhattan School of Music, nods in agreement. "We became friends and just started playing together on two vibraphones, but we decided that had limited musical possibilities. So I came home from Boston and wrote our very first piece, 'Nyack,' for vibraphone and marimba." The two rehearsed the piece at MSM during Samuels' next visit to New York.

"In terms of percussion, the marimba/vibraphone combination is a unique, and totally complete, chamber music formation," adds Friedman. "You have rhythm, harmony, form, melody—everything that an ensemble should have. With these two instruments, you have an entire orchestra at your fingertips. We



were the very first to do that. It's a fantastic combination—you have the warmth and range of the marimba plus the clarity of the vibraphone—yet it's a 'typically percussion' chamber music combination."

"It's very rare that two people who play the same instrument get an opportunity to develop an intimate musical relationship," Samuels said in a 1986 interview for *Modern Percussionist* magazine. "Just look around; how many duos are there where both people play the same thing? It's great to have such a close look at another mallet player's approach on a night-to-night basis. It really opens you up to another viewpoint and helps to solidify your own style. We know each other's style so well, yet we've learned not to merge our styles together by sounding like each other. On the contrary, we've retained our individuality while still being able to complement each other."

Samuels moved to New York in 1974, and the two began rehearsing on a regular basis. "Since we were teaching or playing during the day, we found the best time to rehearse together was at night," recalls Friedman. "We'd meet at either Dave's loft or mine about nine in the evening and sometimes go until nine in the morning! The music we created was never written down; we just played it and recorded it."

"We found that as we stretched what we were playing more and more, things didn't get smaller, they got bigger," Samuels adds. "The idea of having that kind of palette within the

music was the basis for what we were doing."

"As individuals, they are each living examples of innovative, superb musicians, mallets artists, composers, and teachers," states Gordon Stout, Professor of Percussion at Ithaca College and a 2012 PAS Hall of Fame inductee. "Together, as Double Image, their impact is immense. Double Image has influenced multiple generations of vibraphonists and marimbists."

"I first met David Friedman when we were both students at Juilliard," recalls Ruth Komanoff Underwood, a retired performer and music teacher in Los Angeles. "He was a stunningly gifted vibraphonist and composer with a refreshingly broad musical reach. I had the pleasure of meeting Dave Samuels about ten years later and was similarly impressed by his unique musical voice." Underwood and Samuels played together on the Frank Zappa recording *Live in New York – 1976*.

"With their captivatingly gorgeous combination of acoustic marimba and vibraphone and the deceptively simple and immediately memorable material executed flawlessly, the Double Image recordings were easy to love," she adds. "However, further listening revealed the actual sophistication and complexity of the music."

Stout recalls one of Double Image's first performances at the Eastman School of Music. "The memory of that event is ever present in my mind to this day, because I had no idea that the mallet duo as a genre existed at all, and

certainly not at the level they presented. Their music was simply mind-blowing at that stage of my musical development."

Friedman and Samuels, originally called The Mallet Duo, added Harvie Swartz on bass and Michael DiPasqua on drums, and soon the quartet was touring in Europe. Their first record, *Double Image* (Enja) was recorded in 1977 and nominated for a German Grammy award. Their second album, *Dawn* (ECM) was recorded in Oslo in 1978 and released the following year. The quartet (with Razzo Harris subbing for Swartz on bass) also appeared at PASIC '79 in New York City. About a year later, the quartet broke up, but Friedman and Samuels continued to perform together. Their first public concert as a true duo was at PASIC '82 in Dallas.

"We would take a tune that everybody knows and try to reimagine it," Samuels explains. "It would have a different color, a different approach, or a different tempo. The language became very personal for us. Other people would listen to it and ask how we could respond to each other so fast. It got to the point that most of the time we had *no idea* of what we were going to play until we played it.

"David opened me up to the music, but it was more than that," Samuels continues. "There was a camaraderie. 'Let's try this tune and this change.' Or we would take a standard 4/4 tune and play it in 6/8—taking something familiar and putting it into a new cover. It's almost as if the music starts talking to you. There was no precedent for what we were doing."

"As David and I started playing extensively together," adds Friedman, "we went through an interesting evolution. We started changing the balance of the music from pieces to free improvisations, and then at some point we started most concerts just freely improvising."

"This was an opportunity for us to share the sound that we had," Samuels agrees. "It offered people an alternative from the kind of music that was being played. When we started, it really changed that orientation."

"Double Image virtually invented the genre of the marimba and vibe duo, as well as modern mallet jazz, and their creative compositions and electrifying performances continue to motivate and inspire audiences," states Leigh Howard Stevens, 2006 PAS Hall of Fame inductee. "Further, their performing and recording legacy will surely be valued by generations of future percussionists."

In addition to their concerts, Friedman and



David Friedman (left) and Dave Samuels (middle) on the road with Double Image in 1977

See videos of Double Image and Dave Samuels and David Friedman in the digital edition of this issue at www.pas.org/publications/latest-issues/percussivenotes.aspx



Samuels often presented keyboard percussion clinics together. “In my vibe book, *Vibraphone Technique, Dampening and Pedaling* [Berklee Press, distributed by Hal Leonard], I wrote about a way to practice scales so they’re not called scales but rather ‘tonal areas,’” says

Friedman. “You don’t play from root to root; you play the notes of a scale in any given order and try to make a little musical etude out of it, complete with changing dynamics and tempos. We used to do that in our clinics—take a tonal area like E-flat, just playing the notes of the

E-flat scale, but not in the traditional order. We’d play together and improvise over that particular tonal sound in different moods, with different rhythms, creating melodies, playing notes all over the instrument, going in different directions, leaving note space, and so on. It’s a fantastic exercise for classical musicians, too. It’s a wonderful introduction to improvisation without intimidating anyone with jazz chords. People begin to improvise immediately and they don’t even realize it.”

“They changed the face of what mallet playing has become,” states Michael Blake, Director of Jazz and Percussion Studies at the University of North Dakota. “It is obvious that these two were masters on their own but came together to create something that had never been done before in the world of mallet percussion.”

In 1986, the duo released their third recording, *In Lands I Never Saw* (Celestial Harmonies). During Double Image’s third PASIC concert in 1993 in Columbus, they recorded the performance live and it became the duo’s fourth album, *Open Hand* (DMP). Their fifth and sixth albums—*Duotones* (Double Image Records, 1997) and *Double Image Live in Concert – Moment to Moment* (Double Image Records, 2006)—also coincided with PASIC performances in Anaheim and Austin.

“What’s exciting about this ‘band’ is the fact that we’ve played together for over 40 years,” Friedman states with pride. “We had—and still have—a kind of mental telepathy. When I listen to my first solo record, *Winter Love, April Joy* (Inner City Records, 1978), there’s a tune where we play a free improvisation, and at one point, we play the exact same run at the same time. I still get goosebumps.

“We’ve been friends for so long,” continues Friedman. “We have a very similar rhythmic and time concept, which means that we are always playing together. One of the most difficult things about playing duo is slowing down or finding the time. We just were intuitive about where it was—we found it

The singular success of Double Image.
Good vibes from Friedman, Samuels and Ludwig/Musser.

Friedman and Samuels. Mallet percussionists par excellence. Ingenious technique. Inventive, progressive music. David Friedman on vibes, David Samuels on marimba. Both on Musser. Of course.

Musser provides Friedman and Samuels with the professional instruments necessary to create a totally new and exciting musical environment. Their innovative attitude, combined with their instrumentation, produces different textures and sound groupings whether playing contemporary jazz or classical duets. Together they stretch the realm of sound possibilities for both vibraphone and marimba to the final dimension.

Friedman and Samuels with their electrifying new percussion group "Double Image", regularly display their artistry on the Musser M55 Vibraphone and the Musser M250 Concert Grand Marimba. Mallet instruments all percussionists can count on to expand their own musical range.

An astonishing duo, David Friedman and David Samuels. Not only have they taken mallet instruments and their talents into the mainstream of music, they've projected their own new music beyond the confines of traditional mallet percussion. With a little help from Ludwig/Musser.

Double Image ad 1981.

together, or we didn't find it together—but we never, ever lost the time, which is something I never had with anybody else except David.”

When asked his favorite instrument, Samuels smiles. “It depends on the music! The definition of jazz doesn't come from the instrument, it comes from the player. From my standpoint, being a living musician is what I am, whether I'm playing xylophone or marimba or vibes.”

What about a favorite performance? “The last time we played together,” Samuels

promptly replies. He was referring to their impromptu concert at the 3rd World Vibes Congress held in Asbury Park, New Jersey this past January.

Friedman nods in agreement. “We hadn't played together in almost two years, and we just started playing. That, to me, is the essence of music. Pure music is when you can go on the stage with someone you know and trust and just make music. David and I are capable of playing spontaneous tonal music; we can get together without discussing it. With most people you

have to say, ‘Let's plan something. What do you want to play? Do you want to play in four? Do you have a key signature you'd like to play in? Should we do a Latin feel? Should we play a standard?’ All we do is start playing and it comes out to be music. It's very rare.”

What advice would these two mallet masters impart to the next generation? “I would tell them that there are no boundaries to your instrument—or your ears,” states Samuels. “If you think ‘I only do this’ in terms of which instruments you play or what books you read, then you're missing out on letting yourself try something new. Musicians should experiment with more than one idea. Then you will be able to play something that sounds like you, and that you like, but is still part of the *community*.”

“Learn how to improvise,” advises Friedman. “Be flexible. Be versatile. Learn how to interact with other musicians. And what's even more important is to be your own manager. Learn how to sell yourself and market your own music. The successful musician today is someone who is a performer, a teacher, a composer, *and* an agent. And I think it's extremely important, even for classical players who want to play in an orchestra or play classical marimba, to compose your own music.”

“It would be nice to know that people are moved by what we've done over the years,” summarizes Samuels. “That we have inspired them to make music that's either a continuation of something we've done, or something that they'd like to try, or something that they've never heard before.”

Will they still be playing for Double Image's 50th Anniversary in 2023? “It would be an unbelievable treat if we could both still stand,” Samuels says with a laugh. “But even if we can't play, we'll certainly be on stage telling jokes!” Friedman nods in agreement.



Double Image playing “Moment to Moment,” recorded live during a concert at the Fairfield Theater on March 6, 2006



University of Mary Hardin Baylor, 2005

Congratulations from Yamaha

Yamaha congratulates **David Friedman** and **Dave Samuels** of Double Image and **Dennis DeLucia** on their 2015 inductions into the Percussive Arts Society Hall of Fame. We are honored to have you in our family. You have been our musical voice for decades and remain a dynamic part of our story. Thank you, from all of us at Yamaha.



Previous Yamaha Artist Inductees • PAS Hall of Fame

Keiko **Abe** (1993) • John **Beck** (1999) • Anthony J. **Cirone** (2007) • Sandy **Feldstein** (2005)
Steve **Gadd** (2005) • David **Garibaldi** (2012) • Terry **Gibbs** (2000) • Roy **Haynes** (1998)
Elvin **Jones** (1991) • Stanley **Leonard** (2010) • Salvatore **Rabbio** (2013)
Emil **Richards** (1994) • Fred **Sanford** (2000)



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Dave Samuels

Born in Winnetka, Illinois on October 9, 1948, Dave Samuels grew up in a family interested in music. Mostly self-taught on his signature vibraphone, he began playing drumset and took lessons from Jake Jerger. “I always wanted to improvise,” explains Samuels. “One of the great things about growing up in Winnetka was that it was close to Chicago, and a lot of American jazz greats came to town.

“We had a jazz club at New Trier High School and invited musicians to visit us. I remember when [saxophonist Julian Edwin] ‘Cannonball’ Adderly came. He didn’t play much but talked to us about important things: what jazz was, what improvisation was, what being an artist was, what the language was about. Here was a guy whose LP I must have listened to a thousand times, and I’m sitting right in front of him! I learned a lot from Cannonball even though I only saw him once. There he was, creating his sound, and I was a part of it because I was trying to understand what he was doing. *He* was helping *me*, and everybody else, find their way. It was real for me, being inspired by all these great musicians. I knew that I wanted to be able to learn their language.”

After graduating from high school in 1966, Samuels took some time away from music. But after attending a Ludwig Symposium in 1968—his first exposure to playing a mallet keyboard—he began to practice his new instrument. Having been attracted to the sound of the vibraphone that he heard on recordings by Milt Jackson (and the Modern Jazz Quartet), Lionel Hampton, and Gary Burton, Samuels found his voice. A friend of his, Renick Ross, asked Dave to play vibes, not drums, with his group. Even though they did not play many performances, they rehearsed several times a week. “Renick was a great musician,” recalls Samuels. “He taught me so much about everything yet at the same time was accessible. He helped me learn how to improvise by translating the sounds in my head into notes. And he also introduced me to the music of Gerry Mulligan.” Dave’s first public performance on vibraphone was on November 4, 1968 with the Renick Ross Trio at the Museum of Contemporary Art in Chicago.

Samuels moved to Massachusetts and obtained a Liberal Arts degree from Boston University in 1971 and also took some vib lessons from Gary Burton. “There was so much music going on in Boston,” he says. “Whenever you went into a club, it was nonstop music. Coming from Chicago, I just couldn’t believe how many great players there were.”

After graduation, Samuels taught general music in a junior high school in nearby Dorchester. In the fall of 1972, he was invited by Burton to join the faculty at Berklee, where he taught for most of the next four decades. It was around this time that he met David Friedman and together they altered the course of mallet percussion history.

But Samuels also continued to make music with others. Soon after he moved to New York in 1974, Samuels was invited to play a Jazz Workshop with Gerry Mulligan in Boston. This was the beginning of a high-profile relationship with the saxophonist that lasted for a couple of years and included a live recording with Mulligan and Chet Baker in Carnegie Hall.

Following a Double Image concert in Buffalo in 1977, Jay Beckenstein and Jeremy Wall asked Samuels to play vibes on their band’s first record, *Spro Gyra*. Over the next few years, Dave would travel upstate every few months to record with the Buffalo-based band and even began to tour with them on a semi-regular basis. By 1984, Samuels was a full-time member of Spyro Gyra, an association that would last until 1994. During that time, the five-time Grammy-nominated group was named “top Contemporary Jazz Artist” (1988) and “Top Contemporary Jazz Group of the 1980s” (1989) by *Billboard* magazine. Their 1986 recording, *Breakout*, is one of Samuels’ favorites.

In 1995, Samuels created a new sound with a new ensemble: Caribbean Jazz Project. Along with co-leaders Paquito D’Rivera (alto saxophone and clarinet) and Andy Narell (steel pan), Samuels also included Mark Walker (drums), Pernell Saturnino (percussion), Oscar Stagnaro (bass), and Dario Eskenazi (piano). [These same musicians originally teamed up to perform a concert in New York’s



Central Park in 1993.] After five years, CJP was “reinvented” with a different front line: Dave Valentin (flute) and Steve Khan (guitar), along with Samuels. The new “back line” consisted of Ruben Rodriguez (bass), Richie Flores (congas), and Dafnis Prieto (drumset/timbales).

The ensemble made eight recordings over the years: *The Caribbean Jazz Project* (Heads Up, 1995); *Island Stories* (Heads Up, 1997); *New Horizons* (Concord Picante, 2000); *Paraiso* (Concord Picante, 2001); the 2003 Grammy-award-winning (Best Latin Jazz recording) *The Gathering* (Concord Picante, 2002); two more Grammy-nominated ones—*Birds of a Feather* (Concord Picante, 2003) and the 2-CD set *Here and Now – Live in Concert* (Concord Picante, 2005)—plus *Mosaic* (Concord Picante, 2006) and *Caribbean Jazz Project – Afro Bop Alliance featuring Dave Samuels* (Heads Up, 2008), winner of the 2008 Latin Grammy for Latin Jazz Album of the Year and also nominated in the same category for the 51st Grammy Awards. CJP also performed at PASIC ’95 in Phoenix and at PASIC 2001 in Nashville.

What was it like to win that first Grammy award? “It’s nice that there was an opportunity for someone like me to create something that was new and impacted people in a positive way,” says Samuels.

Other projects over the years have showcased Samuels’ vibraphone, marimba, and composing skills on his five solo recordings: *Living Colors* (MCA Records, 1988), which spent six weeks at #1 on the Radio and Records Contemporary Jazz chart; *Ten Degrees*

North (MCA, 1989); *Natural Selection* (GRP Records, 1991); *Del Sol* (GRP Records, 1993), and *Tjaderized – A Tribute to Cal Tjader* (Verve, 1998). He was named “Best Vibes Player” by *Jazziz* magazine (1987, 1989, and 1992) and “Best Percussionist” by *Modern Drummer* magazine (1987 and 1989).

Samuels is also a respected music educator, teaching at the Berklee College of Music in

Boston (1972–74 and 1995–2014) as well as being an adjunct faculty member at New England Conservatory, New York University, and Manhattan School of Music. He has also taught master classes and given clinics all over the world.

“Dave’s quick wit and relentless sense of humor never failed to uplift all of us who had the honor and pleasure of working with him,”

states John Ramsey, Chair of the Percussion Department at Berklee. “His musicianship and mastery at improvisation are also undeniable.”

Samuels also has several publications to his credit, including books (*Contemporary Vibraphone Technique* Vols. I and II) and videos (*Contemporary Vibraphone Technique* Vols. I and II); the ensembles *Rendezvous*, *Square Corners*, and *Dusk*; and a marimba solo, *Footpath*.

Dave Samuels served PAS as a member of the Board of Directors for four two-year terms on two separate occasions (1986–93 and 2005–11).

This past February, Samuels traveled to Bloomington, Indiana for a special recording project. Over the course of three days, he performed with Anders Åstrand (vibraphone), Steve Houghton (drumset), Jeremy Allen (bass), and John Wittmann (percussion) in a variety of free improvisation duos, trios, and quartets. “It was a very spiritual three days of music making,” Houghton says. “It was very inspiring and rewarding to make music with Dave, as he is one of my vibe heroes. I took a lesson with him while I was in high school.” The CD will be released in 2016 and used as a fundraising promotion for the Alzheimer’s Association organization (www.alz.org).

Samuels is also an actor/speaker for the “To Whom I May Concern” program (www.towhomimayconcern.org). This program serves as an educational tool for individuals and families of those diagnosed with Alzheimer’s Disease. Dave was diagnosed with early-onset Alzheimer’s in 2013...and the music goes on.



Dave Samuels playing Mark Walker’s “Island Hopping” with the Berklee Percussion Department faculty (recorded June 23, 2014)



Dave Samuels (second from left) in Spyro Gyra (mid-'80s)

David Friedman

Born in New York City on March 10, 1944, David Friedman was exposed to music at an early age, especially jazz. “My parents had a good friend, Jerry Jerome, who used to play saxophone with Benny Goodman,” remembers Friedman. “When I wanted to study drums, Jerry recommended Stanley Krell, a Broadway show drummer in New York, who became my first drum teacher and mentor. He insisted that I become classically trained, so I studied xylophone and marimba, which I didn’t want to do.”

Growing up on Long Island, Friedman played timpani and percussion in the Great Neck Symphony Orchestra but continued his fascination with jazz. “I was enchanted with the Modern Jazz Quartet and Milt Jackson,” he recalls. “My parents got me a vibraphone when I was 17, and the very first piece I learned was Milt’s solo from the tune ‘My Old Flame.’ I never wrote it down but learned it by heart and played it with the record.” Friedman began to earn money as a working drummer, playing jazz gigs and bar mitzvahs on Long Island. “Once I had the vibes, I was able to play wedding gigs, too,” he adds. “That’s how I learned all the standards.”

After graduating from Wheatley High School in Old Westbury in 1962, Friedman decided

to study percussion. “I heard that Juilliard was the best school,” he explains, “so that was the only school I applied to. Around this time, Music Minus One records came out and I used one of those, minus the violin player, to practice. When I took my audition, I played the Bach ‘Concerto in a minor’ with the record and people were totally knocked out by it because no one had ever done that before.” He received a scholarship for his efforts.

During his first three years at Juilliard, Friedman studied keyboard percussion with Morris Goldenberg before studying timpani with Saul Goodman. “One of the best things that Mo did for me when he realized I was interested in jazz was send me to study vibes with Teddy Charles, who had played with Miles Davis,” says Friedman. “It takes a forward-thinking teacher to do something like that. And Saul was a great musician as well as a very good friend and musical inspiration.” Friedman, who joins his two teachers in the PAS Hall of Fame, graduated from Juilliard with Bachelor’s (1966) and Master’s (1968) degrees in percussion.

While he was still at Juilliard, Friedman began to play professionally in New York. “When I was about 20,” he remembers, “I started subbing with the Metropolitan



Opera, New York City Ballet, and New York Philharmonic playing percussion. At the same time, my former teacher, Stan Krell, was hiring me on jingles playing mostly mallets, which at the time was way above my head, but the experience of doing it made me a very good sight-reader.”

His first “real jazz gig” was with folk singer/songwriter Tim Buckley. “He was like the poor man’s Bob Dylan,” Friedman laughs. “I had been playing with a bass player, John Miller, who told me that Tim was looking for a vibraphone player. One day, John brought Tim over to my house and I learned 20 tunes in one rehearsal and the next night we played at the Fillmore East in New York. That was my first *real* professional improvising gig, and I played with Tim for two years.” They performed not only in the U.S. but also at Royal Albert Hall in England and in Denmark and Germany.

Friedman was also very involved with the contemporary music scene and played in the Juilliard Contemporary Ensemble, under the direction of Italian composer Luciano Berio, for three years. During the early 1970s, Friedman toured and recorded with flutist Hubert Laws and was also active as a New York studio percussionist, winning a “Most Valuable Player” award in 1975. He toured and/or recorded with a variety of musicians, from Bobby McFerrin and George Benson, to Wayne Shorter and Yoko Ono (including her first album after John Lennon was killed, *Seasons of Glass*, released in 1981).

Like Samuels, Friedman is also a respected music educator. He taught for many years



David Friedman playing “Almost Blue”

at the Manhattan School of Music as well as giving workshops and seminars all over the world. He also appeared as a solo vibraphone artist at three PAS conventions (PASIC '84, PASIC '85, and PASIC '87). In 1987, Friedman moved to Germany to establish the jazz department at the University of the Arts (formerly Hochschule der Künste and now Universität der Künste) in Berlin. He was a Professor of Jazz Studies as well as the Head of the Jazz Department for 16 years. Although officially retired now, he continues to teach vibraphone and direct the Masters of Music ensemble.

"They asked me to create a new curriculum for the jazz department, which I did," explains Friedman. "It was a less structured program. There were more ensembles than classes. If you want to learn to play jazz, you have to play; it's practical, not theoretical. I even created courses called 'Practical Ear Training,' which you would use when playing in a jazz group, and 'Time and Space,' which had to do with rhythm."

While living and working in Europe, Friedman found new musicians to make music with. Over the years, he led several trios, including Ternaire, which featured drummer Daniel Humair and bassist J.F. Jenny-Clarke (1992); Rios, which featured the legendary bandoneon player Dino Saluzzi along with American bass virtuoso Anthony Cox (1996); Other Worlds, which featured French accordionist Jean Louis Matinier along with Cox (1997); and Tambour, which featured German saxophonist Peter Weniger and bassist

Pepe Burns (2003–present). Tambour's CDs include *Earfood* (Skip Records, 2004) and *Rodney's Parallel Universe* (Skip, 2007), which was named Album of the Month in *Stereo Review*. Friedman and Weniger continue to record and perform together under the name Duo Élegance. Their CD *Retro* (Skip) was released in 2010.

In addition to authoring the "bible of vibraphone books" (*Dampening and Pedaling*), Friedman also wrote a book of vibraphone etudes, *Mirror from Another* (Alfred), plus a book of transcriptions of Renaissance and early Baroque lute music for the marimba, as well as several other solos for vibraphone (Norsk Musikforlag).

Friedman has also received the "Award of Honour" from the Universal Marimba Festival in Belgium in 2007 and a lifetime achievement award from Italy PAS at their 2013 Days of Percussion.

In 2013, Friedman premiered Leah Muir's "By the Reflecting Pool, Concerto for [improvised] Vibraphone and Orchestra" with the Bruckner Symphony Orchestra, under the direction of Dennis Russell Davies, at the Ars Electronica festival in Linz, Austria. He was also commissioned to write a piece for Chinese percussionist Biao Li to be premiered at the Beijing Music Festival in May 2016. Friedman continues to perform and teach clinics and master classes all over the world, including at the Keiko Abe Lausanne International Marimba Academy (KALIMA) in Switzerland this past September. PN



The premiere of "By the Reflecting Pool, Concerto for [improvised] Vibraphone and Orchestra" by Leah Muir (left of podium) featuring David Friedman as soloist (left of vibes) with the Bruckner Symphony Orchestra, under the direction of Dennis Russell Davies (on podium) in September 2013

Getting More Life Out of Bossa Nova and Samba

Simple Steps to Expand Your Latin Drumset Vocabulary

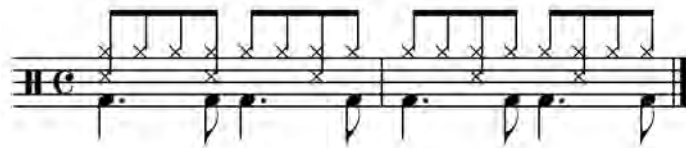
By Aaron Graham

Like many in the academic percussion world, I began my career playing drumset in rock 'n' roll bands in high school. I don't think I feel as comfortable anywhere else as I do when sitting behind a drumset playing tunes from my favorite rock bands. So, as I began my undergraduate studies, joined the jazz ensemble, and was required to be fluent in some new and different styles of music, I felt very uninformed and uncomfortable. It was very difficult to play and improvise in not only typical jazz styles, but especially in Latin music styles such as the bossa nova and samba. The feel of this music is completely different from what I was used to, and it was quite a few years before I felt comfortable sitting in with a group and improvising appropriately.

In this article I would like to present three simple steps to very quickly expand your vocabulary in both the bossa nova and samba styles. Hopefully, these will quickly make your playing more diverse, as well as more authentic sounding. These three steps are: 1. move the right hand; 2. move the left hand; 3. make it more authentic.

Here are the typical patterns that most of us first learn as a bossa nova and samba:

Bossa Nova

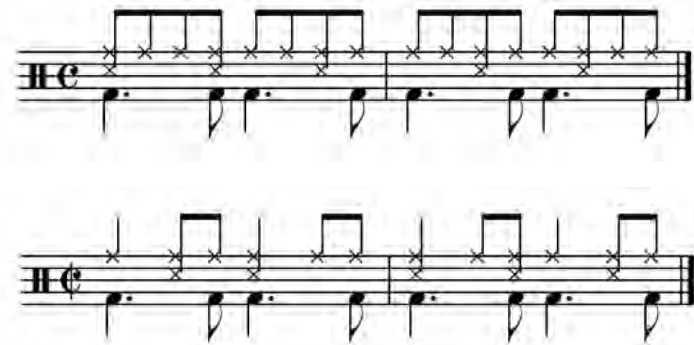


Samba



These may vary slightly from what you have learned, but they should be fairly similar. Now let us apply the first of our three steps to these styles: move the right hand. It may seem like an obvious thing to say, but just moving the right hand to a different spot on the drumset, without

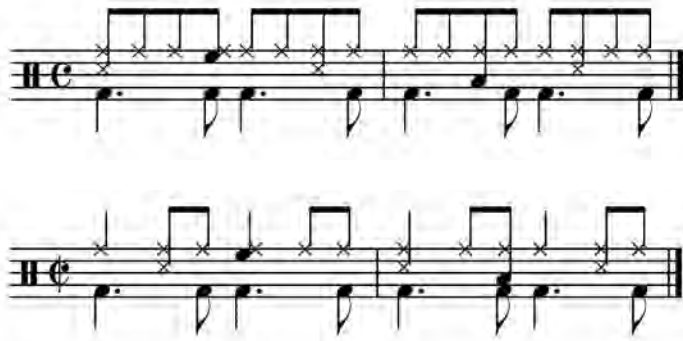
changing anything else, is an easy and effective way to get a different feel and sound out of these patterns. Just as you might move over to the ride cymbal when a rock song reaches the chorus, you can do the same when a Latin tune, or chart, reaches a louder, chorus-like section. So simply moving our right hand to the ride, the patterns now look like this:



Very simple, but very effective. Along the same lines, you could also move your right hand to the shell of your floor tom or rim of your snare drum to produce a more authentic kind of sound. This works very well in the samba feel, especially during solos and quieter sections. With our right hand on the shell of the floor tom, the samba pattern now looks like this:



Now let's apply our second step to these styles: move the left hand. Up until now, our left hand has primarily played cross-sticks on the snare. If we simply alternate between cross-sticks and toms, our patterns open up a little bit, and once again begin to sound more authentic. Let's follow a simple left-handed pattern of cross-stick, high tom, cross-stick, low tom, and keep the right hand on the ride cymbal. The patterns now look like this:



We can emulate this with our right hand on the snare drum, even while we continue to play cross-sticks in the left hand. Combine the guiro pattern with the bossa nova pattern, and we now have this:

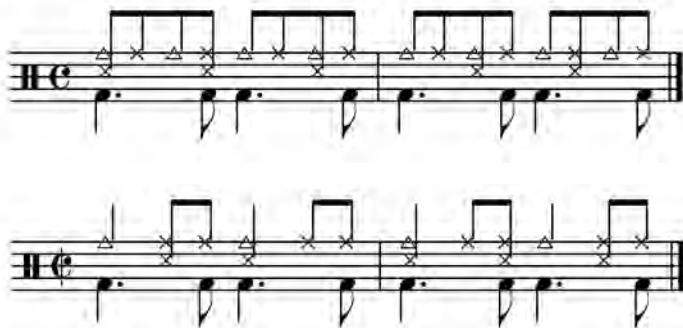
(Guiro pattern played on snare drum)



This, like before, is great for louder, chorus-like sections of tunes, but also works well during solos when a shift in sound and feel might be needed. Another way to open these two styles up is to simply switch your left hand from cross-sticks on the snare, to normal notes on the snare head. This is great for louder sections, especially in the samba.

Now let's apply our third and final step: make it more authentic. This is a little more difficult than the previous two steps, but is perhaps the most effective, as the hardest challenge of playing these styles of Latin music is sounding true and authentic to the style. The primary aim of these drumset patterns is to emulate what you would hear in authentic musical settings. This is difficult because in a lot of these settings, the percussion parts are covered by more than one person. So it is our job to try and emulate all of those sounds—such as bongos, congas, timbales, cowbell, claves, shakers, and surdos—by ourselves. So let me give you a couple of ways to adjust these patterns to sound more authentic.

First, let's emulate the sound of a cowbell with the bell of our ride cymbal. If we play the bell of the ride on each quarter-note beat, we mimic the sound of a quarter-note cowbell pattern. Notice that in the bossa nova, we play the cowbell sound on every quarter note, but only on beats 1 and 3 in the samba. This adds to the overall feeling of “cut time” in which samba is typically played. By inserting this into the two styles, we now have:



In the bossa nova, we can emulate the sound of a guiro with our right hand. The typical pattern played on the guiro is this:



Finally, let's mimic a surdo sound in our samba style. In samba school music from Brazil, the large surdo typically plays on the second beat of each measure (counting in cut-time). We can add this sound by playing the floor tom on the second beat of each measure. This not only sounds more authentic, but gives a very cool off-beat feel to the style. With the addition of the surdo floor tom note, our samba style looks like this:



When you feel comfortable enough to begin combining all of these, your vocabulary should begin to grow and develop. The goal of this article is to not only get you playing and improvising more in these styles, but also to engage you and make you want to learn more about this music. The best advice you will ever get is to listen to authentic recordings as much as possible. This is by far the best way to become more familiar with the true sound and spirit of Latin styles, but for now, hopefully these examples and ideas will put you on your way to further enjoying these wonderful genres of music.

Aaron Graham is an award-winning composer and performer. He received his bachelor's degree in Percussion Performance from the University of Kentucky, under the study of James Campbell, and is currently pursuing a master's degree at the University of British Columbia, under the study of Vern Griffiths. He won the 2014 PAS International Percussion Composition Contest with his percussion ensemble piece “Sleeping Bear.” Aaron's works have been performed across the U.S. and Canada by professional and university ensembles alike. He resides in Vancouver, B.C. and maintains a full schedule of private studio lessons, teaching percussion, piano, and guitar, as well as composing and performing professionally. For more information concerning his work or schedule, he may be reached at AaronEarlGraham@gmail.com. **PN**

Marimba Choreography

A Guide to Enhancing One's Marimba Performance

By Dr. Jeffrey Barudin

The motion and position of a marimbist's body are crucial aspects of any successful performance. There are many techniques on which students and teachers focus, such as grip, stroke, and rotation. I have found that a lesser-emphasized technique—marimba choreography—is key to effective and efficient playing. Marimba choreography consists of the planned and intentional physical movements that enhance one's musical performance. When incorporated into one's practice sessions, musicians can expect increased accuracy, more comfortable playing positions, and a more efficient, ergonomic, and consistent approach.

In my experience as a collegiate professor and private percussion teacher, one of the most consistent and pervasive flaws I've noticed among students of all levels has been an unawareness of either natural or prescribed body movements while playing. I have also noticed that many students are not sure how to incorporate choreography into their playing. I find that including marimba choreography overtly and specifically along with the techniques they are already learning greatly improves my students' awareness. Based on these experiences, I now fully integrate choreography into my marimba curriculum.

BODY MOVEMENTS AND LOCATION

I started by identifying specific motions and grouping them based on the body parts involved—feet, knees, hips, and shoulders. Foot movements include the directionality of the feet and the sliding motion that allows for movement throughout the range of the instrument. Knee movements primarily include ducking, or lowering the torso. Hip movements include the weight distribution of the body and the angle of the torso relative to the instrument. Shoulder movements allow for easy travel between the natural and accidental notes. These movements can be used singularly or in conjunction with each other, and if done correctly, will add efficiency and consistency to one's marimba playing.

After categorizing these body motions, I created a notation system to indicate these specific moves. This system is easily integrated into music scores, and allows the performer to set body positions with precision. When these symbols are lined up with specific beats, body motions become part of the music. This is truly the goal: to make marimba choreography just as natural as every other performance technique. Figure 1 shows the notation system I have devised. These symbols are included in the figures throughout this article to show how I incorporate them into musical examples.

USING MARIMBA CHOREOGRAPHY

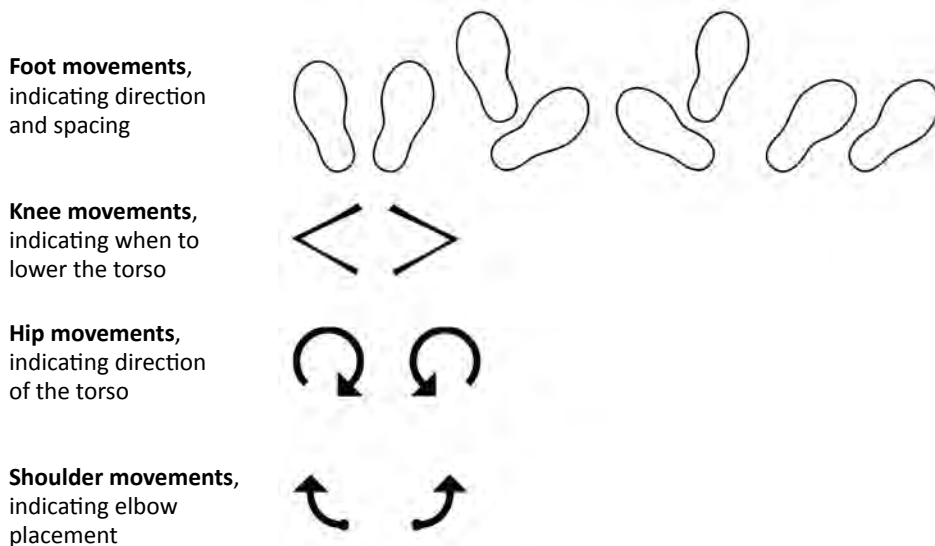
Marimba choreography can be used in a wide variety of situations, and vary based on the technique or musical goal. Below I have highlighted five examples that show the benefits of planned and prescriptive movements while playing.

Example 1. Mallets on Multiple Planes



This is when the two mallets held in one hand are on different planes, one on the naturals and the other on the accidentals. Let's use a B Major chord as an example. The left hand must angle inward to play the B and F-sharp,

Figure 1. Body Movement Notation Symbols



and the right hand must also angle inward to play the D-sharp and B. Both hands come in towards the body to achieve the correct angle, resulting in a squeezed feel with both elbows pressed against the torso (Figure 2).

To counteract this tightness, simply place one foot behind the other. Be sure to remain balanced; the heel of the front foot should line up with the arch of the back foot. This simple motion allows the performer to position the elbows in front of the torso, rather than squeezed into the sides (Figure 3). There will be significantly less tension in the arms, and the body remains in a position that will still be responsive and prepared for the next phrase or chord.

Figure 2



Figure 3



Example 2. Large Intervallic Spreads or Jumps

Let's consider the end of the first movement of Peter Klatzow's "Dances of Earth and Fire" (Figure 4). This example requires the performer to cover nearly the entire length of a 4.5-octave marimba. In this case, bending the knees allows the performer to more easily reach wide intervallic spreads. Try this at the instrument and you will notice that as you bend the knees while keeping the mallets in position, the elbows begin to bend as well. Now, you not only have added arm length, but also a shorter distance to the bars. Another benefit to this movement is that you maintain the correct mallet angle, hitting the bars with the core and not with the upper wrap. Bending the knees during these major distances helps with accuracy, comfort, and sound production (Figure 5).

Figure 4. "Dances of Earth and Fire"



"Dances of Earth and Fire" by Peter Klatzow
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Figure 5



PAS THANKS ITS ALL ACCESS PASS FRIENDS

Anders Astrand . Arthur Avila
John Baldwin . John R. Beck
John Beckford . Robert Bell
Paul Berns . Joel Bluestone
Jerry Bolen . John Bosworth
Michael Bump . Paul Buyer
Ruth Cahn . James Campbell
Ben Cantrell . Steven Day Carter
David R. Ciarvella . Gary Cook
Diane Downs . Karl Dustman
Peter Erskine . David Eyler
Patrick Fulford . Julia Gaines
Brian Gildea . Genaro Gonzales
Michael Gould . Jim Guglielmo
Jonathan Haas . Chris Hanning
Stefon Harris . Douglas Hazelrigg
George Hill . Julie Hill
Jim Holland . Richard Holly
Steve Houghton . Christopher Karabin
Michael Kenyon . Glenn Kotche
Adam Laarman . Johnny Lane
Deborah Loach . Brian Mason
William Moersch . Jeffrey Moore
Ken Murphy . Valerie Naranjo
Christopher Norton . Eugene Novotney
Gary Olmstead . James Petercsak
William Platt . Mickey Price
Lisa Rogers . Jim Royle
Sherry Rubins . Jim Rupp
Alison Shaw . David Steele
Mark Stempel . Brian Stephens
Saturnino Tiamson . Chris Treloar
Richelle Treves . Lauren Vogel Weiss
Paul Vogler . Kelly Wallis
Brian West . Gregory White
Brian Zator . Glenn Zeinemann

Example 3. One-Handed Rolls

A more extreme use of marimba choreography would be when performing a one-handed roll, either on one note or two notes in close range (Figure 6), especially when the other hand is playing something different. To get to

Figure 6



the note(s) properly, one must bring the elbow out, putting the forearm at a perpendicular angle with the bars. The foot opposite the roll hand should slide back, providing balance, while the front foot takes the brunt of the weight. The hip is pivoted towards the bars, following the angle suggested by the arm, and the knees are slightly bent. This position aids the rotation needed for a consistent one-handed roll, while still allowing free movement with the opposite hand. One example from marimba literature that asks for this technique is David Maslanka's "Variations on Lost Love" (Figure 7).

Example 4. Tight Stickings

Many passages in marimba repertoire require tight stickings, where the hands may even be crossing each other. The same foot positioning described in Example 1 (with one foot in front of the other) would also be helpful in these situations. This keeps the arms from squeezing into the torso and causing unwanted stress and tightness. One composition that calls for this is Leigh Howard Stevens's "Rhythmic Caprice." There are instances of both hands playing the same two notes (Figure 8), in which this choreography would be beneficial.

Example 5. Extended Techniques

"Rhythmic Caprice" uses extended technique to great effect. The most frequently used tech-

nique calls for striking the bar with the shaft of the mallet. For large portions of this piece, the performer is required to play on the close ends of the natural bars and the far ends of the accidental bars simultaneously. Bending one's knees is mandatory in order to maintain a sense of balance, and also helps to avoid an extreme wrist angle while playing on the natural keys. However, the torso can't be lowered too much, as the mallets playing on the accidentals should ideally maintain a slight downward angle to ensure ease of playing, accuracy, and consistency of sound (Figure 9).

REHEARSAL TIPS

These body movements need to be fully incorporated into one's practice sessions in order to become truly ingrained in marimba performance. As with any other technique, constant repetition is necessary. As musicians, we are used to repeating phrases to work on note accuracy, mallet path, and stroke/rotation. Working on the choreography of a phrase is just as important. Using my notation system to encourage body movements will aid in quick memorization and encourage consistent note accuracy.

Earlier I mentioned lining up body movements with specific beats in the music. This rehearsal technique entails the placement of prescribed motions within the context of the music's tempo. Integrating the choreography with the music connects the physical and aural aspects of the performance. This is highly beneficial, as it quickens muscle memory and encourages memorization.

As an educator, I have found that my students display varying degrees of awareness regarding their movements while playing. As is the case with all other performance techniques, it is the teacher's job to recognize the individual nature of a student and appropriately tailor the methodology. Technique does not need to be uniform for all performers; it is merely a means for that person to achieve their highest level of ability. All bodies are unique and react differently depending on the scenario. The moves introduced in this article are meant to be a jumping-off point and hopefully a way for everyone to find the specific body moves that will work best for them.

I believe that no marimba training is complete without the consideration and inclusion of marimba choreography. Awareness of the body's positioning and movements will produce a more consistent and efficient musical performance. As marimba choreography is intentionally included in practice and performance, it will become more natural. The work done initially will reap significant rewards down the road.

It is worth mentioning that the concept of choreography is by no means limited solely to the marimba. Body movements are an integral part of percussion performance, regardless

Figure 7. "Variations on Lost Love"

"Variations on Lost Love" by David Maslanka

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Figure 8. "Rhythmic Caprice"

"Rhythmic Caprice" by Leigh Howard Stevens

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Figure 9



of the instrument. The specific movements mentioned in this article are directed toward the marimba but can be modified to work for any other percussion instrument. The crux of this article is the percussionist's consideration of effective body movements. An awareness of one's body while performing and practicing ultimately results in a healthy and responsive body that will reflexively know the most ideal position for any situation.

Dr. Jeffrey Barudin is a nationally recognized percussionist and educator based in St. Louis. He is an Assistant Professor of Music at Lindenwood University in St. Charles, Missouri, where he serves as the Director of Percussion Studies and Director of Bands at the LU-Belleville (Illinois) campus. He is also on the faculty of the New England Music Camp. Barudin is a Grammy Award-winning musician who has performed as a soloist and ensemble member across the nation. He has degrees from the University of Michigan and Penn State University.
PN

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Harmonic and Comping Guidelines for the Modern Vibes Improviser

By Giovanni Perin

The history of the vibraphone is brief and its literature, compared to other instruments of the modern era such as the saxophone or the drum, is still incomplete and limited. Although in recent decades the repertoire of the vibraphone has greatly expanded, thanks to the work of international organizations like the Percussive Arts Society, complete studies about its harmonic and comping possibilities of four-mallet playing are still sporadic¹.

Probably, this is related not only to the lack of recordings and scores in which the vibraphone has been used as a comping instrument, as well as a solo instrument, like the guitar or the piano, but also for the technical difficulties of playing it. Something that is taken for granted by a pianist—for example, the movement of voices, especially in the inner parts of a chord, or a parallel motion using thirds or sixths—presents drawbacks in the vibraphone.

A vibraphonist often has to consider how to go beyond the limits of the instrument and look for solutions to avoid awkward positions and movements. Due to the vibraphone's limited range and overall layout we must reduce the movements in order to avoid unnecessary motion and thereby minimize mistakes. The hands must remain low, keeping in mind that the mallet's movement starts from the wrist (not from the shoulder, although in a *fortissimo* or a *sforzando* we can use the weight of the whole arm), and we must control the sticks with the wrist and, more importantly, with the fingers.

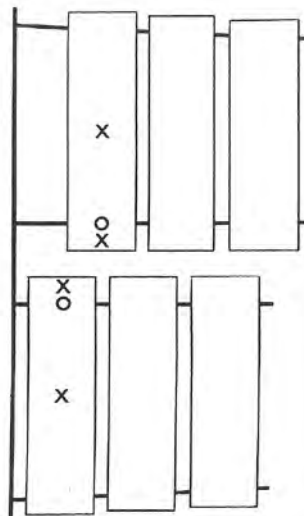
Sometimes we find ourselves in an awkward position, or we don't have enough time to open the mallets and play in the center of the bar. In these cases, it is useful to hit the bar on the edge.

O = Bad striking area

X = Good striking area

Obviously, the center is preferred to the edge of the bar if the note we are going to play is important in the musical phrase, if it is the lead voice of a chord, or if we simply want to emphasize it.

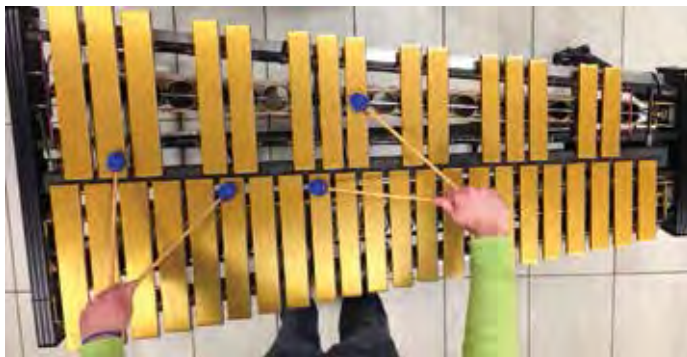
When it comes to accompanying a soloist or harmonizing a melody, it is important to pay attention to the movement of each note of the chord, considering the harmony not only horizontally but also vertically, as if each of our mallets were a distinct melodic line of a four-voice choir or a string quartet. It is, therefore, es-



sential to be able to control the dynamics and the movements of all four mallets separately.

It is good to focus on the melodic line of the lead voice, because this is what stands out most in harmony, and also to pay attention to the fourth mallet (the outer one, left), which is also exposed (see Example 1).

Example 1



The movement of the voices is a concept that can, in some cases, turn out to be complicated for the vibraphonist. In addition to the above-mentioned technical problem that makes the harmonization of some fast passages played in close chords position difficult, it is also important to remember the way we tend to think of positions and “shapes” (the shape created by a chord, or the shape of a scale on the keyboard), using simultaneously both visual and auditory memory (see Example 2).

This way of seeing the keyboard undoubtedly makes it easier to learn the movements of the fingers and hands, but leads to a tendency to think in chordal blocks and positions (the two notes of the right hand and the one of the left hand) without considering the movement of single voices. For the connection of chords, it is important to move the mallets as little as possible, finding common notes between them and avoiding sudden leaps of register. As chords move from one to the next in vocal ensembles, the music flows most naturally when each singer sings a smooth melodic line, connecting the notes without awkward leaps. This is called *voice leading*, and we can approach chordal movement similarly on the vibraphone for smooth results.

The best range for accompaniment is between F2 (the lowest note on the vibraphone) and F4, since the highest octave of the instrument has a penetrating sound and may get in the way of the soloist. When harmonizing a melody, we can obviously use the whole keyboard. A good starting point is to play the 3rd and the 7th (or the 6th) of the chord with our left hand in the lower register, leaving out the root that is usually played

Example 2



by another instrument (like a bass, tuba, or trombone), and leave the melody to the right hand. If the note to be harmonized is the 3rd or the 7th (or the 6th) of the chord, we could, instead, use the root and the 5th (or another note of the chord that fits) in the left hand (see Example 3).

Example 3

Even Eighths ♩ = 100

Am7 Bm7(b5) E7(#9) Am7

If we want to express chordal extension or alteration, or (as in solo vibraphone) we feel the need to embellish the melody and to also play the chord's root in order to have clear harmonic support, we can transpose the melody an octave higher and use the rest of the instrument for the accompaniment. Arpeggios and broken chords will give us the opportunity to explore more complicated harmonic structures (see Example 4).

Example 4

Even Eighths ♩ = 100

Am7 Bm7(b5) E7(#9,b9)

Am7(b6)

One of the biggest problems of vibraphone accompaniment is the limited availability of notes in the lower register. This often leads the vibraphonist to omit the tonic, preferring a voicing taken from the 3rd or the 7th of the chord (see Example 5).

Example 5

swing feel ♩ = 120

Dm7(b5) D7(b9) CMaj7 A7(13)

D7(9) G7(13,b9) C9

Since the instrument stops at F2 (except for some new models that reach C2), chords are often taken from the 3rd or the 5th, playing the root (when needed) in one of the other three voices. However, omitting the root means harmonic instability, particularly when it happens to a I or V chord.

Especially in solo performance, it is good to concentrate on this aspect, finding a way to reveal the harmonic movement of the piece and, at the same time, working with the endless possibilities offered by voicing inversions, turning the limitation of the vibes to our advantage. Self-accompaniment during solos and improvisations (in a trio with a bass and drums, for example) is another of the "Achilles's heels" of the vibraphonist, because it requires a deep understanding of the space and the limits of the instrument and a well-developed interdependence between the hands.

When playing three- or four-note voicings, the right hand supports the left, while the left (particularly the left internal mallet, 3rd) helps the right in fast passages. The result is very similar to a guitar solo in which chords fit discreetly between the pauses of the melodic line (see Example 6).

Example 6

Swing Feel ♩ = 120

Dm7 G7(9) CMaj7 A7(b5)

D7 G7(13,b9) CMaj7

During a solo or while harmonizing the theme, the goal will be to bring out the melody. Therefore, it is essential for the melodic line's flow not to be broken by the accompaniment, even if that means leaving out some harmonic movements.

There is still a long way to go in order to emancipate the vibraphone from simple tuned percussion, used mostly for color effects, but, in recent years, thanks to the dedication of new generations of teachers and musicians, as well as the influence of the web, the perception of the instrument is changing radically, at least for insiders. Even four-mallet technique, which was developed to overcome the technical limitations of two mallets and elaborate a new harmonic vocabulary, starting from a pianistic approach to the instrument, has constantly evolved, and the proof of this are the different grips (Musser, Stevens, Burton, Saindon, Miceli, etc.), designed to increase the polyphonic potential of the vibraphone.

Only if we get away from the exclusively linear approach to which it was restricted until a few years ago will the vibraphone become part of that category of instruments, like the piano or the guitar, which are for both soloists and accompanists.

ENDNOTES

1. Among the most important are: David Friedman, *Vibraphone Technique, Dampening and Pedaling*, Berklee Press Publications, 1973, distributed by Hal

- Leonard Corporation and *Mirror from Another*, Warner Bros Publications, 1987; Gary Burton, *Introduction to Jazz Vibes*, Creative Music, 1965, and *Four Mallet Studies*, Creative Music, 1968. In these books, the two vibes players introduce a modern and complex harmonic vocabulary borrowed from jazz, and present technical problems related to four-mallet technique.
2. The numbering system used is the Burton type: 4 3 2 1 from left to right.

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

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Recreational Drum Circles for University Students

By Robert Damm

Recreational Drum Circle class, presented as an official university course option, is an excellent way to realize the community-building goals of an institutional First-Year Experience (FYE). Many colleges and universities have instituted an FYE program to help students transition from high school to college and, thereby, achieve long-term success at the university. These programs support new students by fostering a feeling of belonging in the university community.

The outcomes of a drum circle class correspond to FYE goals in many ways. The drum circle provides an invaluable social experience because the participants depend on each other for the ensemble to succeed. The drum circle celebrates diversity because everyone who participates has something to offer the circle and all are welcome. Recreational drumming is a sharing experience that promotes community interaction and, because the group is united in a common goal, members gain a sense of belonging and acceptance.

Drum circle activities ideally promote awareness of self, acknowledgement of peers, self-esteem, listening, communication, teamwork,

and the principle of synergy. FYE seminars are generally classes that feature active learning, discussion, and hands-on experiential learning opportunities. Certainly the drum circle is a model of active engagement. In the drum circle, there is no audience; everyone participates actively. Everyone in the circle plays together, creating his or her own rhythms that fit into the music created by the whole group. Given the instrumentation typically included in a drum circle, there is no more literal representation of hands-on experience than playing jembes, congas, tubanos, frame drums, and other membranophones expressly designed to be played with the hands.

The class size of FYE seminars is usually limited to fewer than 20 students to ensure that the students have the opportunity to know their teacher and to build friendships with their classmates. A drum circle of 20 participants is workable, perhaps even ideal, as there are not so many drummers as to make anyone feel lost or irrelevant, but enough participants to provide a sense of security from being in a group. In my case, the classroom space where we meet allows for 20 chairs to be arranged in a circle/oval but would not easily accommodate more.

My university has offered a number of FYE classes since 2008. The classes are offered through the Center for Teaching and Learning. In the fall semester, the staff in this office invites all faculty to submit proposals to teach a 1-credit-hour course for the following fall. Faculty members are encouraged to choose a topic that would provide first-year students with a special opportunity to become engaged in the excitement of a specific discipline, inside or outside their chosen major, and the intellectual stimulation of an enjoyable introduction to the academic culture at the university.

New students are informed of the FYE classes during orientation and given a brochure that promotes the FYE: *We believe every new student should take one course just for the fun of it: a small class with an excellent teacher to teach you something really interesting in his or her field. Our special First-Year Seminars carry one hour of course credit toward graduation and may be used in almost any major. Each seminar is on a different, interesting topic. Research shows that students who connect to the university in this way are more likely to enjoy and succeed at college.*

In 2014, a total of 23 FYE courses were offered including CSI: MSU; Football 101; Extreme Medicine: Understanding the Medical Cases on House, M.D.; It's All Greek to Me; and Grow Your Own Salads and Soups: Vegetable Gardening. A brief course description accompanies each course title.

The description for Recreational Drum Circle class was: *Drums and other percussion instruments provide an exhilarating and engaging experience in rhythm, ensemble, and improvisation. Class members will experience the unique enjoyment of in-the-moment music and the many extra-musical outcomes emphasized in recreational drum circles. No prior drumming experience is required!*

Certainly drum circles meet the criteria of an engaging, hands-on, experiential learning opportunity. Kalani described drum circles in a 2011 article about interactive drumming: *Community drum circles are entry-level improvisational experiences, aimed at having fun in an*



inclusive setting. They don't require any specific musical knowledge or skills of the participants, and the music is co-created in the moment. The main idea is that anyone is free to join and express himself or herself in any way that positively contributes to the music.

Kalani went on to specify the characteristics of guided interactive drumming: *Guided interactive drumming experiences are directed, rhythm-based activities, often pre-planned, delivered by an individual or group, for the purpose of creating a sense of unity among members. Participants play drums and percussion instruments (often provided by the leaders) to reach such non-musical goals as to experience something new together, unite under a common theme or idea, increase energy and excitement, develop leadership skills, and meet new challenges as a group. Guided interactive drumming often challenges participants with clear, attainable musical goals, such as following the visual and verbal cues of a leader, playing a steady beat together, reproducing simple rhythmic patterns, and uniting through rhythm.*

THE LESSON PLAN

In the recreational drum circle class, I included a mix of drum circle strategies as well as a guided interactive drumming format. I scheduled the class for Mondays from 9:00 to 9:50 A.M. so that the students would have a fun, engaging, and positive way to begin each week.

In order to arrange the chairs in a circle and place drums and other instruments in the circle, I generally arrived at the classroom about a half hour before class began. I usually set out a mix of drums and hand percussion instruments. A few students typically arrived early; I encouraged them to begin freestyle drumming as a "call" to the other students to come to our celebration. As the other students entered the classroom they would join in the drumming. Almost all of the students would be in place by 9:05, and we would keep the established groove going for another five to ten minutes. Following the conclusion of the drum call, I led the class in singing a welcome song (e.g., "Fanga Alafia"), took attendance, and asked the students how they were doing (or shared an idea from an inspiring book). For the second piece of the day, I usually led the class in a structured musical game (e.g., "Pieces of Eight" from *The Amazing Jamnasium*), culturally inspired groove (e.g., samba), or simple percussion ensemble composition (e.g., "As I Was Sitting In My Chair" from *Conga Town*).

The reason for the structured activity was to teach the students about specific instruments, culturally specific techniques and rhythms, and various musical concepts such as meter, timbre, texture, and form. The students then engaged in freestyle drumming for 10 to 15 minutes, during which I facilitated some dynamics, textures, and directed an ending. This time could consist of one long groove, but more often was

two or three distinct and separate grooves. I directed the students to move to a new place in the circle and to play a different instrument for each piece. According to my plan for the day,

we occasionally used Boomwhackers, found objects (cans, buckets, boxes, etc.), or culturally specific instruments (e.g., all African drums, bells, and rattles).

Drum circles meet the criteria of an engaging, hands-on, experiential learning opportunity.



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Our freestyle and guided grooves were generally based on a foundational rhythm maintained by the bass drummers such as a specified metric pattern, clave rhythm, or heartbeat rhythm. I often asked for a volunteer to start a piece; this established a tempo, meter, and foundational style. The students learned that for the freestyle jams, they could choose to play any instrument in the classroom. The room where we have class is also a space used for percussion class and percussion ensemble rehearsal, so there is a practically endless source of instruments for the students to explore.

In some cases, the students used keyboard instruments from the Orff collection, which would be tuned to a major or pentatonic scale. The students learned that introducing melodic instruments to the drum circle mix changed the dynamic of the circle. We concluded each class by singing a farewell song (e.g., “Shalom Chaverim”), after which I thanked the students for their participation and wished them a great week of classes. Depending on the tone of the day, I emphasized peace, joy, creativity, unity, communication, friendship, entrainment, or other specific theme.

Following the academic calendar schedule, we met for 14 weeks and did not have a final exam. On the last day of class I provided refreshments. A three-minute video highlighting drumming and student comments may be accessed at this site:

<https://docs.google.com/file/d/0B8W-Ih6bw-8sTRmU4aUZ5NGY1c28/edit>

MORE CIRCLES

In addition to the drum circle class, I also facilitate drum circles for other university students. Residence staff offer monthly activities to build community within hall populations; drum circles are a great way to celebrate diversity, unity, and other themes of community. These events are usually scheduled for a week-night beginning at 6:00 or 7:00. The residence hall director puts up posters the week of the event and reminds students about the program. The director is also responsible for arranging chairs in a circle in the meeting space (lobby) before I arrive with the drums and other instruments. When the weather allows, drum circles are conducted outside. This certainly enhances the atmosphere of the program by allowing for references to nature. Typically, 30–40 students participate in a residence hall event. The program usually includes one hour of drumming followed by refreshments (snacks or pizza). I worked with one hall director to have a drum circle using only homemade instruments (buckets, boxes, and shakers) with glow-in-the-dark paint and black lights.

I also facilitate open drum circles on campus for students to come-and-go as their schedule may allow. In this case the drum circle is set up on the drill field (commons area in the center of campus) or outside the student union. These

drum circles are arranged to celebrate cultural diversity or holidays such as Earth Day. In this case, students play for five or ten minutes in the circle and then move on as another group of students, who have gathered to watch, take their place. I found it helpful to invite students in one of my music education classes or members of the SAI fraternity to co-facilitate these open drum circles. This practice draws students into the circle by quickly establishing a strong groove with a core of people whose purpose is to actively welcome newcomers to the circle.

Because drum circles so effectively build a sense of community, they are a perfect fit for the FYE initiatives being implemented in colleges and universities. It is true that faculty in college and university music departments are very busy teaching music majors the skills and knowledge they need to become performers and teachers. Additionally, there is tremendous value in demonstrating service to the institution by contributing to the success of all incoming students through drum circles.

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SCHOLARSHIP AND ASSISTANTSHIP NEWS

ILLINOIS (Graduate)

University of Illinois at Urbana-Champaign. Graduate Fellowships to \$17,000 plus tuition waiver; Graduate Assistantships \$8,200 plus tuition waiver, and tuition waivers anticipated for 2016-17. Graduate Assistantship positions include Percussion (Non-major Applied Percussion / Percussion Methods / Instrument Manager) and Bands (Drum Line Instructor / Symphonic Bands Assistant).

Application Deadline: December 1.

For an online application: <http://www.music.illinois.edu/prospective-students/how-do-i-apply>

Audition Deadline: February 1, for University Fellowships; February 13, for School of Music Fellowships, Assistantships, and other financial aid.

ILLINOIS (Undergraduate)

University of Illinois at Urbana-Champaign. Full and partial undergraduate scholarships available based on audition.

Application Deadline: December 1.

For an online application: <http://www.music.illinois.edu/prospective-students/how-do-i-apply>

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Playing Drums at Church

By Dustin Woodard

One of the best opportunities for drummers to start gigging is to play at churches. This is a great opportunity to work with other musicians, gain musical experience, and possibly get paid. Unfortunately, many musicians do not use this prospect as well as they could and are missing a great opening for their careers. There are many important things to know when playing for a church and in this article I will share my thoughts on how to help prepare anyone who plays or will play in a church setting.

When I talk about playing for churches, the types of services I am referring to are the weekly contemporary Saturday and Sunday services, not special events like Christmas productions or when a choir sings the “Hallelujah Chorus,” for example. These involve playing with a “worship team” or “praise band,” and that usually means playing drumset and sometimes hand percussion. Some churches use orchestral percussion instruments like timpani, chimes, and bells, but for the purpose of this article I will be discussing more contemporary styles of worship. Every congregation is unique and the term “contemporary” is very different from church to church. Some think that contemporary music is music from the 1960s, others it is the '90s, and some are truly living in the present by playing new music.

FIRST CONTACT

When I am asked to play at a church, or when I inquire about playing with a church group, I want to get as much information as I can from the person with whom I am in contact. This person could be anyone—a colleague who is referring you, a church member, the worship director, or even the pastor. I ask specific questions so I know what I am getting into before I show up for the service. I have a few standard questions that I ask such as, when are the services, when are the rehearsals if any, what should I wear, what equipment is available, should I bring anything specific (cymbals, djembe, shakers etc.)?

I also like to ask about the congregation itself in terms of the size and average age range. This helps me know if I am going to be playing in a big room or small room, and if the congregation is going to be mostly young families or have more elderly people in attendance. Some churches are in the process of changing from a

more traditional service to a contemporary one, so members of such a community might not be as open minded about having drums. We all have preconceived ideas about how people will react to certain styles of music, and sometimes knowing the age range of the parishioners can be misleading. Not all young people like drums and not all elderly hate them, so we should be careful about making assumptions. Many congregational members have strong opinions, and they are not shy about expressing them. Some people will love having a drummer, but others will not enjoy the experience. Just be as respectful as you can and understand that everyone has different preferences.

THE REHEARSAL

Every time I go to a church service or rehearsal I make sure to have sticks, brushes, rutes, and yarn mallets. I also try to have my djembe and cajón in my car in the event that someone asks for them. Sometimes the worship team likes to play a song in a style that is different than you originally thought, so it is good to bring as many tools as you can. The more prepared you are, the more impressed the rest of the musicians will be, and the more likely you are to be invited back.

I know this is obvious, but be on time. Musicians are always strict about when rehearsals start and end, but in church settings that can be very different. Many times the other people on stage are not professional musicians and are often volunteering their time. They will sometimes show up when it is convenient or even not show up at all. Do not follow their lead. Just like any musical setting, make the music director happy and stress-free by being on time, flexible, and prepared.

PREPARING FOR THE SERVICE

My preparation before arriving at a service will be different depending on the church that I am playing for. Sometimes I come in with little to no preparation because the worship leader will not decide on which songs will be played until he or she knows which musicians are going to show up for the service. Other times I spend a good amount of time practicing because the leader is very organized and sends me the songs, different versions we will be playing, the order of the service, who is playing, and any special instructions. This gives me time to get

familiar with the songs and practice any styles that I need to. Most of the churches I perform with these days are ones I have been playing with for a while, so I usually know what to expect. I do my best to come with the tempos and styles of the songs ready to go so I am not a distraction at rehearsal.

One thing to note is that just because I had time to prepare does not mean that I will be ready for everything. Things can change at the last minute—people get sick, the pastor changes his sermon, etc.—and so it is important to always be prepared for the unexpected. It is imperative to listen and follow the instructions given to you, even if you disagree with them. Be respectful and understand that you are not in charge of the situation.

PLAYING THE SONGS

In contemporary Christian music there are plenty of “standards”; these songs have been played at churches, on the radio, and in homes so much that the congregation knows them extremely well. Many times the leader will want to play these songs in a basic and straightforward way, while other times the leader might want to try something different with them. Think of these songs like jazz standards. For example, if you go to a jazz gig and the bandleader says, “Let’s play ‘Killer Joe’; just follow me,” most drummers will be able to do this. The same goes with many worship songs. I have had bandleaders at churches I have never played with before say to me something along the lines of, “We’re gonna play ‘Blessed be your Name’; can you count us off?” It is very helpful to remember how certain songs are typically played so you can be ready for this. It is also nice to have new ideas in case someone wants to do something different with a song. Many of these songs get played over and over again, so sometimes the leader will try something new with them. Feel free to express your ideas and opinions, but be respectful of what everyone has to say.

Growing up in the church, I have listened to many of these songs in many different ways, so it makes situations like this fairly comfortable. For some people this is not the case because they may never go to church unless they are hired to do so, and that can make things difficult at times. The more you know these songs the better it will be for everyone. If you do not

know a song, which happens frequently, that is alright because there is a lot that you can do right away. Good musicians have an intuition when playing with others and can read the situation properly and play with people they have just met. Most of the songs you will play will be very standard and have easily obtainable sections and roadmaps. Understanding this will help you know your role in the ensemble and how to fit in with everyone.

OUR ROLE

I have attended hundreds of churches over the years, and too often the drummer does not pay attention to the rest of the musicians or congregation. Drummers often play way too loud, put in fills that are hurting the ensemble, and do not keep a consistent tempo. This is very distracting to the congregation, and it really takes away from the worship aspect of the service. The purpose of having music is to provide a worship environment, and if the drummer is playing obnoxiously, it can take away from the focus of the service.

Being able to play the music like the leader wants it is very important, but being able to add your own flair when you can is also a good skill to have. It is extremely important to know when you have the freedom to explore and improvise or when you need to just sit back and keep time. When I am playing at a church, most of my focus is on keeping a steady pulse and making sure everyone is together. I learn when I can go a little farther and add some extra finesse, but my most important job is keeping everything together. Sometimes this involves having to adjust and go with someone else's tempo. Sometimes the bandleader or another member of the group can be in his or her own world and not be aware that things are starting to strain in the ensemble. This is when we need to take charge and keep things moving steadily. Sometimes we have to stick with the tempo of the song and not give in, and sometimes we have to move with those people in order to prevent the group from splitting. This is a very hard challenge, and there is almost never a clear answer about what to do. This is where experience and musicality become very important.

AFTER THE SERVICE

Once the music portion of the service is done there are a few options for you. You can leave and be on your way, stay for the service, or even stay afterwards. These are all very legitimate options, but I would encourage everyone to at least stay for the rest of the service. Often churches will have music at the end of the service, so you are required to stay anyway. If you finish playing and there is nothing more for you to do, but you stay for the remainder of the service, it shows a lot of respect for who you are playing with, and the congregation will notice. Staying afterwards is one of my favorite

It is helpful to remember how certain songs are typically played. It is also nice to have new ideas in case someone wants to do something different.

parts of playing at different churches because I get to hear people's stories and have wonderful conversations. Some of my best friends are those I have initially met when playing at their churches. It is a great way to meet new people and hear what people have to say about your playing.

Another reason to do this is to promote yourself; most of my private students have come from churches I play at. Parents and prospective students get to know your personality, and if they feel comfortable with you they might ask you about lessons or even other gigs. I know too many drummers who leave too early and miss out on this great opportunity.

PAYMENT

Getting paid to do what you love is a great feeling, and I would not trade it for anything. Some churches pay very well and are happy to provide payment to their musicians. Sometimes, however, churches are not able to pay to bring in musicians every week. Many will offer what they can. Sometimes it is gas money, while other times it is a free meal. I find it perfectly acceptable to not get paid when I play at a church because I enjoy getting to serve the community, make music, and worship God at the same time. Do not get me wrong; if money and/or food are offered I do not decline, but I do not ask for it.

Some people will not play for a church unless there is payment involved, and there is nothing wrong with that. We all have our own convictions and have bills to pay, so it is perfectly acceptable to ask about payment upfront and even decline because of a lack of payment.

CLOSING

Playing drums at church is one of my favorite activities to do as a musician. I get to perform at a church almost every week, and I have grown as a musician and as a person because of it. It is an opportunity that all musicians should experience regardless of their religious background, and this is a great way to face new challenges, meet new people, and promote yourself. There are many other aspects

of playing in churches to talk about and a lot of research to be done, so I hope this is just the beginning of this discussion.

Dustin Woodard is Instructor of Percussion at Houghton College and Alfred University and a member of the Southern Tier Symphony. He has performed with such ensembles as the Gold Coast Wind Ensemble, New West Symphony, and the Rochester Philharmonic Orchestra. He has performed in many churches in the Los Angeles area and the Southern Tier area of New York. Dustin received his Bachelor of Music degree from California State University, Northridge and a Master of Music degree from Houghton College. **PN**

Interview with Steelpannist Mia Gormandy

By Janine Tiffe

Steelpannist Mia Gormandy grew up playing in the Trinidad All Stars Steel Orchestra. By the age of 16, she was the guest artist for the University of Akron Steelband concert. As a student at Northern Illinois University she won the concerto competition with Jan Bach's "Steelpan Concerto" and was NIU's 2011 Woman of the Year. Recently she has performed with Paquito D'Rivera, was the featured guest for Florida State University's Rainbow Concert, and opened for the Tallahassee Symphony Orchestra.

In August she, in collaboration with Pastiche Steel Ensemble, premiered the Virtual Steelband project at the first International Conference and Panorama held in Trinidad and Tobago. Currently she is preparing to begin her dissertation fieldwork to examine pan activities in Japan.

Janine Tiffe: *Tell me about your introduction to and involvement with pan.*

Mia Gormandy: At five years of age, my parents bought a steelpan for my older brother, but he was not interested in learning. Instead, there I was at five reaching over my head trying to play. At six I started learning under Auburn Wiltshire, who is responsible for my technique. For a while we just took hold of the sticks and moved up and down with our wrists. It was probably weeks or even a month or two before we were able to play pan.

Since then I've had other teachers like Merle Albino De Coteau, Odessa Vincent Brown, Patrice Neaves, and Natasha Joseph. I entered competitions and performed in different places. I played with Neal and Massy Trinidad All Stars, and was fortunate enough to go on tour with them to Australia; I also went with St. Joseph's Convent choir and pan ensemble to Austria. At 15 I got a full scholarship to study at Northern Illinois University under Liam Teague and Cliff Alexis, which is where I also earned my master's. Now I am at Florida State, where I just graduated with a second master's degree in ethnomusicology, and I am moving on to

my Ph.D. I direct the FSU steel band.

Tiffe: *Prior to leaving Trinidad, were most of your teachers in a school, or were they private teachers?*

Gormandy: Both. Ms. Brown was at my primary school, but I continued with her through high school. Mrs. Neaves was my high school music teacher. Mr. Wiltshire

had a pan school, and Mrs. De Coteau had a music school that included not only pan, but also piano, woodwinds, and voice. Natasha was someone my parents hired to teach me solos and improvisation, and she was really good. She could teach me and play video games with my brother at the same time, and still notice every mistake I made.



Tiffe: *What have been some highlights in your pan career so far?*

Gormandy: Playing and traveling with Trinidad All Stars; I feel like I grew up there. I became a teenager there, that's where my social life existed, and I learned to play a different style tenor pan. Another highlight was getting to play with Paquito D'Rivera. I couldn't believe it, because there are so many pannists in Trinidad, and they asked me to come back from the U.S. to play with him. The concert was by Berta Rojas, who is a guitarist, the name of her tour was "In the Footsteps of Mangoré," and D'Rivera was touring with Rojas. Everywhere Rojas went, she asked someone local to play with them. One thing Paquito said that made me feel good was that in a lot of countries they traveled to, the local musician didn't take time to learn a song by Agustín Barrios Mangoré. I transcribed a guitar piece by Mangoré and performed it on the show. It definitely challenged me to play a piece that had melody, accompaniment, and bass all at the same time on three pans. I worked hard for that one.

Tiffe: *What types of warm ups, etudes, and/or practice techniques do you suggest for other pan players?*

Gormandy: Of course each level of practice would be different for everybody, and not just levels, but individuals. My suggestions would definitely be scales—all major and minor—major third scales, chromatic, and whole tone, which helps you get to know your pan so when it's time for improvisation, it's much easier. It also helps for rote learning and transcribing by ear. Transcribing some of your favorite jazz licks and practicing them in all 12 keys, which is a challenge. Also, if you can play something like "Flight of the Bumblebee," "El Rio," or "Raindrops" quickly, but at pianissimo and evenly, most likely you can play it very evenly loudly.

The end result of that [style of practice] is Liam Teague. He always tells his students that when he was younger, he didn't want to disturb his neighbors so he practiced softly a lot, and look at him today! I think people who have been playing for a long time take for granted warm-ups and scales, but I think it keeps you at that high level.

Tiffe: *In your experience, how well does the typical percussionist adapt to playing pan?*

Gormandy: In my experience at NIU and FSU, students who come with a percussion background pick it up very quickly. It's easy for them to learn how to hold the sticks and where to hit the notes, but most times they don't hold the sticks in the best way for a pannist. They hold them too regimented, and to change what they've learned is more difficult than teaching someone from scratch.

Steel bands should have a wide variety of styles and repertoire. I've heard steel bands play the same calypsos over and over again, and it's not doing anything for the steelpan.

So it's an exchange; it's easy for them to pick up, but it can be hard for more advanced stuff such as playing very fast. However, most percussionists are not there to become highly advanced pan players, and the techniques they come in with are quite sufficient for the level of playing required.

Tiffe: *When you say they are regimented, are you saying...*

Gormandy: It's a mixture of the angle at which they are holding their sticks, and the employment of constant alternation of sticking; it's a lot of hand movement instead of wrists. You need a loose wrist movement, not from your elbows.

Tiffe: *What types of repertoire, styles, and/or specific pieces do you think steel bands should play, and why?*

Gormandy: I'm not going to state a specific style, but what I will say is I think steel bands should have a wide variety of styles and repertoire. I've heard steel bands play the same calypsos over and over and over again, and I feel like it's not doing anything for the steelpan. There are still a lot of people who don't know about the instrument. They may have seen it, but their mentality is, "Oh my gosh, there's that instrument from Jamaica. I saw that on a cruise ship." So in order for steelpannists to put on a really good show, and educate the audience and the players about the instrument, I think it's important to play a wide variety of music: jazz, salsa, samba, calypso, soca, pop, and classical. Different repertoire also helps the students' technique when they have to change styles. If they only play soca, they'll learn to play loudly and syncopated. When they play classical, they have to play more softly and evenly, and the parts are more exposed.

Tiffe: *Are there any types of repertoire, styles, and/or specific pieces you think steel bands should avoid? Why?*

Gormandy: Personally, I feel like the right

answer would be, "No, you should be able to play all kinds of music." However, there are specific songs that have a certain type of meaning or understanding behind them that might promote the "Jamaican steel drums on a cruise ship" stereotype. It is important to educate your audience as much as possible, whether by talking a little bit to them, or simply by playing a wide variety of music. Every composer or director can do what they want, but we might want to consider improving the image of steel band rather than keeping it within that novelty image.

Tiffe: *What music should pannists be listening to?*

Gormandy: I think this goes with "what should pannists be playing?" We should be listening to all kinds of musical styles. You should listen to Dizzy Gillespie, but also Adele and Bruno Mars, because you need to be with it. Have open ears.

Tiffe: *Let's say you are a 30-year-old, super-hip high school band director. You want to start a steel band, and you need to become acquainted with music outside the typical American fare. What should you listen to?*

Gormandy: Listen to Lord Kitchener, Mighty Sparrow, calypso, and soca music from Trinidad, and Panorama arrangements—for example, "Woman on the Bass," "Curry Tabanca," "Rain-o-Rama," and other pieces that have remained popular in Trinidad. Talk to other pannists and directors for advice, go to Trinidad if given the opportunity, try to play for Panorama, or see what kinds of repertoire the bands play other times of the year. Then you can give your students the right knowledge about what is happening in Trinidad and Tobago today.

Tiffe: *Any others?*

Gormandy: Liam Teague, Cliff Alexis, Clive Bradley, Boogie Sharpe, Ray Holman. Do as much research as you can about the history of pan in Trinidad, as well as how it's

being used today—not just in Trinidad, but internationally.

Tiffe: *What videos should pannists be watching?*

Gormandy: Besides what I previously mentioned, *Pan in the 21st Century*, videos of bomb tunes, and videos of the NIU steel band. I don't mean to be biased, but I think NIU really showcases the versatility of the steel band. It's easy for U.S. students to look at bands in Trinidad and say, "Well, that's what they do. I can't do that." If they look at NIU, which has non-Trinidadian students, they may be able to relate better. They're also jumping up and enjoying themselves.

Tiffe: *In what ways is pan in the U.S. successful? And in what ways could it improve?*

Gormandy: Steelpan in the USA is thriving. There are more steel band programs starting, and it's improving. One good thing about steel bands in the U.S. is that it seems like most people read music. Some may argue that's good or bad, but it's one thing people in the U.S. have more than people in Trinidad. It's amazing, for example, that in my steel band (Mas 'n' Steel beginner band) they were able to read a song in one rehearsal that was one hour, on pans they had never seen before. To me, that is out of this world. Granted it is an easy score, and they are musicians, but they are just able to read it in one go! It might not be perfect, but they got through it, top to bottom. That is way more than a steel band is able to do in Trinidad without written music. We'd have to be there for hours. That's a big positive aspect of bands here in the U.S.

Something that could be improved are the directors and their training to be steel band directors. For example, most people teaching steel band in high school, middle school, or primary school have a music education degree. However, not every music education degree has a steelpan component. Some teachers think, "Oh steel band. That's easy. I can just do whatever," and it's really not doing anything for pannists and the instrument. That is one thing that needs improved: the education of music education students. I've had students at FSU join the band solely for that. They realize they might be teaching a steelband in the future and at least want to know the basics.

One thing I think needs to be improved across the board—Trinidad and the U.S.—is the fact that there is almost nothing to do after you finish school. You go through high school and play in the steel band. Let's say you apply to NIU because you love pan so much, and you end up with a masters in steelpan. Now what are you going to do? You spend so much time working with pan, but there's not much offered to you afterwards. Not everyone can be as fortunate to get a

job like Liam Teague. There is the University of the West Indies, and the University of Trinidad and Tobago, but those are three positions for the average 3–4 students that graduate from NIU every year with a pan degree. You can arrange for Panorama in New York or Trinidad and Tobago, but what comes after that?

As a steel band community, we need to come up with opportunities. I interviewed Mr. Len "Boogsie" Sharpe for my master's thesis that I did on Pan Trinbago and Phase II Steel Band, and I asked him a similar question. He seemed to think there were no opportunities either; after Panorama, then what, as a pannist? You have to have a day-time job. As a pannist, you can go through extensive training and schooling, and you still have to be a clerk in an office to make ends meet. People have to have incentive to play steelpan. If students can see an end result [career in pan], they would be better off.

Tiffe: *What are some recent and more interesting uses of pan that you have seen or heard about?*

Gormandy: There are composers who use extended techniques with the pan now, such as hitting the side of the pan or the stand, and electronic pans.

Tiffe: *Is there any new composer who you particularly like?*

Gormandy: Yes, Andy Akiho. Also the electronic pan that Salmon Cupid from Canada produced, is a major development, as well as the PHI (Percussive Harmonic Instrument) developed by engineering students at the University of the West Indies under the leadership of [Professor] Brian Copeland. These new forms are taking us into the 21st Century. There are also pan apps for your phone, so we are right up there with everyone else.

Tiffe: *Do you know a lot of people who use the PHI and the e-pan?*

Gormandy: There are people who play them, but compared to how many people play [acoustic] pan, it's a very small percentage. But it's still very new, and once they figure out a way for the price to come down, I think more people will play them.

Tiffe: *Why do you think there are so few well-known female pannists? In the summer of 2012, Trinidadian pannist Ray Holman was asked "Where are the famous women pan players at your level?" and you were the only one he named.*

Gormandy: I think it's just that more men had the opportunities. There are female pan players who are really great like Natasha Joseph, who's been on stage with all the greats like Boogsie Sharpe and Robbie Greenidge,

but there really aren't famous female pan performers. As to why, I think it just hasn't happened. It could be simply that.

Another thing is history: Back in the 1940s and '50s, women in the panyard were seen as prostitutes. They were considered very low class. The men were too, but it was still more acceptable for men to be in the panyard than women. So it's like women are a couple decades behind in that sense. There are some women in my parents' generation that play, or even arrange for Panorama—such as Michelle Huggins-Watts, who is building popularity—but as far as famous pannists around the world, where are the women?

Tiffe: *What do you hope for your future involvement with pan?*

Gormandy: I definitely would like to create opportunities for other pannists, as I mentioned. I would like to be a female performer, especially since there are so few. I hope to one day be able to be a part of a world touring steel band. I have not figured out how to make those opportunities, but I have confidence that it will come. I have confidence in the steel band community both in Trinidad and the United States.

Tiffe: *What do you envision or hope for the future of pan?*

Gormandy: I want something more than Panorama for pannists to look forward to in Trinidad. There must be something else we can create, again, such as opportunities for pannists—performers or educators. Perhaps that could mean making sure those educated in pan get the pan teaching jobs, or better incorporating pan into music education programs as part of certification. We need to keep working hard at the evolution, and realize the road never ends.

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Challenging Beginnings: Leading a Steel Band without Prior Steelpan Experience

By Dr. Brandon L. Haskett

Steelpanns were created in Trinidad in the 1940s. Over the following decades the single melodic instrument expanded to become part of a new instrumental ensemble, the steel band. These instruments were introduced to the United States in the 1950s through the Caribbean diaspora to the Eastern United States, and, beginning in the 1980s, the number of steel bands in schools increased dramatically. Currently there are approximately 600 school and university steel bands in the United States. A national list of steel bands is available at <http://blhaskett.wordpress.com/steelpan-research>.

Frequently, directors with little or no experience on the instruments directed the school steel bands of the 1960s, '70s, and '80s. Programs were isolated geographically and, in turn, these directors tended to become self-reliant for arrangements, playing techniques, and curriculum development (Remy, 1990). Steel band literature was not published but rather learned by ear or arranged by the director. Few recordings and even fewer written resources addressed the history of the instrument and the traditional pedagogy used. Ultimately, publishing companies have provided new compositions and arrangements in written form that have enabled a move towards a mix of pedagogical strategies, including both rote and written traditions. Haskett (2014) noted that 113 of 216 (52.3 percent) steel band directors strongly agreed or agreed that they use a mixture of teaching methods during ensemble rehearsals.

Haskett (2014) noted in his 2012 survey that 29.6 percent of respondents (out of 216) did not have steelpan playing experience when they became steel band directors. Andy Narell, noted steelpan performer, commented that this figure is a significant improvement from the early years of steel bands in the schools (A. Narell, personal communication, July 2012). This lack of experience highlights significant questions about what challenges these inexperienced directors faced, how they adapted, what resources

they still need, and what were their motivations for taking such positions.

INTERACTION OF MUSIC EDUCATION AND ETHNOMUSICOLOGY

After the Immigration Act of 1965, which greatly changed the ethnic makeup of United States classrooms, Music Educators National Conference (MENC) undertook a national review of goals (Volk, 1998). William Malm headed the committee, and ultimately the committee decided that a partnership between MENC and the International Society for Music Education (ISME) would help generate teaching materials that would enable music teachers to incorporate world music in the classroom (Volk, 1998).

Though major organizations indicated support for world music in the classroom, Wang and Humphreys (2009) note that, almost fifty years later, pre-service educators lack significant exposure to non-Western music in their degree programs. While there are few systematic programs available that address this gap for current teachers, there has been a marked increase in teaching resources including the *Global Music Series*, published through Oxford Press. The series has two framing volumes by Patricia Shehan Campbell (2004) and Bonnie Wade (2004) that address curriculum and pedagogy, and numerous volumes devoted to specific musical cultures; however, many teachers do not have a requisite background to implement these resources effectively.

While many music teachers have positive attitudes towards teaching non-Western music in the classroom (Moore, 1993; McClellan, 2002), the vast majority of content in the collegiate music curriculum (including pre-service music educator programs) has addressed the classical music tradition (Asmus, 2001; Emmons, 2004; Humphreys, 2002; Reamer, 2002; Rideout, 1990; Volk, 1998).

Robert Chappell (1994) noted that there are distinct pedagogical differences between how steel bands are traditionally taught in Trini-

dad and how they are frequently taught in the United States. Arrangers in Trinidad frequently teach several notes or a phrase by ear to a section and then add musical sections as the players are ready. Chappell noted that this process is too time-consuming for today's more complex steel band arrangements. Chris Tanner (2000) echoed Chappell's assertion regarding rote instruction:

While the use of rote teaching in the university steel band can be valuable from both a musical and a cultural-historical perspective, it cannot be relied upon as a primary method of instruction.... Employing written notation allows the ensemble to learn more material in a shorter amount of time. (p. 15)

Tanner (2000) noted the distinct need for a broad base of repertoire for teaching various styles and rhythmic concepts, and to appeal to a broader audience. David Walton (1996) felt that a variety of repertoire challenges performers to enhance their rhythmic awareness and ability due to the variety of syncopated, interlocking patterns. Walton found that melodic recall, chord recognition, voice-leading concepts, notation reading skills, and improvisation could all be addressed through the broad selection of literature.

There are few studies that address steel band directors' professional development, career paths, challenges, or adaptation strategies. This work fills a gap and provides a path forward for steel band directors and aims to provide practical recommendations based on the findings.

PURPOSE AND METHODS

The purpose of this study was to examine directors' motivations to take on an unfamiliar ensemble, the challenges they faced, and their current challenges. The following research questions guided this study:

- What motivated these directors to directing an unfamiliar ensemble?

- What challenges were encountered while adapting to this new ensemble?
- What challenges do they continue to face?
- What strategies did these directors use to overcome their challenges?

A questionnaire was developed to obtain data from three steel band directors who teach elementary/middle school, high school, and university steel bands, respectively. Steel band directors that began with no prior steelpan experience were selected to represent each of the three levels. Their names have been changed to keep their identities anonymous. Therefore, for the purposes of this study and article, they will be identified as Jennifer, Jeremy, and Stephen.

THEMES

Through an analysis of the interviewees' responses, several themes emerged that inform the direction of steel band directors' professional development opportunities.

Motivated by Opportunity and Growth

Early steel band directors took on the challenge of a non-Western ensemble because it provided a venue for students that didn't fit the typical school ensembles and/or because it challenged the standard music curriculum discourse by allowing for Latin music, improvisation, and a combination of rote and written musical transmission (Haskett, 2009).

Each director in this study expressed that, by accepting a position as a steel band director, he or she would experience change, growth, and/or opportunity. Jennifer took the position because she "had grown weary of teaching elementary general music and was looking for a change." Jeremy was "inclined to take the position as it focused on percussion and had a lot of potential [for] growth." Stephen noted that he had been exposed to the art form during graduate school and felt "the steel band, by far, [is] the most practical" of the "ethno ensembles," noting, "the students in steel band always sight-read better than everyone else, no matter what the instrument." He added that the ensemble allows students to improvise and learn by ear while performing in a variety of musical styles.

Many steel band directors from the mid-1980s onward graduated from some of the earliest collegiate steel bands in the United States. The work of many of these early steel band directors has had a significant impact on the growth of these ensembles in K–12 schools. Two of the directors cited the direct impact of major steel bands/steel band figures as a motivating factor to direct a steel band. Ellie Mannette and the University of North Texas steel band program inspired Stephen, while a colleague that played steelpan in the University of Florida steel band inspired Jennifer. In the following section, I address initial challenges that the participants encountered.

Initial Challenges

All of the directors had challenges as beginning steel band directors. These challenges fall into various categories: logistical, pedagogical, facility on the instrument, and curricular. Several noted logistical challenges related to instrument purchasing. Jennifer, a high school steel band director, noted, "I didn't know anything about steelpans—what was good, what wasn't, where to get them tuned, whom to trust, what to play, anything related to engine room, etc.... I didn't know enough to ask any good questions and got fairly low quality steelpans as a result."

Jeremy, an elementary and middle school steel band director, concurred that his lack of knowledge of the instrument was a significant challenge early in his career. "I didn't know the names of the steelpans, the ranges they were capable of, and how the pans were supposed to be set up."

The start-up costs for steel bands can also be prohibitive, and the cost range is quite wide depending on the quality of instrument desired. Stephen, a university steel band director, noted that obtaining funding for the instruments proved to be a challenge; but, ultimately, "the President of the University gave me \$10,000 to get started because he believed in what I was doing. Very rare, I know."

Unfortunately, costs are a major factor in the administration of a steel band. Currently, start up expenses for a ten-piece steel band can range from \$15,000 to upwards of \$40,000 (including stands and cases) depending on the instrument quality.

One challenge to directing an unfamiliar ensemble involves music selection. If the literature is the curriculum, these decisions have a significant impact on the outcomes and success of a program. Two of the directors noted significant gaps in their professional development, specifically in literature selection and music arranging. Jennifer stated, "I began arranging my own music, not really sure where to even start looking for steel band music, let alone know what to buy. I did 'Lean On Me,' 'Stand By Me,' 'The Lion Sleeps Tonight,' and 'Brown Eyed Girl' my first year. I had written the notes out with letters in measured barlines, and taught mostly by rote, as I had seen done in a community band once. After a few years, I began using Finale for my arranging and that worked much better."

Jeremy agreed that music selection and accounting for proper musical style were two of his earliest challenges. He stressed the importance of listening. "The only way to learn the style of music and really develop a good sense of the steel band sound is to listen a lot! Listen to any recordings you can get your hands on and go to any steel band event you can find and listen to all of the bands there, and go visit and listen to any local steel bands you can find."

Jeremy and Jennifer both felt underprepared to utilize appropriate teaching strategies for the

steel band and relied on a local professional player and steel band director for mentorship. Additionally, Jennifer gained knowledge through her steelpan tuner, Alan Coyle, who answered some of her questions and assisted in improving the quality of steelpans. Both referenced books such as *The Steel Band Game Plan*, Kim Johnson's steel band books, and Angela Smith's *Steel Drums and Steelbands*. Stephen noted that he applied books he used in his other musical studies to steelpan.

Jeremy noted that institutional support for professional development was an issue. "There were no professional opportunities to learn about the steel band available to me. I am the only full-time teacher in my school district that teaches steelpan, and after requesting a day to go observe out of district, I was informed it would be on my own personal expense for travel."

He felt the best opportunities to improve came through his interactions with other directors. "Ask other directors about how they do things and why. It was good to read *The Steel Band Game Plan* to give me some quick access to insight and knowledge, but every program is different and every director has their own unique approach. Find out what everyone else is doing and figure out what works best for you and your students. The only way you can find new ways of doing things and alternative approaches to your problems are to ask other directors what they are doing or have done with the same problems."

All three interviewees experienced a learning curve with their ability to demonstrate on the steelpan and/or accompany on the drumset. Since modeling, in combination with written notation, are common teaching strategies, this is a crucial gap for the inexperienced director.

Jennifer noted that this was difficult to balance: "I also needed to get experience playing the steelpans myself, but wanted to give the students the opportunity to play, so [I] waited several years before I began playing a lot. I would/could always jump in and play the part of a missing student, if needed, but didn't usually have the opportunity."

Jennifer has since attended the Mannette Festival of Steel for several summers to develop her playing abilities. Stephen felt like he "had everything [he] needed," and utilized texts from his percussion studies and applied them to his steelpan playing. "I never used a steel drum method book. Any music will do. [I treated] the steelpan like any other instrument, working on technique (touch), arpeggios and scales, reading, improvisation, arranging, etc."

Lastly, Jennifer noted that accompanying the ensemble on drumset proved a challenge. "Using a drumset was probably the biggest need and challenge for me. I was a percussion major, but had never played drumset. The first year we sort of waded through, borrowing a band student to play drumset for our end-of-the-year

concert. The next year we had a really good drummer, and I came to rely on him heavily. Once he graduated, I tried to go back to not using a drumset, but that didn't work at all. I started playing the drumset myself slowly, adding what I could, as I could. I used the drumset more as a leading teaching tool than a drumset. After a few years of that, I got good enough, but decided the students needed to have that opportunity; so, for the past few years, I have relied more on student drummers, not drumming myself unless really necessary to get a piece moving."

While each director found strategies and materials to cope with their initial strategies, there are still challenges and gaps that these directors face with their steel bands.

Ongoing Challenges

The participants noted several ongoing challenges and needs including the following items provided by Jennifer:

- A list of great songs for steel band, organized by level
- A guide to teaching engine room (rhythm section) parts
- A standardized way for grading difficulty of steel band literature
- An opportunity to play with other steel band directors
- A list of online video resources covering instrument selection, playing technique, culture and history, music theory for steelpan, strum patterns, and musical exercises
- A standardized skill list for steel band students of various levels by year of experience

Jeremy concurs with several of these items, noting, "I wish there [was] a workshop or online course [that taught] introduction to teaching steel band. So many of my questions were answered by talking to other directors that I could have figured out a lot of things sooner had this information been readily accessible. I wish there was a music list of repertoire with a consistent grading system and notes on what the song is good for teaching and what style it is. I inherited a decent library, but I still had no clue about anything in it!"

These concerns indicate a distinct concern over literature selection and the sequencing of literature for ensemble development. Additionally, visual resources that address basic fundamentals seem to be a need.

REFLECTIONS AND RECOMMENDATIONS Professional Development

Given the distinct lack of preparation for pre-service teachers regarding non-Western music, the music education field (in collaboration with school steel band directors and directors of other world music ensembles) should consider revisions to the pre-service music education curriculum. This issue is compounded by the high percentage of directors (29.6 percent) who

undertake steel bands with no previous steelpan experience (Haskett, 2014).

Directors in this study noted concerns about literature selection, navigating a variety of musical styles, and pedagogy (both modeling and the balance of rote to note). These are all issues that require hands-on learning, which is frequently lacking in collegiate world music surveys and professional development opportunities. While there is no way to address all the musical styles a music educator may encounter or wish to teach, general critical thinking skills and approaches to teaching world music could be addressed within the curriculum.

First, programs should consider courses that are team-taught by music education, ethnomusicology, and/or percussion faculty. These courses should deal with teaching strategies, literature, and hands-on experiences; this is in direct contrast to survey courses, which represent the typical world music offerings at the undergraduate level.

Second, state music educators' associations should consider adding venues at their annual conferences to expose directors to non-Western music in a non-threatening way. Sessions on fundamentals, starting steel bands, Latin/Caribbean styles, and steel band literature (particularly reading sessions) would be helpful. Frequently, the topic of non-Western music only appears at these conferences as group performances or as hand drumming sessions geared towards general music classrooms. While these are valuable, they do not provide access to educators wishing to start ensembles at the secondary and collegiate levels.

Third, steel band festivals such as the Mannette Festival of Steel, Pan Ramajay Festival, the Virginia Arts Festival, and University of Delaware's Steelpan Institute need to strongly consider adding components to these festivals that are geared towards directors. Literature reading sessions and hands-on workshops regarding style and pedagogy would be particularly helpful. These organizations have an important responsibility and opportunity to help develop current and future steel band directors in such a way as to ensure a solid foundation for the future of steelpan in the United States.

Fourth, the steelpan community should continue to refine and develop opportunities and resources that are available to directors. There is currently an active online community of steel band directors that shares information on curriculum and pedagogy (<https://www.facebook.com/groups/steelbanddirector/>).

While this represents progress, this is just one step towards a more comprehensive approach. Several states including Florida, Indiana, South Carolina, Arizona, and Texas have developed various levels of support for their states' steel bands, including state-level associations. This is needed at the national level as well. An

opportunity to gather steel band directors from across the nation to discuss and participate in hands-on pedagogy and literature workshops is desperately needed.

Lastly, states should consider a mentorship program to help new and inexperienced steel band directors develop. Frequently, steel band directors are the only such directors in their counties, which can cause a sense of isolation and lack of support. Florida has created a model to ensure that directors receive adequate feedback and mentorship through their annual steelpan festival, which is sponsored by the Florida Music Educators' Association.

While professional development is a main consideration for improving as a director, resources for day-to-day teaching must also be addressed. The following section addresses the concerns brought forth by directors in the study regarding teaching resources and points to several important initiatives for improvement.

Teaching Resources

Participants mentioned a lack of teaching resources for day-to-day instruction. One director noted that he did not find this to be a profound issue due to the use of existing music books and resources, which were re-appropriated to the ensemble. Two directors noted that this gap in steel band resources posed significant challenges for them in their day-to-day instruction.

The Steel Band Game Plan by Chris Tanner (2007) provides directors with the logistics of starting and building a program including basic playing skills, layout of the ensemble, and picking literature. Additionally, David Knapp and Adam Grise (2010) have published a steel band method book series, *Introduction to Steel Band*. Both resources would benefit from multimedia support that would assist inexperienced directors. Such multimedia resources could provide videos of playing techniques, teach proper chord voicing, demonstrate a variety of strum (accompaniment) patterns, and address stylistic conventions.

Lastly, directors need detailed literature guides and a rating system that accurately reflects each piece's challenges. A resource similar to the *Teaching Music through Performance* series by GIA Publications would assist directors in breaking down pieces to core concepts and allow them to more fully address the music curriculum through their literature choices (as in the comprehensive musicianship model).

CONCLUSION

The rapid growth of steel bands in schools within the United States has greatly outpaced the ability of educational institutions and existing steel band directors to adequately address the development of professional development and teacher resource development

for steel band directors. Some progress has been made; however, these efforts are largely isolated and without coordination with other stakeholders.

Professional development opportunities and teaching resources, when developed, must address the wide variety of steel band traditions present in the United States, including those that approach the ensemble in a traditional way, those who use the ensemble to convey pop and jazz music primarily, to those that use the instrument in an elementary setting similarly to Orff instruments. This variety provides a distinct challenge to the field and is a charge to current steel band directors to network and collaborate with each other to provide such resources.

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Grundlagen, The Swiss Rudiment List

By Lee Caron

Originating in Switzerland, rudimental drumming is a centuries old art form with interpretational styles and patterns that differ from country to country. Most people are familiar with American rudiments and the Scottish style, but many forget or are intimidated by Swiss rudimental drumming. “Grundlagen” is the list of rudiments in Switzerland, like the “PAS 40” list in the United States. Many of the rudiments are the same as the PAS 40, but a few are unique to Switzerland. However, the formula of putting rudiments together in different combinations to attain a musical line is the same throughout the world. Learning the Swiss rudiments will give any student or professional a wider range of drumming vocabulary. When learning Swiss rudiments it is important to remember that Swiss rudimental drumming is very expressive, with certain rudiments having a standard musical shape and sound.

The following list is a breakdown of all the Swiss rudiments, showing what the rudiments are as well as specific notes pertaining to certain rudiments. Remember that the Swiss use “Berger Notation,” meaning the right hand is written above the line and the left written below. Also, the flam is notated by a short line coming out of the top of the notehead. For more information and a history on Swiss rudimental drumming, as well as the Carnival “Fasnacht,” refer to *Percussive Notes* Vol. 48, No. 1 from January 2010.

We will start the analysis of the rudiments in the left column working our way down, then to the right column moving down. As you can see, most of the beginning rudiments on the list are identical to American rudiments. Each rudiment on the Grundlagen has the rudiment name in German (top) and French (bottom).

Einerstreich. The single-stroke roll.

Wirbel. The double-stroke roll.

3er links / rechts. The single drag, left / right.

Paradiddle (Mühle). Paradiddle. “Mühle” in English is “mill.”

Doppelte Paradiddle. Double paradiddle, which is also the literal translation.

Einfacher Tagwachtstreich. Single drag tap. Note: “tagwacht” is a military drum call. Many of these calls use various rolls and drag patterns to create unique rhythmic patterns that soldiers can identify for battle movements as well as camp duty. The term “tagwachtstreich” comes from the use of the drag patterns in military drum calls. For example, “Three Camps” is a tagwacht.

Doppelter Tagwachtstreich. Double drag tap.

Doppelter Tagwachtstreich. This rudiment is typically played in a slower tempo march or camp duty call.

Zitterstreich. Ratamaque.

5er gebunden. Tap 5-stroke roll. Tap rolls are very common in Swiss rudimental drumming. The interpretation of these rolls is to have minimal space between the tap and the first double stroke/diddle. Also, the release of the roll is the tap of the next roll. This applies to all tap rolls. Example: the 5er gebunden can be placed into a triplet check pattern but the space between the 1st partial and the 2nd partial of the triplet is a little smaller than the true subdivided space.

5er mit Nachschlag. A 6-stroke roll beginning on a tap. One can often hear Buddy Rich playing this rudiment.

7er gebunden rechts / links. Tap 7-stroke roll on the right and the left.

7er mit Nachschlag. This is the same rudiment as the 7er gebunden but it allows the drummer to play the rudiment consecutively hand-to-hand. It is important to note that the dotted eighth/sixteenth-note rhythm is to be played true without slurring the rhythm.

9er gebunden. Tap 9-stroke roll.

11er gebunden rechts / links. Tap 11-stroke roll.

13er gebunden. Tap 13-stroke roll. This particular roll rudiment can be played in a dotted-quarter-note space or it can be stretched into a half-note space, giving it a slow and drawn-out feeling.

15er gebunden rechts / links. Tap 15-stroke roll. Like the American 15-stroke roll, the Swiss version is most commonly played on the left hand (with the right hand tap).

Schleppstreich. Flam.

Ordonnanztriol. Swiss Army Triplet. In Switzerland, it is very rare to see this rudiment played on the left hand as well as in a sextuplet pattern.

3er Streich. Like many Swiss rudiments, this rudiment is adapted from French rudimental drumming. The sticking offers a nice hand-to-hand feel while the flam on the upbeat gives it a forward motion.

Double. (pronounced *doo-blay*) This the most played rudiment in Swiss rudimental drumming. Essentially it is an inverted flam tap, but the phrasing of this rudiment is different in Switzerland. It is written with a little flag atop the notehead. You would play the note as seen (being a flam) but you would strike the same-hand tap just before the flam—right tap, right flam; left tap, left flam—adding the tap one sixteenth note before the written eighth note flam. *The Double* is written in eighth notes but sounds sixteenth notes. The “standard” Swiss style executes this rudiment in even sixteenth notes, but the Basel style has a little lilt or swing to it.

Batafla. Flam Accent. There are two ways to interpret this rudiment: precise subdivided triples or with a waltz-like lilt. Standard Swiss drumming plays the *Batafla* in a precise subdivided triplet while the Basel style gives it the waltz-like lilt. If you listen to any Strauss waltz played by the Vienna Philharmonic you will hear the waltz-like lilt: The 2nd partial of the triplet is placed closer to the 1st partial in a swing-like pattern while the 3rd partial stays in the same precise subdivided space. 12-3, 12-3, 12-3.

Bataflafla. Pataflafla. Identical to the American pataflafla; however, the Swiss tend to shape the rudiment more than the American version, using crescendo and decrescendo to fit the musical application of the rudiment.

5er-Ruf. Flammed 5-stroke roll. This is the second most common Swiss rudiment. It is used like the 7-stroke roll in traditional American rudimental drumming—primarily used at the beginning of a phrase like a breath before playing. The audible shape of the *5er-Ruf* is very precise. When used on an eighth-note pickup it is always played with a *pp* to *f* crescendo, leaving the flam nearly inaudible as a “true” flam.

9er-Ruf. Flammed 9-stroke roll. The flam is typically “placed” at the beginning and is not accented.

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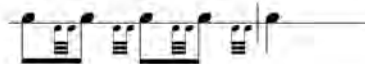
Einerstreich
le Coup simple



Wirbel
le Roulement



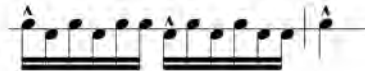
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Paradiddle (Mühle)
Paradiddle (moulin simple)



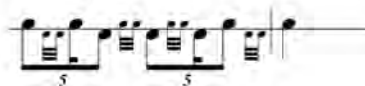
Doppelte Paradiddle
Moulin double



Einfacher Tagwachtstreich
Coup de diane simple



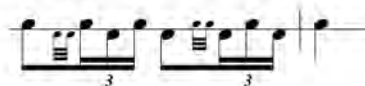
Doppelter Tagwachtstreich
Coup de diane double



Doppelter Tagwachtstreich
Coup de diane triple



Zitterstreich
Coup de 4 frisé



5er gebunden
Ra de 5 droite / gauche



5er mit Nachschlag
Ra de 6 droite / gauche



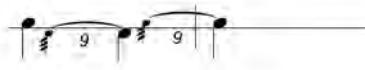
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7er mit Nachschlag
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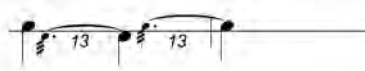
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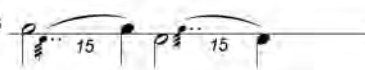
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13er gebunden
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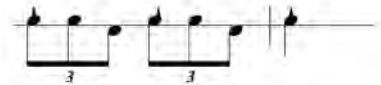
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Schleppstreich
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Ordonnanztriole
Triolet



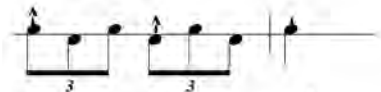
3er Streich
Coup de trois



Doublé
Doublé



Batafla
Batafla



Bataflafla
Bataflafla



5er-Ruf
Ra de 5



9er-Ruf
Ra de 9



6/8-Takt-Marschgrundlage
Principe de marche 6/8



2/4-Takt-Marschgrundlage
Principe de marche 2/4



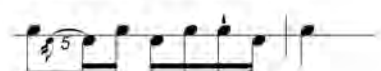
Franz Endstreich
Coup de fin français



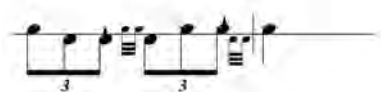
7er-Endstreich
Coup de fin de 7



Mühleradstreich
Coup de moulin



Märmelstreich
Coup de Märmeli



Coupe de Charge
Coup de charge



Coupe de Charge Triolet
Coup de charge triolet



6/8-Takt-Marschgrundlage. A flammed 5-stroke roll going into a Swiss Army Triplet. This is a typical pattern of Swiss rudimental drumming.

2/4-Takt-Marschgrundlage. The same as the 6/8-Takt-Marschgrundlage but in 2/4.

Franz Endstreich. Lesson 25. Another rudiment the Swiss adapted from the French.

7er-Endstreich. A Lesson 25 with a tap-5-stroke roll instead of a drag. Swiss rudimental drumming being slower than French rudimental drumming, the rudiment morphed into the *7er-Endstreich* by replacing the drag with a tap-5-stroke roll with the tap being the first beat of the rudiment. The use of the tap-5-stroke roll gives the *7er-Endstreich* a pleasing hand-to-hand rudiment unlike the right hand lead of the Franz Endstreich. Both of these rudiments are typically played with a *p* to *f* crescendo. If two of these rudiments are played consecutively, the crescendo would start at the beginning of the first and climax at the end of the second.

Mühleradstreich. “Millwheel strike,” also known as “windmill strike,” is a fun and interesting rudiment. The American version(s) of the windmill look nor sound anything like the actual Swiss windmill. (Perhaps the Americans liked the name “windmill”?) At first glance the *Mühleradstreich* looks intimidating, but with slow repetitions it is highly accessible to play at tempo. It starts with a *7er-Endstreich* followed by a left-hand inverted flam tap sticking (leaving out the first flam of the left hand inverted flam tap), ending on a right hand tap. This rudiment is usually played with a *p* to *f* crescendo.

Märmelstreich. A unique triplet pattern rudiment: right drag, left tap, left flam / left drag, right tap, right flam. The sticking seems odd but the incorporation of the grace notes in the flam (3rd partial of the triplet) to the drag (1st partial of the triplet) make for a flowing hand-to-hand pattern. Interpretation of the triplet can be two ways: strict triplet subdivision or the Basel “waltz/lilt” style as described previously.

Coup de Charge. Normally used at the end of an 8-bar phrase, the *Coup de Charge* is also one of the most difficult rudiments, because the interpretation varies all over Switzerland. The written rhythm is not exactly what is played. A truer “standard” interpretational rhythm with dynamics would be (starting on the release of the flam 5-stroke roll) thirty-second note *mf*, sixteenth note *p*, thirty-second note *mp*, eighth note *f*.

Coup de Charge Triole. A variation on the *Coup de Charge* by playing the same sticking in a triplet rhythm. Unlike the *Coup de Charge*, the *Coup de Charge Triole* is typically a true sixteenth-note triplet.

Lee Caron is a Connecticut-based percussionist and an avid traditional rudimental drummer. He has been a member of and performed with such groups as the Old Guard Fife and Drum Corps 3rd U.S. INF (Escort to the President), the United States Army Band (Pershing’s Own), and the Boston Pops Esplanade Orchestra, and he was in the 2007 cast of the Edinburgh Military Tattoo in Edinburgh, Scotland. He performs regularly in Basel, Switzerland for the Carnival Fasnacht with Seibi Fasnachtclique. In 2009 Lee was the first American to compete in the Offiells Bryysdrummlen und Pfyffe (the competition in Basel before Fasnacht) as well as placing in the finals. When not performing rudimental drumming, Lee is a freelance percussionist performing with orchestras, chamber groups, and music theatre productions throughout New England, and is a private drum/percussion teacher. Lee is a member of the PAS Marching Percussion Committee. He attended the Hart School of Music and the Boston Conservatory. For more information visit www.LeeCaron.com. **PN**

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Healthy Habits to Improve Musical Productivity

By Alex Wier

One of the biggest challenges for college students and music professionals is time management. Many of the great time management resources available focus on setting goals and creating a schedule to complete required daily tasks, but these resources usually overlook one critical thing: health-related habits. They are usually not considered crucial compared to required tasks like practicing, rehearsing, and doing homework. As schedules get busier and more stressful, the little things that take care of the body (sleeping, eating healthy foods, and exercising) are forgotten because “there isn’t any time.” However, even the best scheduling and practicing habits can be derailed by a body that is not getting the food, exercise, and rest it needs to function at a high level.

Dr. Josh Armstrong and I surveyed college percussion majors of various grade levels at several universities to gauge the health practices of students around the country. The average findings were consistent with our first-hand experiences with students who relied on less than the recommended hours of sleep, unhealthy foods, and little exercise. I also interviewed Dr. Martha Bergner, a chiropractor in Tucson, Arizona, and asked how unhealthy habits hinder brain function and what could be done to increase students’ effectiveness. Incorporating healthy habits of rest, diet, and exercise will help you maximize and sustain productivity. You can reach your potential by managing stress, avoiding illness, and maximizing your energy level and cognitive processes.

First, it must be recognized that everyone’s body is unique. Therefore, there is no recipe for guaranteed results that apply to everyone. For example, some people may need more sleep than others and some may skip a meal without skipping a beat. These traits can change quickly, though, especially with age, and it is important that you stay in touch with your body and how it is reacting to living habits.

I will be discussing a plethora of studies in each of the health areas, and often the results are varied and can even conclude in contrasting recommendations. I will share suggestions of basic habits and practices that can fit specifical-

ly into the schedules and lives of musicians. Of course, further investigation and experimentation is recommended to discover and adjust to the needs of each individual.

SLEEP

Sleep habits have a large impact on your levels of energy, focus, and stress throughout the day as well as affecting the efficacy of your immune system. Low energy levels and slower response times are the most obvious side effects of not getting enough rest. To get the most out of practice and rehearsal time, you need to be focused and alert. Rest aids in the efficiency of your practice and rehearsal time, allowing you to improve as you make assessments and corrections, and ultimately engrain good habits. It has also been found that adults have higher functioning memory when they receive a full night of sleep. This affects not only the ability to memorize while practicing, but also the use of memory in performance.

Functioning at your highest potential focus and efficiency usually equates to higher production, which helps with managing stress. Sleep also reduces stress by lowering your blood pressure and helping to calm the muscles throughout your body. Studies have shown that a lack of sleep suppresses your immune system’s ability to fight off illness, and when combined with other factors of being a musician (such as long days and sharing small spaces) leads to increased chances of illness. Also, once you have become sick, your body needs extra rest (and plenty of fluids) to allow your immune system to heal and recover afterwards.

The National Sleep Foundation recommends that adults get between seven and nine hours of sleep per night. As many students can attest, that can be a difficult mark to reach. Forty-one percent of the students surveyed said they average six or less hours of sleep per night. There will inevitably be times when you have to “power through” an extremely busy few days with less sleep, but if you go several days or more on short sleep it will create a “sleep deficit” (extreme drowsiness and weakened state).

In order to return to optimal energy and focus levels you will have to catch up on those

hours at some point, which can be done on a weekend or by picking a night to go to bed earlier. Sometimes it is important to consider that you may be more productive getting a good night’s sleep than staying at school to study or practice late into the night when your productivity has already tailed off.

According to The Better Sleep Council, studies have shown that when people stick to the same bedtime and wakeup time, they receive a more restful sleep. For musicians it can be difficult, but the closer you come to regular sleeping habits, the more alert and focused you will be.

Another common suggestion to improve the quality of sleep is to remove distractions from the bedroom. By using the bedroom solely for sleeping, not for doing homework or watching television, it is easier to create a sense of routine coinciding with regular sleeping hours. Sleep quality can also be improved by keeping the room at a cool temperature and as dark as possible. Taking the time to clear your head before you attempt to sleep will help you to fall asleep faster and have a more restful sleep. There are a variety of activities that you can try to help clear your mind, such as keeping a journal, meditating, listening to ambient or soothing music, working on a creative activity (reading, writing, drawing/painting), or combining any of these.

Finally, naps can be a good way to recharge in the middle of the day if you find the time and are feeling sluggish. However, many experts, including those at the Mayo Clinic, recommend that you nap for less than thirty minutes to avoid sleep inertia—a groggy feeling. It may seem counter-intuitive that you could feel more refreshed with a shorter nap, but due to our natural sleeping processes, thirty minutes of sleep is much better than an hour. Try setting an alarm for twenty to thirty minutes, and more often you will wake up feeling refreshed and ready to continue your day. Even if you do not fall asleep for part of that time, or even if you do not sleep at all, just resting with your eyes closed will help to clear your mind, relax your body, and ultimately energize you.

In certain cases where you have racked up a significant “sleep deficit,” it would be beneficial

to nap longer than thirty minutes. Usually an hour and a half to three hours will help you catch up, although it will depend on the individual and the situation.

DIET

Juggling their demanding schedules, music students and professionals often find a limited amount of time to eat. Usually this leads to preparing the quickest meal option or going to the most convenient restaurant. A busy schedule might even lead to skipping meals entirely. The most popular response from surveyed college percussionists on determining what they eat was “ease and quickness of preparation.” Unfortunately, a lot of quick or fast foods contain preservatives, artificial ingredients, and considerable amounts of grease, fat, and calories.

If these kinds of foods make up a significant percentage of a diet, less energy and slower cognitive processes will result. Dr. Bergner explained that the body does not handle fats as well as carbohydrates. The body will use the amount of carbohydrates it needs and expel the rest, while it does not as easily know what to do with fats. Often, fats are not broken down well enough by the digestive system and are stored in the body, affecting arteries and circulation, and leading to slower brain function and the potential of weight gain. Fats can immediately line your arteries and affect blood flow even at a young age. While the fats may clear out and not build to a life-threatening level at younger ages, the process still occurs and affects your immediate and long-term health.

Because the body has a difficult time digesting greasy and fatty foods, those types of foods will stay in the stomach longer and hold off feelings of hunger for several hours. This longer digestive period can trick people into thinking that greasy and fatty foods make for a better meal because they do not need to eat as often. However, there are healthier options for food that will stick with you just as long, often referred to as “complex carbs.” Some of the best examples of food items that are mostly “complex carbs” are potatoes and whole grains. Like grease and fat, they still take a while to digest. The rate at which the body can burn and handle both “complex” and regular carbohydrates is much higher than with fats and leads to a better ability to focus.

With fatty foods, the body will feel sluggish and will often experience a lull or crash within an hour of finishing the meal. Most people will try to fight off sluggish periods with coffee or other caffeinated beverages. Significant portions of caffeine, which the Mayo Clinic defines as more than four cups of coffee or ten cans of soda per day, can affect your heart rate, your digestive system, and your abilities to focus and rest. Because caffeine is addictive it can lead to your body functioning in abnormal ways, setting it up for a potential “crash” of severe exhaustion or illness.

One simple solution to eating in a time crunch is to pack a meal or snacks. Preparing a meal before you leave your house requires time upfront but can be healthier and cheaper. In this way you control your diet instead of leaving it up to chance. As an alternative to packing a full meal, some people will have smaller and more frequent snacks that can be consumed quickly. A well-balanced approach to snacking is important. Eating varied foods such as nuts and berries (trail mix), vegetables (carrot sticks or celery and peanut butter), and some form of healthy grains (multi-grain crackers or rice cakes) will provide your body with energy and nutrients.

Frequent healthy snacks, as opposed to less frequent and larger meals, can also keep your metabolism higher, which can aid in weight control. Skipping meals without supplementing your diet with snacks is not recommended as it can lead to insufficient nutrition and decreased focus. Regular food, every three to four hours, will keep brain function at its highest.

Staying hydrated throughout the day is also a very important part of staying healthy. The immune, circulatory, and digestive systems are all aided by proper amounts of water consumption. The Mayo Clinic recommends that men drink at least 3 liters per day and women drink 2.2 liters per day. These numbers should be seen as a minimum and, of course, are dependent on your environment and activity levels.

Staying hydrated can also affect your feelings of hunger. Some people feel hungry when all the body really wants is water. Drinking water when first feeling signs of hunger will help avoid overeating and keep energy levels high. Similar to packing a meal, bringing water with you is usually a cheaper and healthier option.

EXERCISE

Exercise is possibly the most misunderstood of the three health areas in this article. Regular exercise helps regulate weight, refresh the body, clear the mind, lower stress, improve sleep, and prevent chronic diseases. Spending energy exercising will provide you with more energy afterwards; in addition, cardio, strength, and flexibility exercises can raise your heart rate to increase blood circulation, burn calories, and release endorphins.

The U.S. Department of Health recommends getting at least thirty minutes of moderate exercise most days of the week outside of regular work activity. The key to exercise for general health is not necessarily the intensity or duration of your workouts, but the regularity of them. Regular workouts will help your body feel refreshed and energetic, while increasing your stamina.

Dr. Bergner explained that a surprising amount of the circulatory system goes through the brain, and subsequently anything that can be done to increase circulation will help to increase brain function. If there are days you can-

not work out, stretching is a quick and easy way to increase blood flow and flexibility. Stretching for three to five minutes in the middle of a practice session can provide a new sense of energy and freshness to bolster the rest of your time. Other stationary cardio activities such as jumping jacks, push-ups, and running in place can raise your heart rate without requiring you to travel to the gym or block out chunks of time to work out. The energy expelled during exercise helps you sleep better at night.

CONCLUSION

There are other small things you can do to recharge your body outside of rest, diet, and exercise. Simply washing your face or taking a shower can help you feel more awake and refreshed. If you get stuck inside for an extended period with rehearsing, practicing, studying, and going to classes, sometimes just taking a short break and walking outside in the sunlight can do wonders. Going on a walk after sitting for a while will help improve blood flow and remove you from the tasks you were focusing on inside. Breathing fresh air and escaping the fluorescent lights to get natural sunlight that activates vitamin D can help clear the mind and refresh the body. All of this will aid in brain function when you return to your work afterwards.

These ideas may seem like common sense to some people, but when considered all together, they can have a significant impact on how we are able to function day-in and day-out. We are responsible for the habits we create. Developing good habits takes determination, a thoughtful plan, and a lot of perseverance. Take charge of these health areas by creating habits that allow for growth and success. Soon after you start to incorporate healthy habits you will begin to see positive results in maximizing and sustaining your productivity. You will also find yourself feeling better and happier in other facets of your life.

Alex Wier is an adjunct instructor at Phoenix College and served as President of the Arizona PAS chapter from 2012–13. Alex is currently a doctoral candidate at Arizona State University and was the instructor of the Percussion Methods class and undergraduate percussion major lessons as a teaching assistant. He is a graduate of Northwestern University (M.M.) and the University of Arizona (B.M.). **PN**

Redefining “Sustain” and the Roll

The dilemma of the decay in percussion

By William James

For years, percussionists have been trying to create the illusion of a sustained sound. The spectrum of instruments and sounds in our family is incredibly wide. The one thing they all have in common is a decay in the sound after the attack. Some are immediate and some last longer, but none remain constant in sound and definitely don't intensify in sound after the attack. Instruments that sustain in a similar manner are the guitar, harpsichord, harp, and piano.

We have all faced the dilemma of wanting a sustained sound on any number of percussion instruments; unfortunately, this article does not have any new solutions. My intent is to discuss the idea of a sustained sound, our instrument's characteristics in creating it, solutions we have come up with to counteract these characteristics, and changing the way we think about a sustained sound and the roll.

For some context, let me explain where my obsession with sustained sound began. During my junior year of college I lived with several brass players. There was always a conversation about music and what recording you *had* to listen to. I learned just as much from them as I did any teacher on how to play musically. We would listen to recordings and listen to the same phrase over and over, and we would talk about what made it so great.

When I would get back to my practice room, I would try to mimic phrases I had heard, especially in Bach transcriptions, and I would always struggle with it. It was then that it really hit me: “I'll never be able to play Bach the way I hear it in my head.” In my head I heard Bach with crescendos and diminuendos seamlessly strung together—notes leading into other notes and coming away from others. On the marimba or vibes, we just can't do that the way string or brass players can. And why? Because we can't sustain the way they can. This was a *huge* blow to me. No matter how much effort I made, I just could not sustain and crescendo

into another note. My brass player roommates found this to be very entertaining and would ask me, “How is your sustaining going?”

Despite my depression I still managed to enjoy playing Bach and learned how to play musically using the assets my instrument did have. All instruments have their weaknesses; we just have to learn how to maximize our strengths and manage our weaknesses.

The most common solution to playing a sustained sound on any percussion instrument is to play a roll. There are essentially three types of rolls: single-stroke roll, double-stroke roll, and buzz or concert roll. Some instruments can use the roll effectively to create an illusion of a completely sustained sound. A single-stroke roll on timpani, bass drum, or suspended cymbal, for example, can sound truly seamless. A buzz or concert roll on snare drum can also sound completely sustained. These are a few exceptions to the norm.

Most percussion instruments can use the roll to create a tremolo sound, thus implying a sustained sound. While this can be an effective way of “sustaining,” we have to realize that a tremolo has a rhythmic quality and is different than a seamless, sustained sound. This is where percussionists can get into trouble, especially when transcribing works written for other instruments. Percussion instruments like the xylophone and marimba cannot play a truly sustained sound. A marimba with really soft mallets in a room with a lot of resonance can come close; however, there is still an underlying pulse to the sound. This isn't a bad thing; it is just what it is, and we have to understand that.

This is especially important for composers and transcribers to understand, as the musical intent of what they are writing has to match the abilities of the instrument. Let's look at some of the standard percussion instruments and the capabilities each has to create a sustained sound.

SNARE DRUM

The snare drum is the most unique instrument in our family when it comes to this topic because it has the widest range of potential. The snare drum is one of the quickest decaying instruments we have and yet, with good technique, we can make it sound fully sustained. Manipulating the rebound of the stick so that it strikes the drum multiple times in one stroke allows us to multiply the potential number of strikes at such a rate that the ear perceives the sound as smooth and consistent. This buzz or concert roll is one of the more difficult techniques to master, but is used very effectively throughout the solo and ensemble repertoire.

The double-stroke roll is the snare drum's version of the tremolo. Born out of the rudimental style of drumming, it has a very rhythmic pulse, as the stick strikes the drum two times for every stroke. This creates a nice sustained sound, but with a rhythmic underlying pulse. In rudimental and other styles of playing this is used effectively to establish a pulse or groove.

The last option on snare drum is the single-stroke roll, which is used in some solo repertoire but mostly in drumset playing. The single-stroke roll is another version of a tremolo, but is usually played with no relationship to the tempo being performed. Buddy Rich and others used this technique very effectively in soloing and at a speed that is superhuman! The snare drum is one of the only instruments that can very effectively use all three options.

TIMPANI

The timpani are one of the few instruments that can make a truly sustained sound using a single-stroke roll. Granted, the tighter the tension of the head, the more difficult this will be to achieve, but it is possible. Timpani are also one of the few instruments where you can change your articulation using different strokes with the same mallet. Using a legato, slower

stroke will cause the mallet to engage the head but not stay on it very long and thus cancel out the vibrations. This will create a much more seamless roll. When playing an extremely soft roll, a double-stroke roll can be used very effectively. Some have argued that composers have used tremolo notation to indicate a double-stroke roll and trill notation to indicate a single-stroke roll.

Stroke types and articulation on timpani are also very important because the player has to frequently alternate between rhythmic notes and rolls. In order for a rhythmic passage to be clear, the timpanist must use a harder stick and articulate stroke. In order to play a good roll, the player must alter that stroke and technique to allow the drum to vibrate more freely. The timpanist can also play the note on a smaller drum with a looser head to make the roll sound more sustained after the rhythmic passage. This is all much easier said than done, but is very possible. Most of these technical ideas can also be applied to the bass drum, as it has very similar physical qualities.

MARIMBA

Playing a roll on the marimba can be very effective, but we have to realize musically what its purpose and capabilities are. A marimba roll is a tremolo. We are sustaining a note, but in a rhythmic way. If your goal is to play a chorale like a brass choir, you will not be very successful. I am not trying to discourage rolling on marimba or even playing Bach chorales; we just have to accept the limitations of the instrument and know there will be a rhythmic quality to our performance.

To compare our instrument to others, vocalists can increase the intensity, vibrato, and richness of sound as they crescendo. On marimba, composers use different roll types (double lateral, independent, and hand-to-hand) as well as varying speeds to give “sustained” notes more depth. Many of Bach’s works that were written for sustaining instruments were also played on harpsichord (a non-sustaining instrument). Ornaments were used to create the illusion of a sustained sound, much like we aspire to on marimba.

There are several other techniques used on marimba to solve our sustain problem. She-e Wu and others strike a note or chord and then lightly roll after the strike to cause the decay to last longer. This works because the listener cannot hear the light strikes of the roll, and thus it sounds sustained, rather than rhythmic. Composers have employed minimalist techniques and use rhythm to sustain a chord or idea. Michael Burritt’s “The Offering,” and many other works, are great examples of writing a choral and using rhythm to “sustain” the chords. While the sound is not sustained in the traditional sense, the repetitive rhythm over the same chord keeps the chord in the listener’s ear longer.

Most percussion instruments can use the roll to create a tremolo sound, thus implying a sustained sound. We have to realize that a tremolo has a rhythmic quality and is different than a seamless, sustained sound.

CONCLUSION

Minimalist composers such as Steve Reich, John Adams, Philip Glass, and others have used percussion throughout their compositions. One of the reasons percussion works so well with their music is our instruments’ ability to have a relatively quick decay. This means rhythms can be articulated extremely well—finally, a positive to our dilemma of not being able to sustain! They see the strengths of our instrument and use those rather than asking our instrument to do something it can’t do. For example, Reich’s “Four Sections” for orchestra uses repetitive patterns on vibes and marimba to establish a rhythmic ostinato, but also harmonically play the notes of a chord. The pattern stays the same, but the notes change, and thus the harmony changes. This use of rhythm gives the piece an intrigue that simply sustained sounds do not have.

There are unique instruments and techniques that do produce a truly sustained sound. Using a bass bow on the vibraphone or crotales allows us to create the same sustained sound a string player has. The lion’s roar and wind machine are other percussion instruments that naturally have the ability to sustain. While these instruments can sustain, they limit us physically in our ability to play quickly or change instruments quickly. I am sure there are others, but these instruments are the exception to the rule.

While I may not be able to crescendo through a note the way I would like, our instrument has such unique assets to contribute musically in other ways. I can give up the ability to sustain to play with the rhythmic intensity a Shostakovich snare drum part has. I’ll trade the ability to play one note at a time for the ability to play four. Understanding what the word “sustain” really means and how our instrument is able to successfully create it is vital to our ability to express ourselves musically.

William J. James is the Principal Percussionist of the Saint Louis Symphony Orchestra. Prior to moving to Saint Louis, he was a member of the New World Symphony in Miami Beach, Florida. He graduated from New England Conservatory in 2006 with a Masters of Music degree as a student of Will Hudgins of the Boston Symphony Orchestra. He received his Bachelor of Music degree from Northwestern University in 2004. While attending Northwestern, he studied with Michael Burritt, an active soloist and clinician, and James Ross, a member of the Chicago Symphony Orchestra. You can find out more about William James at www.William-JamesPercussion.com. **PN**

Stephen Hambright: Freelancing in the Digital Age

By Kurt Gartner

In many aspects of the music profession, the skill set required of a performer goes well beyond mastery of one's instrument. Although this has long been the case, it may be truer than ever for today's percussionist. In addition to musicality on a multiplicity of instruments representing various styles, traditions, and cultures, a premium is placed on a percussionist's technical savvy in the digital realm. In addition to marketing vehicles like social media and e-commerce, this demand includes a range of software and hardware products, and also electronic instruments such as MIDI controllers.

One individual who is successfully navigating the digital terrain is Stephen Hambright, a Houston-based freelance percussionist. In addition to being a busy musician, Stephen is co-founder and CTO of the email marketing company TrafficWave.net, an active partner in the online percussion website VibesWorkshop.com, and a consultant and webmaster for the electronic percussion company Alternate Mode (AlternateMode.com). Recently, I interviewed Stephen to share his experiences with the PAS audience.

CONFLUENCE OF STUDIES

Kurt Gartner: Share some background—where you're from originally, where you've studied, the types of work you've done to get to this point, where you are now, how you're spending your time and energy as a musician, what motivates/engages you professionally...

Stephen Hambright: I was a Music/Electrical Engineering double major at the University of Delaware, where I studied with Harvey Price and Tom Palmer. When I finished there, I knew I wanted to devote time solely to developing a music career. So I left the East Coast to get a master's degree in music from Eastern Illinois University, where I studied with Johnny Lee Lane. From there I moved to Texas and was very quickly able to find work teaching.

For a drummer/percussionist, Texas is very accommodating; school music programs are extremely competitive there, and it was very easy to find multiple high schools willing to pay me for teaching private lessons and for working with their marching

band. Within a few months, I had a lesson studio of over 65 students and locked down a full-time teaching position for a local high school and its feeder program. Early on, I was able to mix playing professionally a few nights a week and teaching during the day, but as I got more involved, it became more and more difficult to do both. Eventually I made the choice to stop teaching and pursue other interests that would still allow me the space and flexibility to take playing jobs. I began focusing on Internet programming and development as a means to keep some flexibility in taking freelance music work.

So my involvement with electronic percussion really started from that decision to leave teaching. I would still go to the local high school to ask to borrow equipment I did not own personally, like chimes or timpani, but the head band director finally told me that it was becoming awkward to do so, since I had not actually taught for him in over a year, so I needed to find a quick alternative. I bought my first malletKAT [MIDI mallet controller from Alternate Mode, Inc.] in 2000. I now work part time for Alternate Mode as a consultant and web master.

KG: What shows have you played this year, and what's coming up? I know that your work takes you beyond Houston.

SH: This year I have been involved in performances of *Cinderella*, *Cabaret*, *Sunset Boulevard*, *The Wiz*, two different productions of *Hairspray*, *Mary Poppins*, *Shrek*, *Little Shop of Horrors*, *Smokey Joe's Cabaret*, and *Singin' in the Rain*. For the last few years I have had the privilege of traveling to New York City to be a percussionist for Radio City Music Hall's *Christmas Spectacular*. I am also the principal percussionist at The Woodlands United Methodist Church, which utilizes a full orchestra for their Sunday worship services.

TECHNOLOGY IN MUSIC THEATRE

KG: Describe the landscape of today's music theatre scene for a percussionist, including your local Houston experiences as well as work elsewhere. What are contractors looking for, and what are the realities of space



Stephen Hambright

demands such as limited pit dimensions, cartage, and budgets for numbers of players?

SH: A tremendous amount of professional situations don't have the luxury of unlimited space or budget—not only in smaller theatres, but smaller orchestras or churches who frequently hire freelance musicians. As a percussionist, you are often left to be creative in what you can fit into the six-foot square you have been provided by someone who clearly has no idea how much room two timpani and a set of drums will take. Contractors or music directors will often start the initial conversations with “Leave these instruments out,” or even better, “Cover whatever you can.” The conversation I like to steer toward is, “What if you *didn't* have to leave that out?”

I remember one particular church that hired a small orchestra to perform for their 100th anniversary. I was given parts that required bells, chimes, and crash cymbals. The contractor told me that because the orchestra was to be seated in a very narrow choir loft, to “just play the chime parts on bells.” I told him my plan was to bring a two-octave malletKAT so they would have their chimes. The music director was thrilled, and

I now had another contact that calls me for work regularly.

KG: *We have talked about good percussionists being good problem solvers. How are you making life easier for contractors, music directors, and fellow musicians on these gigs?*

SH: Besides the obvious advantage of being able to take a lot less space, there are also the advantages of volume control and consistency of sound. These are all very important factors at Radio City, where the two-percussionist book requires over 40 instruments, including four timpani, xylophone, bells, chimes, vibes, and marimba. While you are trying to figure out where to place all of those instruments in an area that is no more than eight feet deep, consider the logistics involved in adequately micing all of those instruments to the sound board. Instead, the *Radio City Christmas Spectacular* uses four malletKATs, two

drumKATS, and two panKATs to cover all instruments, and these sounds are directly fed to the sound board.

KG: *Are contractors asking about your programming skills, or does that just appear to them as a bonus once you're hired?*

SH: I would say it appears more as a bonus. Those I have worked with already have a pretty good idea that I can do lots of different things. For example, as the principal percussionist at the Woodlands United Methodist Church, my primary role is to play acoustic timpani. But a few random times a year, I will cover an electric guitar or banjo part on my malletKAT.

Over time, creating a niche reputation has come in very handy with local contractors and music directors. Playing music is very competitive. Having versatile skills that make people notice is as important as the playing itself.

KG: *Are there occasions when you must adapt multiple books into a single-player situation?*

SH: There are times when budget or space prevents a group from hiring both a drummer and percussionist. When I am handed two books, I have a pretty good idea that they are hoping I can cover as much as possible. I will reassemble a new book with parts from both using a photocopier or pdfs.

Oftentimes, the drumset part is a very basic “boom-chick” that can be covered with one hand and feet, leaving a free hand to play a mallet part that is happening at the same time. I have also gone so far as to trigger a snare drum sample with another bass drum pedal, allowing me to play the “boom-chick” part with my feet and have *both* hands free to play a mallet part or timpani roll. I have done things like this for productions like *The Music Man* and *Gypsy*. It takes some coordination practice, but trust me, you will no longer be bored.

Obviously, there is also stuff that just *can't* be covered; that's why it was originally written for two players. Talking to the music director will give you some ideas on what they would prefer be left out if you have to make a choice.

PREPARATION AND REFINEMENT

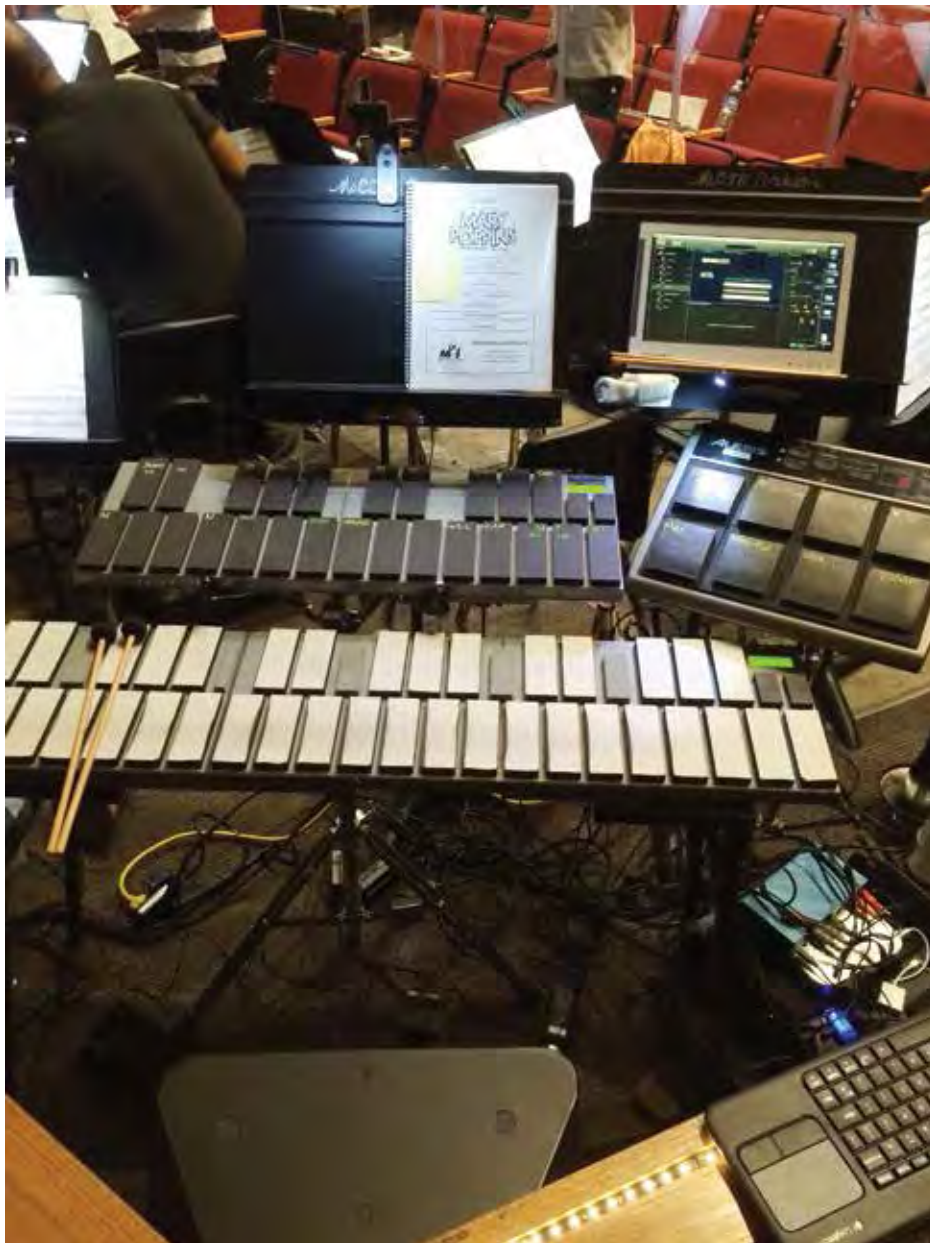
KG: *Talk about the way in which you prepare for gigs involving MIDI controllers and sounds.*

Not only do you have to find and refine the sounds, but also the expressive and technical means of capturing the nuance and idiom of various percussion instruments.

SH: I imagine that my preparation for a performance is parallel to that of using all acoustic instruments. When it comes to playing percussion for musical theatre, or *any* percussion setup for that matter, the actual notes are not the thing I concern myself with initially. It is expected that you will play those correctly. What I focus on is the *choreography* that has to take place to execute those notes.

The first scan through the music is to make note of not only what instruments are actually needed, but the *order* in which they are needed. If you are doing an all-acoustic setup, and you have a xylophone part that is immediately followed by a bell part, you know that those two instruments must be placed near one another. Or making note that the only real space of time you have to pick up a triangle beater or mallet is three pages before you need it; that's the stuff you have to practice. The same rules apply when setting up your electronic percussion—taking care that the instruments you need are accessible at the time you need them.

These days, I feel like I am collecting digitally sampled instruments the way I used to collect acoustic instruments—xylophones and glockenspiels recorded with different



types of mallets, six or seven different tambourines and triangles, etc. Again, just like acoustic instruments, it becomes a matter of personal preference. There are lots of orchestral sample collections out there; some are free, and some are not. I may invest several hundred dollars in a collection only to find a handful of instruments that I like. The actual process that goes into sampling an instrument can become very tedious or even mind numbing. To truly capture the timbre, resonance, and color of, say, a marimba bar or a snare drum, a good sample set will contain recordings of the instrument at varying dynamic levels. In MIDI software terms, these samples are mapped to a velocity scale from 0–127. In layman's terms, "If I strike the controller at this velocity (*pianissimo*), then play the *pianissimo* sample." To create a more realistic "human" sound, a *great* sample set will contain multiple recordings at *each* dynamic level, which can then be chosen at random by the MIDI software. Think about that: a single xylophone note using eight velocity levels and eight samples at each level means there are 64 samples to keep track of for *just* that note.

If you find that intimidating, be thankful that someone else has already done that work for you. While I do spend time "tweaking" my collection, you can find a lot of collections that sound great right out of the box. For example, Apple's Mainstage comes with many gigabytes of quality samples for \$29.00.

THE RIG

KG: *What's your "typical" rig for pit playing? In other words, what acoustical instruments,*

MIDI controllers, sound modules, software, etc. do you consider "go to" gear?

SH: With few exceptions, I am triggering my sounds using the malletKAT or trapKAT MIDI controllers manufactured by Alternate Mode, Inc. If I am doing an acoustic/electronic hybrid setup, the logical break is to use one or more malletKATs to cover all things "melodic" (xylophone, chimes, timpani, etc.), and then use acoustic cymbals, drums, and toys. This type of setup seems to be "acceptable" by most skeptics. I think the reason is that it still looks correct visually, compared to watching someone playing a suspended cymbal roll on a pad.

If I am playing a drum/percussion book that is going to be all electronic, I will use a trapKAT XL. The fact that it has 24 pads leaves plenty of room to map out a drumset, cymbals, and whatever toys are needed. All of the samples I use are software driven, so I run all of the MIDI gear into a Mac Mini that is running instances of Mainstage (Apple), Kontakt 5 (Native Instruments), or Battery 3 (Native Instruments).

I use a Yamaha DXR15 P.A. speaker as either a monitor for myself or as the sound source out to the audience. If I am performing where I can be seen by the audience, I prefer to use a set of stereo speakers to create a better field.

I have consolidated the computer rig to a rolling 4U case that contains a Monster power conditioner, a Focusrite 6i6 Audio Interface, and a Mac Mini. These pieces are all wired inside the case so I can run a single power cord out to the stage. The speaker and any other electrical pieces can run to an extension from the power conditioner. The biggest advantage, though, is ease of setup

and teardown; all of these little pieces remain securely connected together.

A simple setup might only involve a single instrument, like an acoustic guitar or chimes. In this case you only need to connect the controller to the software or hardware that holds your patches. For rehearsals, I will occasionally use the internal sound card on my malletKAT. It is the sound engine found in the Kurzweil PC3 line of keyboards and makes things very quick and convenient—just a malletKAT and speakers.

When you start to become "picky" about your sounds is when things become a little more complex. The Kurzweil PC3 sound engine has some really great patches, but it is a synth. This is where I switch to using digital samples on my Mac.

FINISHING TOUCHES

KG: *How do you know if you sound good, in balance, etc.? How much of your adjustments are about your playing touch, and how much is about programming?*

SH: I don't want to mess with touch too much; there is enough to keep track of already. So I will focus on the programming side to make sure that a full dynamic range is available when I need it. A big advantage to using the KAT instruments is their sensitivity, which can be adjusted to suit a particular player. I tend to keep my minimum and maximum velocity range pretty wide with an even curve to allow for dynamic contrast.

For any set of samples I am using, the goal is to make it feel as natural as possible. If I am striking the malletKAT at a *pianissimo* level, the sample being played should reflect that. If I find something that doesn't feel right, like a sample that is too loud or soft in context, I can isolate and adjust it from within the software. Luckily, this does not have to be done too often, unless I am creating an instrument from scratch.

Overall volume per instrument can be levelled out ahead of time using the software dB meters that are already a part of the setup. Again, this doesn't happen often, but occasionally, just like with acoustic instruments, you get the occasional "The [whatever] is too loud." Sometimes I add a volume pedal to the setup to more finely control things, but the closer I can get it to respond the way I would expect an acoustic instrument to respond, the better.

KG: *How big of a deal are redundancy and maintenance in the electronic elements of your gear and setups? I know this is a very big deal at Radio City.*

SH: The redundant setup at Radio City includes two Mac computers with identical programming connected with a KVM switch. If the primary computer fails, the second can take over with a flip of a switch.



Each player has two malletKATs that operate independently from one another, but in an emergency, the entire show could be played on one instrument. There are also mappings of the “percussion” parts if the drumKAT or panKAT start to have trouble.

Things can, and will, fail from time to time. This is a reality for everyone, not just a digital percussionist. You can take perfectly good care of your computer, and one day a hard drive stops working. I keep a cloned hard drive in my case that can boot the computer if the primary fails, but I can't protect myself against a motherboard failure. I try not to worry too much about that rare

occurrence where some part of my setup fails, any more than I worry about someone running into me and totaling my car on my way to the theatre. I will do what I can to recover as quickly as possible, but sometimes that may mean waiting a day.

KG: *In terms of the technology and connecting it to the theatrical environment, these aren't always the sort of chops that one learns in school. How did you learn about this and develop these skills?*

SH: I started this path out of necessity. At first, I just needed access to a mallet instrument that I could practice on and use for

occasional substitute sounds, like chimes or timpani. But as the technology became better and more accessible, I saw a niche that allows me musical opportunities to perform in spaces where others can't or won't—or keep percussion parts from being played poorly by a keyboardist. I learned as I went. Granted, having a computer/technology background is helpful, but you pick up the skill set as you go. No one plays a good buzz roll or an improvised vibe solo on the first day, either.

Playing digital percussion is not a shortcut. If anything, you are trading one set of concerns for another in how you approach the performance. You still need to be proficient in percussion techniques required in creating good sounds. For example, I will use a minimum of eight different tone samples when playing a conga part. It *sounds* good because I put in the time to learn how those tones work in a pattern. I love being able to do that, but I never wanted to stop there. I can expand my palette to include sounds that are uniquely my own, or perform things that would be physically impossible otherwise. That lights me up musically more than anything else.

Kurt Gartner is Technology Editor of *Percussive Notes* and past Chair of the PAS Music Technology Committee. He serves as Professor of Percussion and Interim Director of the School of Music, Theatre, and Dance at Kansas State University. **PN**



2015 PAS Composition Contest

Winners

By Jamie Wind Whitmarsh

This year marks the 42nd annual Percussive Arts Society Composition Contest. Each year, there are two categories for which composers may submit pieces. The two categories for the 42nd annual contest were Solo Timpani (4–5 drums) with CD, which saw eight entries, and Percussion Ensemble (3–5 players) with SATB choir, which saw fourteen entries. PAS distributes up to \$3,500 in cash prizes, and winning pieces are solicited for performance by university ensembles.

Many winning pieces have become standards within the percussion repertoire, and the PAS Composition Contest continues to serve in a capacity that both rewards well-written works and exposes the percussion community to a variety of skilled composers. The categories for the 2016 Percussive Arts Society Composition Contest are Solo Glockenspiel (any range) and Large Percussion Ensemble (8–12 Players). More information may be found at <http://www.pas.org/resources/pas-opportunities/contests-competitions/compositioncontest.aspx>.

CATEGORY I: SOLO TIMPANI (4–5 DRUMS) WITH CD

Judges: Laura Noah, John Tafoya, Kirk Gay, David Steffens, and Matt Filosa

First Place: “Copper Wired” by Alex Orfaly

No stranger to the PAS Composition Contest, Alex Orfaly has placed in this competition not once, but thrice before: first, with his “Divertissement” for solo timpani and percussion ensemble winning Second Prize in 2001; in 2006 with his “Rhapsody No. 2” for solo timpani taking First Prize; and again with his “Improvvisatto Contrasto” for solo timpani winning First Prize in 2010. His latest award-winning work, “Copper Wired,” further cements his place among great timpani composers.

“Copper Wired,” written for five drums, begins with a dialogue between spacious synthetic sounds provided by the CD and interjections by the timpanist. The piece accumulates energy, and then breaks into a complementary section utilizing timpani glissandi before building to a return of the first

material. An extended drone signals the end of this first large section.

A groovy pulse begins, as mechanical and industrial sounds provide a backdrop for short statements by the timpanist performing with Blasticks. The timpani part becomes more active, with rapid bursts of rhythm punctuating the accompaniment, until all energy dissipates. This signals the start of the second movement, although it is unlikely a performer would want to perform the movements separately. An improvisation-based passage marks the turning point in this movement, with instructions for the timpanist to perform on the bowls and use swells of different speeds and patterns to interact with the track. Eventually, the opening pulse returns more prominently, and the timpanist joins the accompaniment in creating a unified groove. The spacious timbre from the opening returns, soaring over the undercurrent of energy, before reaching an apex that dissipates one last time. The opening material returns, and the piece fades away.

One challenge in writing for timpani can be maintaining interest in the material over the course of the piece. Orfaly handles the interactions between the timpani and the tape quite well, creating longer moments where one or the other is silent. While specific pitched material is not inherently thematically important, the composer does effectively utilize the pitched nature of the drums by connecting the performer’s pitches to those of the accompaniment. To aid in the performance process, a click track is provided.

“Copper Wired” is exciting, fun, and musically substantial. It would be a welcome addition to any recital, collegiate or professional. The piece may be heard at <https://soundcloud.com/alexorfaly/copper-wired>.

Honorable Mention: “Ascend, Suspend” by Mitchell Ryan

At four minutes and fifty seconds, “Ascend, Suspend” is written primarily in 5/8 and utilizes pattern-based phrases. At a brisk 180 (eighth-note) beats per minute, this work continuously throws the listener off-balance. The main sections of the work alternate between driving passages led by timpani and sparser moments.

The composer effectively utilizes polymetric notation, where the accompaniment is primarily in 4/4 while the soloist performs in 5/8 (later the two elements are in 4/4 and 9/16, respectively). Generous time is allocated for the tuning changes (of which there are two, neither of which require more than two drums to change), as these moments are often used as transition.

The middle section is in 7/8. As the groove acquires more density, glissandi punctuate the otherwise motor-driven section. The composer also incorporates playing in the center of the head. The ending brings about a return of the opening material before accumulating enough energy through a brief improvisation to bring the piece to a conclusion.

Overall, the timpani and accompanying track work collaboratively, and it seems like it would be fairly easy to put together. The biggest strength in this piece lies within the variety of electronic textures created by the accompaniment. The short duration of “Ascend, Suspend,” combined with the idiomatic writing and instrumentation (Ryan writes for only four drums), allows for successful performance by those who have less experience with either timpani or performing with CD accompaniment. The piece may be heard at <https://soundcloud.com/mitchell-ryan-10/ascend-suspend>.

CATEGORY II: PERCUSSION ENSEMBLE (3–5 PLAYERS) WITH SATB CHOIR

Judges: James Brown, Alan Chan, Adam Silverman, Ed Hughes, and Josh Gottry

First Place: “Into the Void: A Study in Disembodied Consciousness” by Mathew Campbell

Lasting roughly ten minutes, “Into the Void: A Study in Disembodied Consciousness” is a harmonically rich work. Written for four percussionists with medium-sized setups and SATB choir, this piece glides from beginning to end, leaving listeners wondering where the time went. The text, written by Ramille Law, is in haiku form, and reads as follows:

Floating in blackness
Silence and weightless abyss
Goodbye, gravity

The opening, marked *ethereal*, begins slowly and spaciouly, with metallic effects decorating the choral landscape. The tempo picks up to a swift 152 beats per minute, often switching between 3/4 and 6/8. One particular moment stands out, where Campbell has written a solo soprano part floating above the ensemble, with the rest of the choir interjecting sustained chords fading into hits. A djembe brings in mixed-meter moments, which serve to disrupt the weightless expansiveness, and the music eventually dissipates. The vibraphone begins a circular ostinato that leads into a wonderful *a capella* section. Performers may want to experiment with different mallet choices on the glockenspiel to prevent high-frequency fatigue, as the part is quite active. The fast A section returns and builds into a glorious climax, followed by an evaporation into the opening material by way of choral clusters. The soprano soloist returns to hover above the ensemble and bring the piece to a close.

Truly stunning textures emerge, both from the percussionists and the choir. The material is largely written in Lydian mode, and is scored in such a way that it should be easy to rehearse. Marvelous musical moments abound, and the piece is sure to be a favorite among audience members and performers alike. The piece may be heard at <https://soundcloud.com/mat-campbell/into-the-void-a-study-in-disembodied-consciousness>.

Honorable Mention: “Ascribe to the Lord” by Chris Roode

“Ascribe to the Lord” is written for three percussionists with medium-sized setups and SATB choir. Each player has several drums and accessories as well as a main keyboard instrument (marimba, vibraphone, or glockenspiel). The text is taken from the *New Revised Standard Version Bible* rendition of Psalm 29, which, according to the composer, “contains intense imagery of fires, thunder, breaking trees, and floods all to show the strength and power of the Holy One.”

The piece begins with a vibraphone stating the main thematic element, followed by the rest of the percussionists responding with drums and cymbals. The marimba sets up an ostinato, which brings in the choir. Throughout the piece, the composer uses the Mixolydian mode to convey a sense of power and openness. “Ascribe to the Lord” explores several different textures, including Afro-Cuban 12/8 inspired moments.

Chris Roode creates great musical moments throughout this piece. It should be noted that the choir is somewhat sparse throughout, popping in intermittently to state a phrase

before receding into the drum-oriented music. Interestingly, this almost relegates the choir to an accompanying role, while the percussionists take over for large sections. The piece is certainly worth the effort to learn, but performers should be aware that each percussionist is required to be versatile on keyboards as well as drums, and also do a small amount of improvisation. “Ascribe to the Lord” mixes choir and percussion in unexpected and enjoyable ways.

Jamie Wind Whitmarsh is a percussionist, composer, and conductor living in Oklahoma City, Oklahoma. He performs frequently as a soloist as well as with clarinet and percussion duo Duo Rodinia. **PN**



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| | |
|--------|--------------|
| I-II | Elementary |
| III-IV | Intermediate |
| V-VI | Advanced |
| VI+ | Difficult |

GENERAL REFERENCE

Different Drummer: One Man's Music and Its Impact on ADD, Autism, and Anxiety

Jeff Strong
\$18.00

Strong Institute

This self-published 282-page memoir by Jeff Strong is based on his experiences from 1983 to 2014 improvising on percussion instruments for children and adults diagnosed with Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorder, or Asperger Syndrome. A companion website provides further details at <http://www.differentdrummerbook.com>. The book is written in light narrative prose that is easy to read in a series of descriptive vignettes. Having studied classical percussion in his youth, Jeff Strong describes himself as a drumset graduate from the Percussion Institute of Technology in 1983 diagnosed with ADHD. He is neither a licensed nor certified music therapist but a percussionist who has experimented with the effects of music on people with a variety of psychiatric ailments. He also recounts his successes in playing percussion for children with language and sleeping issues.

There are places in the book where it seems questionable that an unlicensed/uncertified practitioner would be allowed to experiment with diagnosed children.

He described experiences where he decided to change a child's music tape to see what would happen. At other times he refers to playing in such unusual meters as 41/16 as if it were commonplace. Strong's book is really his personal account of providing stimuli and receiving responses to that largely from children with a variety of ailments. Unlike the hardcore neuroscience of Daniel Levitin on music and the brain (see *This is Your Brain on Music: The Science of a Human Obsession*, 2007, Penguin, or *The Music Instinct: Science and Song*, 2009, PBS), Strong seems to have developed his own approach to using music in a healing manner through trial and error.

If any readers have serious doubts about music and healing, ask yourself if you have ever experienced a song looping in your brain that you did not like or if you have ever had the experience of a pleasurable release of endorphins in the brain as the result of listening to or performing music. If you have had either or both of these experiences, then you have experienced your body's automatic sensual response to music. It is a very real phenomenon, many traditional cultures make use of music in healing, and there is an entire field dedicated to music as medicine in music therapy.

Throughout the book, Strong only refers to his own work and not other documented case studies by music therapists or the work of other scientists in music. But this is not a scientific book. It is a feel-good, self-help story of his journey helping others with music. The story-like approach of its prose will be of interest to those who find such lighthearted and personal accounts with music engaging. I found Strong's book bringing me back to my initial reading of Mickey Hart's *Drumming at the Edge of Magic* (1998, Grateful Dead Books), where an afternoon spent with a spiritual journey in percussion can be the cure—all you just might need.

—N. Scott Robinson

Percussion Methods: An Essential Resource for Educators, Conductors and Students

Stephen Primatec
\$29.94

Meredith Music

This book offers an overview of all of the areas of percussion that would be covered in a standard percussion meth-

ods course. The writing is succinct and contains some very good information. Every chapter contains exercises and etudes to help incorporate the techniques that are covered. The last chapter offers a guide for directors that addresses instrument maintenance and storage, and provides a list of method books for each area covered in the book.

This book could be useful in a methods class; however, it would need to be supplemented with quality lecture and demonstrations by the professor. The text is succinct, but in an attempt to cover only what is necessary some important information has been left out. For example, the section on four-mallet playing is four pages long and covers only the different stroke types: double vertical (although called double lateral) strokes, interval spreads, and independent strokes. Rolls, double laterals, single alternating, and triple laterals are not discussed. This book would benefit from an online/web-site companion or DVD that would offer video demonstrations of the techniques, as well as more in-depth discussion in some areas.

—Josh Armstrong

KEYBOARD PERCUSSION SOLO

Almost Blue

David Friedman
Trans. Jerroen Goldsteen
\$15.20

Norsk Musikforlag

Instrumentation: vibraphone

David Friedman's vibraphone playing is known for having impeccable feel and beautiful harmonic color, and this composition is no exception. At just 4½ minutes in length, this solo blends blues harmonies with a gently rocking shuffle feel, invoking images of the Mississippi Delta.

Loosely set in an ABA form, Friedman uses a traditional homophonic texture of melody (right hand) and accompaniment (left hand) throughout. Right-hand figures consist almost entirely of single-line melodies, and the left hand plays an eighth-note shuffle rhythm of repeated chord tones throughout. A brief middle section employs triplet rhythms, broken up idiomatically between the hands. The entire piece fits extremely well in the performer's hands and undoubtedly gives

the impression of a blues improvisation that has been transcribed and notated for publication.

This solo would be ideal for a variety of performers, from intermediate undergraduate students looking for a change of pace in solo mallet repertoire to jazz performers wanting to absorb some of Friedman's licks for their own use. This work possesses groove, soul, and a deeply subtle beauty.

—Jason Baker

Echoes No. 1

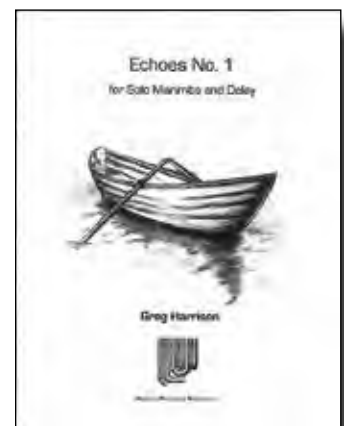
Greg Harrison
\$10.00

Keyboard Percussion Publications

Instrumentation: marimba with delay pedal

"Echoes No. 1" is a newly published solo composition for 4-mallet marimba that additionally makes use of a delay pedal, microphone, and sound system. Composed by Canadian percussionist Greg Harrison in 2012, the performance notes are clear about what type of delay to use, its setting, microphone needed, the sound system, and how to interpret the pedal indications in the score.

The piece is tonal, rhythmic, and arranged in four sections with an introduction. There are some double strokes, but technically this piece will be within the reach of most intermediate undergraduate percussion majors seeking something different for recitals. The delay pedal is left on through the entire piece, and the "pedal" markings are for the delay unit, which directs the performer to make use of feedback. The minimalist style of the piece makes use of 4/4 meter and constant sixteenth notes at a tempo of quarter note equaling 100–120.



Harrison has made a unique contribution to marimba repertoire with “Echoes No. 1,” which will hopefully continue in his future echoing compositions for marimba/percussion and delay.

—N. Scott Robinson

Fantasia in A for Marimba IV
Dwayne Rice
\$15.00

C. Alan Publications

Instrumentation: 5-octave marimba

Originally composed in 2006 but now newly available from C. Alan Publications, “Fantasia in A” is a marimba solo inspired by the M.C. Esher drawing *Metamorphosis II*. In the words of composer Dwayne Rice: “It is the metamorphosis of one musical idea into a series of other musical ideas, connected in much the same way elements of the Esher drawing are connected. One idea slowly changes into another, becomes a different part of another, or pivots around a single note, eventually leading us back to the beginning material.”

The piece is true to its name and is a genuine “fantasia.” There is a freeness and improvised sound to the work that draws listeners in and keeps them guessing. Mostly tonal, with splashes of atonality, “Fantasia in A” walks that all-important tightrope between “showcase piece” and “audience-friendly work for the masses.” It is both exciting for the performer and invigorating for the listener. The difficulty level lends itself to performance by an ambitious high school student, so it is possible that those unaccustomed to serious marimba solo literature will hear it. The audience will certainly be in for a treat!

The demands of the piece include a variety of 4-mallet techniques. The absence of some of the more difficult technical possibilities should not indicate that “Fantasia in A” is either pedestrian or simplistic. This is serious music that demands dedication by the performer. The control necessary to merge techniques (e.g., seamlessly rolling between 2-, 3-, and 4-note intervals and chords, often spread across the instrument) will require more effort than may first be obvious. As the composer suggests, “It is quite a workout for the left hand!”

Too often “technically challenging” has automatically been code for “dissonant and harsh.” But “Fantasia in A” has more in common with the tonal and accessible writing of Emmanuel Sejourne and Eric Sammut. Bravo to Dwayne Rice for crafting such an enjoyable, yet musically significant and “technically challenging” piece!

—Eric Rath

Four Rondeaux for Marimba V–VI
Mauro Giuliani
Arr. Troy Bennefield
\$14.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba

Transcribed and arranged for 5-octave marimba, Troy Bennefield’s compilation of four of Mauro Giuliani’s rondeaux for guitar include opus 3, numbers 1 and 2, as well as opus 14, numbers 1 and 5. Giuliani lived from 1781 until 1829 and is considered to be the leading Italian guitar virtuoso of the 19th century.

The first Rondeau (op. 3, no. 1) is in A major with brief tonal modulations to C major and D major. The A section of the five-part rondo structure is 32 measures long and primarily uses the lower registers of the marimba. This rondo remains in 3/8 throughout the 184-measure duration. It is a delightfully tuneful piece; however, the technical demands for a four-mallet performer are high. Therefore, it would be advisable for only the most mature performer to consider performing this composition.

The second of the four rondos is opus 3, no. 2, which is in C major, is in 6/8, and starts in the bass clef. There are tonal references to the near-related keys of C major (such as A minor and D minor). This 140-measure rondo has more harmonic interest than melodic interest, but it is another beautiful selection of Giuliani’s music.

The third rondo is also in C major, also in 6/8, and is more homophonic, with the upper voice having the melody and the lower voice maintaining arpeggiated harmonic content. Again, tonal references to near-related keys of C major are noted throughout this beautiful 86-measure composition.

The final rondo is entirely in bass clef (primarily in the two lowest registers of a 5-octave marimba) and is in D major in 2/4 throughout its 104-measures. Both D major and D minor are featured in this approachable rondo.

The publisher’s oversized score provides tremendous clarity to the preparation of this collection of four Giuliani rondos. These rondos could be performed as a suite or individually. This collection would make superb repertoire for either a senior undergraduate or graduate recital.

—Jim Lambert

Friday’s Cascara IV
Mark Shelton
\$10.00
Per-Mus Publications
Instrumentation: 4.3-octave marimba (with solid end piece)

In this unaccompanied three-mallet marimba solo, the performer holds two mallets in the left hand and a single “rattle” mallet in the right hand (it is suggested in prefatory remarks that a possible

rattle mallet selection might be the Emil Richards Rattle Mallet from Mike Balter). After an opening five-measure introduction consisting solely of the cascara rhythm (3:2) on the marimba’s low-end frame, the same rhythm is then articulated on B-flat and F for 12 measures before the left hand begins to provide harmonic contrast with tuneful yet sparse melodic content. After a B-flat cadence, there is a slower, more lyrical, yet brief rubato section (10 measures) that transitions back to the faster, opening “A” section. The composition concludes with a “da capo” of the opening rhythmic portion (on the marimba frame) with a tasteful coda bringing the piece to an end.

This composition could be a delightful contrast to a serious recital program, or it might serve to develop intermediate independence for the younger keyboard performer.

—Jim Lambert

Romantic Encounters for Marimba
(from the guitar music of
Francisco Tárrega)

V
Trans. Jack Van Geem

\$19.95

Meredith Music

Instrument: 5-octave marimba

The guitar music of Francisco Tárrega is beautiful and, like much music written for guitar or lute, lays pretty well on marimba, as Jack Van Geem illustrates with these transcriptions. Van Geem also took the time to write brief performance notes for each piece to help with this instrument transition.

The first comment he makes is quite important: The guitar sounds an octave lower than written, so marimbists should play the music down an octave. It sounds much better in the lower register of the marimba but is written way up in the treble clef.

I recommend starting the collection towards the end with “Lágrima.” This is the easiest piece in the book and will get you off to a positive start. There are no difficult ornaments as are prevalent in some of the other works. This one is simple and will garner you rapid success. From there, I’d read through “Pavana” and then “Recuerdos de la Alhambra.” These two sound like guitar pieces you’ve heard before and will start to get you accustomed to ornaments and how to play them on the marimba (they are much easier to play on guitar!).

The rest of the works are rather difficult, but very beautiful. Van Geem offers great sticking suggestions, and none of the pieces are over five minutes. Since these works are very tonal, they will be a nice addition to a recital of more aggressive 20th/21st century music—which we seem to have in abundance.

—Julia Gaines

Rosa Xanithina IV–V
Zachary M. Koors
\$10.00

Per-Mus Publications

Instrumentation: 5-octave marimba

Many of us look back on gifts that have had great significance and remain special to us. This publication is one of those, as it is a composition that was written as a gift to the composer’s sister. The title comes from the official name for the yellow rose, which is known for its confidence and beauty. The title is accurate, as the work is beautifully scored and contains a variety of musical and technical elements of modern marimba performance.

Written for a 5-octave marimba, the solo opens with a four-measure introduction of close-interval block chords. The initial theme material consists of sixteenth notes, written as single lines and arpeggios, with many of the intervals being open 5ths, alternating from one hand to another. The key signature of the first section is three flats, but this is not a typical song form. Because of the shifting of the voicing of the 5ths, the harmonic texture forms beautiful tonal sounds, enhanced with octave shifts, which are introduced with two-note major 2nds. This section closes with a scale, which leads to a cadence of eighth-note scales, with each note followed by major 6ths below each note. This is very effective, as he uses this same pattern in each section of the piece.

The first section closes with a modulation to four sharps, and leads to a new B section, which is in 6/8. There are some challenging measures in this section, as he mixes binary eighth notes in the right hand, and ternary patterns in the left. Most of the notes in the left hand are intervals of a 5th or 6th and will be performed with rotation strokes. This section also closes with the descending 6th intervals, this time as sustained rolls. There is a return to the opening theme material, but this time in E major. This closing section is just seven measures and again uses the descending major 6ths. Meters in the work include 10/8, 4/4, 3/4, 2/4, 6/8, and 7/8.

This new work not only offers challenges but also is beautifully scored. I hope it gets many performances.

—George Frock

Serenade for the Doll IV
Claude Debussy
Arr. Harry Marvin
\$3.95

HaMaR Percussion Publications

Instrumentation: vibraphone

Dubussy’s impressionistic music suits the vibraphone very well. One benefit in performing adaptations of popular piano pieces, such as this work, is that there are numerous recordings to reference. This selection would provide a nice platform

for an advanced undergraduate student to develop his or her interpretation by comparing different recordings.

Outside of the occasional octave displacement, this selection is a near replica of the piano version. This creates several challenges for the vibraphonist. First, and most obvious, the vibraphonist uses four mallets to conquer passages that a pianist performs with ten fingers! Vibraphonists also must be comfortable executing grace notes and arpeggiated figures at small intervals with a single hand. Despite these challenges, there are no sticking suggestions included, which could have benefitted the performer. A vibraphonist can select stickings that are more comfortable or natural to his or her playing style when navigating difficult passages.

—Darin Olson

Sonata in A minor (K. 36 L. 245) IV
Domenico Scarlatti
Arr. Mario Gaetano
\$10.00

Per-Mus Publications

Instrumentation: 4.3-octave marimba

Mario Gaetano has provided an excellent transcription of this work by Domenico Scarlatti. This four-mallet (unaccompanied) marimba solo could be performed on a 4.3-octave marimba. A suggested metronome marking of eighth note equals 168 provides the challenge for this 95-measure solo in 3/8 and a compositional structure in a typical Baroque binary form. The A section is repeated and begins in A minor with a harmonic cadence in the relative major tonality (C major). The B section has some developmental tonal references to other near-related keys before returning to A minor.

There are ample opportunities for elegant interpretive performance technique from a mature four-mallet performer in this sonata. This composition would be appropriate for the undergraduate recital or for the pre-college student to perform at a festival or contest.

—Jim Lambert

Sonata in D minor, K. 34 L.507 IV
Domenico Scarlatti
Arr. Mario Gaetano
\$8.00

Per-Mus Publications

Instrumentation: 4.3-octave marimba

This is an excellent arrangement for marimba. In addition to using a variety of standard four-mallet techniques, one-handed rolls are used to execute trills between a natural and an accidental. The stickings indicated in the piece are excellent and work very well with the motion of the music and the technical needs demanded of the performer. Dynamics and repeats are clearly indicated, and trill notation is defined as a footnote in the work. The main concern for students learning this piece would be the proper

execution of the trills and the distance required between the hands in some spots.

Although it only lasts about two minutes, this work would offer an excellent opportunity for teachers to introduce and discuss the Baroque style, with specific regard to the ornamentation of notes. The slower tempo makes it accessible for most players, and the trills could be removed for less advanced students and added in later.

Gaetano has introduced another great marimba arrangement to our repertoire, allowing students to access styles not always available to us. This piece would work well for an undergraduate student and would fit very nicely on a junior or senior recital.

—Josh Armstrong

Sonata No. 1 V
Dwayne Rice
\$18.00

C. Alan Publications

Instrumentation: 5-octave marimba

Commissioned by Andrew Eldridge and others as part of a Kickstarter project, "Sonata No. 1" is a four-movement solo that, according to the composer, is modeled after the violin sonatas and cello suites of J.S. Bach. The movements ("Prelude," "Fugue," "Siciliana," and "Presto") and duration (approximately 10 minutes) seem to be most similar to the violin sonatas, but the full range of the 5-octave marimba is in use, perhaps reflecting the cello-suite influence.

The "Prelude" is set at a moderate tempo and features virtually continuous arpeggiated figures, primarily in sixteenth notes, but also with occasional sixteenth-note triplet and thirty-second notes sprinkled in for rhythmic variety. The melody moves at a much slower pace, typically in quarter or eighth notes, and is occasionally emphasized with single-hand double stops. The "Fugue" opens as expected with repeated statements of the subject in four voices in a very contrapuntal texture. This eventually gives way to a more freely structured development section with excerpts of the subject appropriately revisited throughout. A slow movement, the "Siciliana" is the easiest of the four, but still includes several musical and technical challenges. Large portions of the "Siciliana" feature active movement in all four voices, there are several duple vs. triple rhythmic figures (including one instance in the same hand), and the slow and relaxed feel must be maintained through a wide range of rhythmic values. The final movement, "Presto," is appropriately virtuosic in nature and alternates regularly between fast sixteenth-note passages and majestic block chords.

This solo is well written idiomatically for the instrument, is appropriately tonal (given the inspiration), and is unquestionably a challenging university-level

work. Moments of the piece seem to stall a bit in interest; while Bach is the influence, he is not the composer. However, the piece certainly has merit as a contemporary adaptation of an earlier music form and showcases the marimba excellently in this solo role.

—Josh Gottry

Suite for Prepared Vibraphone V
Von Hansen
\$15.00

C. Alan Publications

Instrumentation: vibraphone with extended preparations

Get out the tin foil, rubber erasers, guitar string, Gorilla tape, and some tambourine jingles; it is time to make some enhancements to your vibraphone! Similar to John Cage's instructions for prepared piano, Von Hansen provides clear and extensive instructions guiding the performer through the preparation process. While a prepared vibraphone generally does not yield the same diversity of sounds as a prepared piano, it is definitely an interesting and expanded sound world. Performers (and instructors) take heart: None of these preparations should harm or scratch the bars. Of course, care must be taken to ensure no damage is done when putting on or removing the preparations.

Each of the four movements is musically and stylistically unique. The first, "Oblique," is a quirky mixed-meter dance very much reminiscent of some of Cage's "Sonatas and Interludes," which I have to assume was a large influence here. The third movement, "Incessant," is dedicated to (and definitely a tip of the hat to) David Gillingham. That movement shares Gillingham's signature *moto perpetuo* styling and similar harmonic/melodic characteristics. Hansen uses the preparations and other extended techniques to great effect, especially in the concluding movement, "Life is Sweet, on the Edge of a Razor." That particular movement has its own set of detailed notes for the use of extended techniques such as bending the pitch with a plastic mallet, glissandi, dead-strokes, mallet changes, and specific pedaling instructions.

"Suite for Prepared Vibraphone" is an excellent addition to the solo vibraphone repertoire. It is a unique and interesting approach to the instrument.

—John Lane

Variations on Porgy and Bess VI
George and Ira Gershwin
Arr. Eric Sammut
\$18.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba

When compiling a list of famous American composers, George Gershwin stands out as one whose music has been popular in multiple venues, including the concert hall, Broadway/opera, and jazz.

This publication is a solo work for 5-octave marimba, which features three of the titles found in the opera *Porgy and Bess*.

The solo opens with the familiar motive found in "It Aint Necessarily So," which is followed by developing the closing minor-third intervals into a series of arpeggiated chords, which move about the marimba in a creative manner. The chords are written so that each hand plays open 5ths, but the scoring produces a warm texture of chords that sound rich and move over both the lower and upper range of the instrument. This chord material shifts to a dance-like pattern that is performed with the left hand, while the right hand plays the melody over the bass dance motive. This first section closes with an interlude that is a creative presentation of the famous xylophone motive that appears on nearly all orchestra auditions, concluding with material from the opening statements of the solo.

The next major section of the solo is a creative introduction of materials found in "I Love You Porgy." Much of the theme is scored for the low register of the marimba, with octave writing in a higher register. The solo closes with an introduction of the well-known "Summertime" theme, serving as a driving and aggressive climax to the work.

We have all been warned in our theory classes against using parallel 5ths. Those lessons did not have the advantage of hearing how a gifted writer can present them on the modern-day marimba. A great solo!

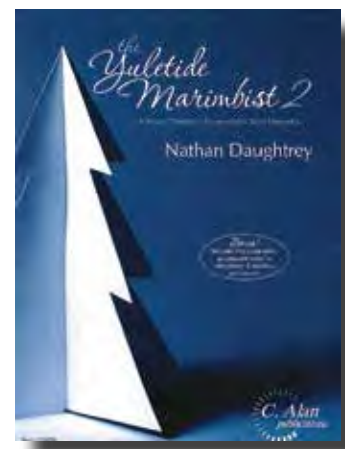
—George Frock

Yuletide Marimbist, Book 2 III-IV
Nathan Daughtrey
\$22.00

C. Alan Publications

Instrumentation: 4.3-octave marimba

The beautiful thing about these arrangements of classical Christmas tunes is that they are all incredibly unique and can be played virtually anywhere. It's no secret that Nathan Daughtrey writes very well for the marimba, but these arrangements are very clever and accessible to a large audience, not just marimba enthusiasts.



siasts. The tunes included are “The First Noel,” “Coventry Carol,” “O Come, All Ye Faithful,” “Away in a Manger,” “Ding! Dong! Merrily on High,” “Lo, How a Rose E'er Blooming,” “We Three Kings,” and “Joy to the World.”

In a world where brass instruments, choirs, and strings rule the holiday season, it's nice to have a collection of standard pieces with which we can now perform anywhere, from a shopping mall, to a church, to a concert hall; these pieces can function very well in each of them. The arrangements come with optional percussion parts, most of which are improvisatory if extra percussion is needed to beef up the arrangements a bit. All of the arrangements are written in such a way that the form of each piece is left to the discretion of the performer. I would recommend these pieces to any percussionist who wants to work on exciting arrangements of holiday pieces to spread some holiday cheer!

—*Marcus D. Reddick*

KEYBOARD PERCUSSION DUO

Abandoned Roadside Chorale

III

Christopher Cook

\$12.00

Keyboard Percussion Publications

Instrumentation: two 5-octave marimbas

This work draws its inspiration from a roadside attraction. Although the composer does not state specifically the location of the attraction, he does mention colorful dinosaurs behind the gift shop. The chorale uses lush chords, evoking images of these beasts standing over the shop. This work was commissioned by the Escape X Percussion Duo.

The difficulty in this piece will lie in the ability of the performers to match up the movement of the chords with each other. There will need to be communication between the performers to achieve seamless changes. No specific roll types are indicated, but each player is required to execute rippled chords. Double vertical rolls will most likely be used through-

out the work, but experimentation with different roll types could lead to some beautiful moments. Each part utilizes most of the range of the instrument, so mallet selection will need to be a consideration as well.

Although not very long, the piece offers the performers many musical moments that allow this piece to be successful. This work would be excellent for an undergraduate senior recital or an advanced high school group.

—*Josh Armstrong*

Chorale Variation

IV

Steve Danyew

\$32.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba, 4.3-octave marimba

This marimba duet was commissioned by the Escape X Percussion Duo. The piece can be performed on one 5-octave marimba and one 4.3-octave marimba if the players switch instruments through the work, or if they switch parts for certain movements. However, two 5-octave marimbas would be ideal for a performance.

The piece is in five movements. The second movement is a chorale, which the composer wrote first, and the other four movements are based around ideas or motives from the chorale. The chorale is heard entirely in only the second and fifth movements.

The first movement is driving and uses mixed meters throughout. The second movement is in 12/8 and requires sensitivity from each player. The third movement is a scherzando that includes a fun fake ending where the two players are to have a musical “argument” over who is ending the piece. The composer gives fun directions based on the players’ attitudes over each note. The fourth movement is a nocturne in a chorale setting, which requires ripple rolls from each player. The piece ends with the chorale being stated again over a 12/8 ostinato in player one. Both players come together and state the chorale once more for the ending.

Overall, this is an excellent work for marimba duo. The piece requires many different techniques from each player including ripple rolls, playing with the shafts of the mallets, and musical interplay between the performers. It would work very well on a graduate or undergraduate recital. Steve Danyew has provided percussionists with a great platform to showcase their musicality and personalities while having fun performing.

—*Josh Armstrong*

Duo Concertante for Vibraphone and Marimba

VI+

Raymond Helble

\$26.00

Keyboard Percussion Publications

Instrumentation: vibraphone, 5-octave marimba

Raymond Helble has been pushing the technical and musical demands of marimba players since his “Prelude 1,” and he did not let up in his nine-minute “Duo Concertante.” The “neo-Baroque”-style work begins with an F Major adagio introduction in 3/2, but the bulk of the piece is a B-flat minor allegro in 4/4, full of nearly continuous, highly contrapuntal lines between players, and at times between the two hands of each player.

From the opus number 54 we deduce that the duo was composed nearly ten years prior to its 2015 publication. (Helble’s “Prelude and Rondo alla Marcia” bears opus number 59, and was published in 2008.) Though I’m sure it didn’t take ten years to get the engraving and publishing work done, it may indeed take that long to learn. In particular, the last 20 measures of highly interactive, polyphonic turmoil are difficult at tempo, even if one only plays the treble or bass clef of a part alone. This is a work for only the most technically advanced and musically mature keyboard percussionists. But, as with Helble’s other extremely difficult repertoire, a quality performance will be resoundingly appreciated.

—*Michael Overman*

Etude in A-flat Major

V

Clair Omar Musser

Arr. Yurika Kimura

\$18.00

Keyboard Percussion Publications

Yurika Kimura has made one of our classic marimba etudes more marketable for a number of situations with her arrangement of Clair Omar Musser’s “Etude in A-flat Major.” By arranging the piano part for a single 5-octave marimba player, Kimura allows the potential for many more performance opportunities of this work.

In this arrangement the Marimba 1 part is essentially the original marimba part from the original etude for marimba and piano, though a number of edits have been made. As the arranger states, “The version of [this piece] published in 1948 had some issues with the chords, as well as with expression markings like accents, staccatos, dynamics, etc. I made some corrections and consistencies in this new edition, but I tried to keep Musser’s notation intact as much as possible.” These corrections were made by examining several of the original manuscripts of the piece, making this a highly informed arrangement.

The second marimba part is an arrangement of the piano accompaniment from the original piece. As Kimura puts it, “I developed this part to embellish Musser’s elegant style and still keep the etude’s mood.” This marimba part looks to be very idiomatic for the marimba and should be approachable by someone with intermediate four-mallet background. Musser’s original scoring of the piano part helps out this arrangement immensely, with both instruments usually being in different ranges of the keyboard so that they never get in each other’s way.

While performing with other instrumentalists can be a treat, the opportunity to program a classic piece of marimba repertoire with two percussionists allows for a number of new performance opportunities. Given the rise of professional percussion duos over the past few years as well as the constant desire for studio peers to collaborate, Kimura’s arrangement of Musser’s “Etude in A-flat Major” is a fantastic contribution to the repertoire that I’m sure will be performed extensively.

—*Brian Nozny*

Faded Snapshot

IV

Steve Riley

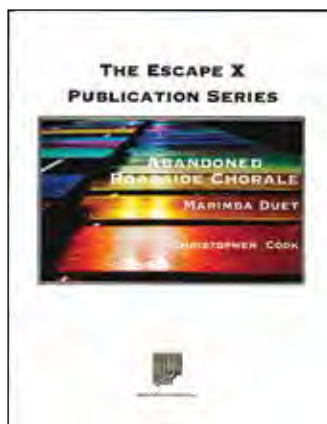
\$20.00

C. Alan Publications

Instrumentation: 4.5-octave marimba, vibraphone

Rooted in bitonality and “pensive melodic” material, this duet is meant to emulate feelings people get when looking at an old, faded photograph, conjuring up points of reflection in their lives. While both players need four mallets for performances, technical issues can be easily worked out by informed percussionists as Riley gets a lot of mileage out of various performance techniques and compositional architecture. With such a great deal of material (and stylistic approaches) being similar in this work, the most challenging hurdle will be lining up entrances and exits of slow-paced phrases as performers take audiences on this ten-minute aural journey.

Written in a loose ABA structure, this piece is extremely patient in the unfolding of thematic motives and harmonic



ping. Most of the time, instrument interaction boils down to one instrument providing harmonic accompaniment for the other's melodic presentation. This accompaniment takes on the form of rolls, pedaled chords, or a handful of different permutations or double-hand rhythms. While the rate of change and variety is a bit slow and predictable for my tastes, there is appeal to this work that merits consideration.

—Joshua D. Smith

Prelude in G Major

Clair Omar Musser
Arr. Yurika Kimura

\$18.00

Keyboard Percussion Publications

Instrumentation: 5-octave marimba and 4-octave marimba

Perfect for a combination of an advanced and intermediate marimbist, this arrangement for marimba duo includes the well-known solo and an adaptation of the original piano accompaniment. The piano adaptation is the more difficult of the two parts. The solo utilizes two mallets, and is easily accessible for an advanced high school student or collegiate undergraduate. The accompaniment requires four mallets and advanced techniques, making it suitable for a collegiate upperclassman or graduate student. Most duos, keyboard or otherwise, tend to incorporate similar levels of ability. This arrangement is the exception. This will serve well as an opportunity to showcase a younger musician with a more experienced performer.

—T. Adam Blackstock

KEYBOARD PERCUSSION ENSEMBLE

Beethoven's Bellmen

Jeffrey T. Parthun, Sr.

\$10.00

Per-Mus Publications

Instrumentation (3 players): 3 beginner bell kits

Jeffrey Parthun has taken the basic theme to the final movement of Beethoven's "Symphony #9" and arranged it for three student performers on bell kits. There is little left to the imagination on this basic trio; the upper part has the melody throughout the 34-measure arrangement, the middle part harmonizes the B-flat melody, and the lowest part provides some contrast with the melody. The rhythms are quite easy and accessible for beginning students. There are some tastefully placed dynamics, which will make performance a bit more of a challenge for younger performers. This trio might serve as an introductory keyboard ensemble for first-year keyboard percussionists.

—Jim Lambert

Reverie

Claude Debussy
Arr. Dwayne Rice

\$32.00

C. Alan Publications

Instrumentation (8 players): bells, two vibraphones, chimes, two 4-octave marimbas, one 4.3-octave marimba, one 5-octave marimba.

The legacy of impressionistic composer Claude Debussy (1862–1918) lives on through arranger Dwayne Rice's keyboard percussion ensemble arrangement of "Reverie." This piano work is tastefully scored for four marimbas, two vibraphones, bells, and chimes. The bells either double the lead vibraphone part throughout this arrangement or enhance the important melodic notes. The two lowest marimba parts provide the bass (5-octave marimba) and the integral arpeggiated accompaniment (along with the vibraphone 2 part). The chimes provide resonant beauty—also enhancing the doubled melody in the upper marimba parts. Superb dynamic markings provide the stylistic "understatement" of Debussy's music.

As the preface notes indicate, the title "Reverie" is "a state of being pleasantly lost in one's thoughts; a daydream." One can hear a good recording of "Reverie" on the C-Alan Publications website, which can assist in the interpretative challenges. This well-scored arrangement would be appropriate for the very advanced high school percussion octet or the mature university percussion ensemble.

—Jim Lambert

Variants of Seven

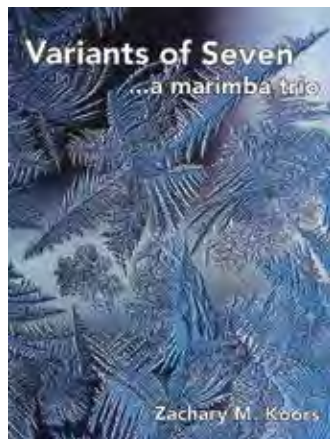
Zachary M. Koors

\$18.00

Per-Mus Publications

Instrumentation: two 5-octave marimbas and one 4.5-octave marimba

Titles of music compositions often are created to describe the mood or content of the work. In this publication the title provides a clue that perfectly describes how the music is written and organized. Set primarily in E minor, the harmonic material consists of rhythmic



IV

patterns, which outline major and minor 7th chords. Also, the meter for the work is 7/8. The style of writing makes use of many techniques found in minimalism by using patterns that are repeated often, and these patterns weave or interact with each other, creating interesting sounds and excitement.

There are no performance notes provided, so each player will have the option of performing with two mallets or four. Because of some of the register leaps, it may be advantageous to use four-mallet technique. Meters in the piece are 7/8, 4/4, 2/4, and 3/4. Even with all of the repeated rhythms there are many shifts in dynamics, making this a very interesting piece. It will be an excellent work for a recital or ensemble program.

—George Frock

PERCUSSION ENSEMBLE

Ad Astra

Von Hansen

\$36.00

C. Alan Publications

Instrumentation (6 players): two 4-octave marimbas, one 4.3-octave marimba, one 5-octave marimba, two vibraphones

During the past 20 years, or even longer, an increased number of composers have been fascinated with exploring minimalism techniques in their works. This publication is an excellent example of the style, as the work is presented in three sets of rhythms and textures, and is scored for three pairs of melodic instruments.

Written in 4/4 and in the key of three flats, the work opens with a rhythmic statement by Marimba 4, and the other instruments gradually join in the fun via four-measure phrases. True to the style, each part utilizes two-measure motives, which are repeated throughout the work. The motives by each player are not copied or imitated, but are their own statements. When they are meshed together there is energy and excitement that lasts throughout the opening material.

The second set of material is introduced by rhythmic vamp in 2/4, and new material or motives are presented by changing meters. The third set enters with each pair of instruments playing short statements, which provide dialogue between the wood and metal textures. There are ten different meters in the work, and some are quite complex. The density of activity grows throughout the work, leading up to the close of the third set when silence, changes in sound texture, and dead strokes are used for accents.

The work closes with a short return to the first motives of the composition, but closes with the fading of dynamics,

which gradually result in silence. The composition is about eight minutes long and demonstrates an excellent use of style.

—George Frock

Anglaise Melody

Jeffrey T. Parthun, Sr.

\$10.00

Per-Mus Publications

Instrumentation (5 players): xylophone, bells, 4-octave marimba

Pianists are a lucky bunch in the fact that not only did acclaimed composers of the past such as Bach, Beethoven, and Mozart compose for their instrument, but that composers of this stature wrote for all levels of the instrument, from beginner through advanced.

In "Anglaise Melody" we have an arrangement of a short pedagogical piece from W. A. Mozart's father, Leopold, who was himself a notable music teacher and composer. The piece comes from a collection of works titled *Notebook for Wolfgang* that is used today by pianists as training works for young players.

Scored for five percussionists, the instrumentation is perfect for a middle school program, as only a single marimba is needed for three of the players; the other two perform on xylophone and bells. The arranger also gives general specifications of mallet selection and provides performance notes.

Musically, the piece would work well for a middle school level ensemble or any players approaching mallet instruments for the first time. Rhythmic durations go no smaller than eighth notes, and rolled notes are usually limited to whole and half-notes (though there are a few exceptions). The piece stays in D minor, but use of the melodic minor scale necessitates some accidentals.

"Anglaise Melody" is a pleasant arrangement that offers a solid starting point for beginning mallet players seeking ensemble repertoire. While its short duration (less than two minutes) might make it not as useful for a concert program, it might work well in certain situations for state solo and ensemble festivals or private studio recitals.

—Brian Nozny

Basic Geometry

Josh Gottry

\$29.00

C-Alan Publications

Instrumentation (3 players): three snare drums, bongos, splash cymbal, pedal woodblock, mounted tamborim, China cymbal, pedal cowbell, two congas, mounted pandeiro, hi-hat, four concert toms, pedal bass drum

"Basic Geometry" uses three structural music units, each based upon a "geometric" formula and/or figure. The first section is based upon the Pythagorean theory, the second on the numerical

representation of pi (3.14), and the third on the Fibonacci series. For those who understand geometry, these structural divisions make perfect sense in the abstract; however, even if one doesn't fully understand the mathematical references, this is an excellent percussion trio that permits the performers to dialogue and to perform soloistically as well as an ensemble to make superb music with a unique set of percussion timbres at an initial tempo of quarter-note equals 108.

"Basic Geometry" is 183 measures in length and lasts 5½ minutes, and it requires three mature performers with well-developed technique who will ultimately function as one large multiple percussion setup—with significant mathematical allusions. Congratulations to Josh Gottry for his thoughtful insights into this creative percussion trio (which was the result of commissioning consortium). This work would be appropriate for the mature college/university percussion trio.

—Jim Lambert

Blunder and Thazes

Arr. Larry Lawless

\$45.00

Row-Loff

Instrumentation (12 players): bells, xylophone, 2 vibraphones, 4.3-octave marimba, 5-octave marimba, 4 timpani, snare drum, bass drum, crash cymbals, car or bicycle horn, cowbell, mouth siren, woodblock, ratchet, duck call, police whistle, tambourine, slapstick, slide whistle, nightingale call, 5 temple blocks

Building upon what is essentially a transcription of Julius Fucik's "Thunder and Blazes," Larry Lawless has brought the circus march to percussion ensemble with a few added effects in an effective and entertaining way. The percussion section parts (snare, bass, cymbals) have been upgraded from the original, an active timpani part (with numerous pitch changes) has been added, but the distinctive Lawless touch is the accessory percussionist who, prior to being instructed to depart stage and reenter in a clown costume, provides a wide assortment of humorously timed sound effects.

Set in cut-time at "Tempo di Clown Car" (128–132 bpm), all rhythmic figures are eighth-note or quarter-note based. Melodic content is characteristically diatonic (with the exception of a few chromatic scale runs and melodic figures) and as expected, moves from B-flat major to E-flat major at the trio. All keyboard parts may be played with two mallets throughout and feature limited double-stops, primarily as relatively static harmonic accompaniment.

Many would argue that every concert needs a good march. I would guess that Lawless agrees, and he has provided an excellent option for any high school percussion ensemble performance. Dedicated to the Mesquite High School

Percussion Ensemble in Mesquite, Texas, this arrangement deserves many performances and likely will get them.

—Josh Gottry

The Circus Bee

Henry Fillmore

Arr. Brandon Dittgen

\$25.00

C. Alan Publications

Instrumentation (ten players): bells, xylophone, vibraphone, three 4-octave marimbas, one 4.5-octave marimba, 4 timpani, snare drum, bass drum

Two minutes of absolute joy, searing runs, and inescapable "boom-chicking," this traditional circus march zips along at tempos at which I doubt that much actual marching could be possible. Dittgen's delightful arrangement of Fillmore's 1908 march calls for a relatively standard, large keyboard percussion ensemble, though marimba 1 and 4 parts can be played on the same 4.5-octave instrument, reducing the instrument demand. All players will be challenged by the tempo, but the bell, xylophone, and marimba 1 parts only require players with moderate technique.

Despite the timbral limitations inherent in a keyboard percussion ensemble as compared to a full circus band, Dittgen has done well highlighting various colors, and moves the melody and counter-melody around the players fittingly. The two percussion parts could easily be embellished to incorporate additional players if desired (adding crash cymbals, for example), or assigned to an individual drumset player to reduce the required numbers.

—Michael Overman

Coin

Brian Nozny

\$30.00

Self-published

Instrumentation (5 players): six graduated drums (for the soloist), glockenspiel, vibraphone, 4.3-octave marimba, 4.5-octave marimba

This creative work showcases a multi-percussion soloist with percussion quartet and has allure in the juxtaposition of two musical "sides of a coin": harmonic development and rhythmic energy. While the soloist is tasked with delivering sixteenth-note based rhythmic content that serves as a melody, of sorts, the keyboardists provide harmonic support and direction that creatively syncs the two voices together.

Throughout this six-minute work, keyboard percussionists will appreciate the lilting harmonic content of their parts that blend together with a tenderness that matches the relaxed quarter note equals 96 tempo. Likewise, percussion soloists will enjoy the maturity and melodic-like structure in which the drum parts are written. The bell and marimba parts are written for two mallets while the vibraphone four-mallet part can eas-

ily be learned by experienced high school percussionists. Additionally, Nozny adds that the keyboard parts (except bells) can be doubled to add dynamic girth underneath the soloist.

This work is a great addition to the body of repertoire featuring a soloist with keyboard ensemble. It is welcoming that the ensemble parts can be easily tackled by experienced high school percussionists, which makes for an attractive addition to guest soloists looking to combine forces on an ensemble concert, Day of Percussion, or featured festival.

—Joshua D. Smith

Castle Valse Classique "Humoresque"

V (solo), III (accompaniment)

Antonin Dvorak/Ford T. Dabney

Arr. Yurika Kimura

\$24.00

Keyboard Percussion Publications

Instrumentation (5 players): xylophone, 4-octave marimba, 5-octave marimba

Yurika Kimura has recently provided the xylophone world with numerous marvelous transcriptions, and this is yet another. Dvorak's Op. 101, No 7 was exceedingly popular in the early 1900s, and arrangements for all manner of instrumental combinations were created. It is not surprising that Ford T. Dabney's arrangement in 3/4 time, created for the dance duo of Vernon and Irene Castle, became well known of its own accord. In the late 19-teens, George Hamilton Green recorded the piece at least eight times for several different labels, and this is a transcription of one of those records. Kimura's arrangement of the accompaniment for four players on two marimbas perfectly supports the soloist.

KPP has produced a high quality publication, including a half-page history and explanation of the work, bound full score, and performance-ready parts. The "Castle Valse," and indeed the entire "Recollections of G.H. Green" series, is a must for any serious xylophonist and every college percussion studio library.

—Michael Overman

Danse Diabolique

Joseph Hellmesberger

Arr. Brandon Dittgen

\$32.00

C. Alan Publications

Instrumentation (13 players): bells, xylophone, 2 vibraphones, 3 4-octave marimbas, 4.5-octave marimba, 4 timpani, double bass, snare drum, bass drum, triangle

Originally scored for orchestra by late-Romantic composer Joseph Hellmesberger, this large keyboard ensemble adaptation (along with a small or orchestral percussion section) is effectively a transcription of the original score. It is worth noting that there is a significant ritardando and more majestic portion of the piece that is not marked as such on the score, so study of the original orches-

tral version and performance practice may be worthwhile.

The vast majority of the piece is set in 2/4 at an Allegro tempo. The rhythms are limited primarily to familiar eighth-note and sixteenth-note based figures with occasional ensemble eighth-note triplets. The melodic elements are tonal, with occasional chromatic alterations, and all of the keyboard parts are playable with two mallets. Additionally, the lead melodic line is frequently written in multiple keyboard voices, limiting exposed solo situations for individual players. The timpani part requires some fairly rapid pedaling in some spots in the latter half of the piece, but the bulk of the part is playable on only two drums. The non-pitched percussion parts (bass drum, snare drum, and triangle) are very accessible to younger or less experienced players. The double bass plays for approximately half of the piece, and much of the part is doubled either in the marimba 4 or timpani part.

Because of the length, tempo, and instrumentation requirements, this arrangement is best suited for a high school ensemble. Pedagogically, most intermediate school ensembles at this level will find "Danse Diabolique" to be a very useful piece that has the added benefit of being an exciting and high-energy work that should be enjoyable to prepare and perform.

—Josh Gottry

Denkyem

Joe Moore III

\$32.00

C. Alan Publications

Instrumentation (6 players): cajon, caxixi, log drum (2 pitches), congas, castanets, djembe, bongos clave, timbales, cowbell, bass drum, brake drum

If you are looking for a good opportunity to introduce students to non-traditional percussion instruments and get them invested in world percussion, this piece will definitely be a good fit for your group. The title of the composition is taken from a West African word and refers to a crocodile's ability to adapt to its environment: It breathes air, yet lives in water. In much the same way, the piece uses motivic development throughout and passes the material around the ensemble to create an interesting rhythmic tapestry.

The instrumentation all works very well together, and Joe Moore has put some interesting sounds together to create his musical landscape. My only concern is the quick shifts between the bass drum and brake drum part. The mallets required to play the bass drum are not the same ones that would be used to play the brake drum. Moore has written the two together, however, so some sonic sacrifices will have to be made. The brake drum is actually a bit of a distraction musically, as its sound is so vastly different

from the rest of the instrumentation.

“Denkyem” will require players with good ensemble skills, as there are plenty of tutti passages but also an open solo section in which all players must function well, providing a groove foundation for the soloist. This piece will work well programmed on either a percussion ensemble concert or undergraduate recital. Shifting time signatures are common throughout but should be easily navigated by mature players.

—*Marcus D. Reddick*

The Dreamers of Dreams

IV

Nathan Daughtrey

\$60.00

C. Alan Publications

Instrumentation (12 players): 5-octave marimba, 4.3-octave marimba, two 4-octave marimbas, glockenspiel, crotales, xylophone, chimes, 2 vibraphones, 8 low drums, 4 timpani, sizzle cymbal, bell tree, mark tree, bongos, congas, 2 suspended cymbals, China cymbal, snare drum, 4 concert toms, ride cymbal, concert bass drum, tam tam, log drums (4 pitches), temple blocks

There is a line between compositions for “concert” percussion ensembles and those for “marching” percussion ensembles, and the line continues to narrow. The delineation is getting harder to decipher, because both draw performance and musical inspiration from one another. In “The Dreamers of Dreams,” Nathan Daughtrey uses a very large percussion ensemble to create a musical presentation that is reminiscent of what could be seen from a front ensemble at a DCI or WGI event. Alternating subdued, controlled sections with sections of ferocity, speed, and power, Daughtrey creates a musical drama of sorts very similar to what could be seen at Lucas Oil Stadium in early August.

“Dreamers” will work great for large programs that can fill the equipment needs of the composition. Unfortunately, smaller programs will not have the opportunity to play a work like this because of equipment and personnel shortages.

Mallet players will definitely need excellent technique to handle the multiple scalar runs at a very brisk tempo. Players are also asked to sing “ahh” at multiple points throughout, which creates a nice harmonic layer on top of which the remainder of the ensemble can play. At times, the piece is too densely orchestrated and some of the subtle effects (e.g., bowed crotales, bell tree played with triangle beaters) are lost because of it.

Overall, this ten-minute piece is very accessible for a large ensemble and would make an excellent addition to any percussion ensemble program.

—*Marcus D. Reddick*

The Headache Miniatures

IV-IV+

Michael Doley, Dave Hall, Eric

Petrinowitsch, Christopher Tucker, Scott Ward

\$42.00

C. Alan Publications

Instrumentation (6 players): 5-octave marimba, 4.3-octave marimba, vibraphone, xylophone, bells, 5 cowbells, 2 log drums, brake drum, hi-hat, splash cymbal, 3 suspended cymbals, 2 China cymbals, 3 woodblocks, 4 concert toms, pedal bass drum, opera gong, bongos, conga, concert bass drum, tambourine

New works and commissions can be tricky if one picks the wrong combination of composer, group, and event. In the past, I have walked away from premiere performances feeling quite underwhelmed. Be assured that this collection of five sextets written for the Lone Star Wind Orchestra Percussion Ensemble delivers in a great way!

With each musical vignette lasting between two and three minutes, and utilizing the same setup for each player, all five of these works stand on their own with regard to artistic merit, character, and mood. While groups can pick and choose which pieces to include on a concert, they can all be combined to form a “suite” of sorts.

Comprised of compositions from Texas-based composers, this collection is a fantastic representation of current trajectories of contemporary percussion ensemble pieces that remain palatable by a wide-range of audience goers. At times, the music is energetic without sounding kitschy (as in “Stress...Relief” and “Frozen Peas”), patient and thought provoking without sounding elementary (as in “Slow Burn” and “Ragweed”), and it even tips a hat to John Cage’s use of layered membranophones and woodblocks (“Pressure Building”).

Most of the marimba and vibraphone parts incorporate four-mallet performance, and additional instruments are incorporated in a mature manner. With such high-caliber levels of the compositional quality and thought put into instrument usages, I found myself wanting more of each piece after the last measure. Simply put, this is a collection of very cool music that will satisfy students and audiences.

—*Joshua D. Smith*

The Joy Medley

IV

Arr. Tom Morgan

\$29.00

C. Alan Publications

Instrumentation (11 players): bells, chimes, xylophone, 2 vibraphones, 4-octave marimba, 4.3-octave marimba, 5-octave marimba, 4 timpani, snare drum, bass drum, crash cymbals

When percussion programs are scheduled during the Christmas season, finding literature appropriate for this pe-

riod is often a challenge. This publication presents two familiar Christmas songs into a medley that will feature your mallet players in a positive manner.

The opening portion of the work is the familiar carol “Good Christian Men Rejoice.” Scored in F Major it opens with a vibraphone duet, but is soon joined by the rest of the ensemble. After a brief percussion interlude, the key changes to G Major to carry the tune to its climax.

A percussion trio introduces “How Great Our Joy,” which is set in G minor. The melodic material is presented by both the wood and metal timbres. On one verse, the xylophone gets to shine while playing a sixteenth-note obbligato over the regular tune. The statement-echo and dynamic contrasts are very effective.

The writing is very clear and the parts are in the ability range of advanced high school or young college ensembles.

—*George Frock*

A Knockett

III-IV

Daniel Kessner

\$48.00

Keyboard Percussion Publications

Instrumentation: non-specific drums, non-specific wooden instruments, non-specific metal instruments

I can appreciate Daniel Kessner’s play on words with “A Knockett” (“an octet”), which should provide an understanding of the light-hearted nature of the work. At five minutes in length, this will offer a fun performance opportunity that is suitable for an intermediate ensemble.

More than anything, I appreciate the indeterminate quality of the work, which allows each ensemble to have a very different experience. The categories of instruments are given, but the selection is up to the performers. Players I, II, VII, and VIII are instructed to play drums of various sizes, Players III and IV are instructed to play wooden instruments, and Players V and VI are instructed to play metal instruments. The composer gives recommendations, but the final selections are subject to the individual performers.

While this piece presents an opportunity to have fun on the stage, it does have its challenges. While exploring an array of time signatures and complex rhythms, the performers must have control of a wide dynamic spectrum. Additionally, there are many instances of interlocking passages; a strong sense of time is imperative.

This work would be a nice addition to an intermediate university ensemble program. “A Knockett” will offer a unique experience while adding a little wit that will be welcomed by listeners.

—*T. Adam Blackstock*

Little Military Piece

III-IV

Adam Bruce

\$20.00

C. Alan Publications

Instrumentation (7 players): 2 snare drums, 2 woodblocks, tambourine, triangle, crash cymbals, hi-hat, bass drum

Many percussion ensemble pieces that are written for young ensemble offer little opportunities for growth and lack challenge. This piece is scored for young groups but has many nuances in each part, and the performance notes in the score offer performance suggestions that are applicable for even more advanced players. Some of these include very clear explanations of stick shots, how to hold and place the tambourine, and how to play open and muted notes on the triangle. Staccato markings indicate times the instruments are to be muffled.

The piece opens with the snare drum playing a two-measure motif, which is repeated throughout the opening 16 bars. This is joined by the other players, who perform short “fill-in” notes under the main snare motif. At measure 17, the two snare drums play in unison, while the remaining ensemble players play accented notes, usually when the snare motif is silent. At measure 25, the texture of the ensemble changes to the accessory instruments having the main statements, and the snare drum plays “fill-in” notes while there are rests in the other instruments. The first part of the score closes when all of the players move to triplet passages—a major change from the binary materials used from the start. The triplet material closes the first section, and a D.C. brings back the initial materials.

The piece is just a little over two minutes long, but there are a wealth of educational and musical materials in this piece. I have not often been this impressed with elementary pieces, but this one is an exception.

—*George Frock*

Mi Milagro

II

Ralph Hicks

\$30.00

Tapspace

Instrumentation (3-8 players): 4.3-octave marimba, bongos, congas, maracas, cabasa, tambourine, triangle

“Mi Milagro” is heavily influenced by music of Mexican marimba bands and requires three performers to share one marimba. The bongo, conga, maracas, cabasa, tambourine, and triangle parts, while optional, are comprised of simple patterns that repeat virtually all the way through the piece. While the piece is intended for students as young as middle school, it features substantive writing, yet retains a light feel and universal appeal. Ralph Hicks masterfully crafts “Mi Milagro” to be as equally enjoyable for the performers as it is for the audience.

The marimba parts are not particularly difficult, but require a strong sense of pulse from each player to ensure that the rhythms all lock together. The non-pitched percussion parts add a great deal of interest to the piece and shouldn't be overlooked because of their simple, repeating rhythms. Despite being intended for younger students, high school students may enjoy putting this piece together to round out a concert or use as a sight-reading exercise. University methods classes might also find it useful for discussing the marimba's heritage or use it as a vehicle for teaching some of the Latin percussion instruments and their techniques.

"Mi Milagro" is a stand-alone selection from the larger percussion ensemble method book *Beyond Basic Percussion*, co-authored by Hicks. There is a fair amount of educational information missing in the single piece compared to the complete volume of ten works, but the publisher offers a coupon for \$30 off the purchase of *Beyond Basic Percussion* if used within 30 days of purchase.

—Eric Rath

Rechargeable Batterie

Eric Rath

\$30.00

Tapspace

Instrumentation (8 players): 2 timpani, castanets, triangle, tambourine, snare drum, bass drum, tam-tam, crash cymbals, suspended cymbal

Upon examining the required instrumentation, one will notice that this work primarily uses accessory percussion instruments. The composer's pedagogical approach offers a wonderful opportunity for young percussionists to perform, while working on techniques associated with each instrument.

Rhythmically, the work is accessible to young performers; students who are comfortable with eighth-note syncopation should have no problems. The technical demands are precise. The players must explore each instrument in order to produce the ideal sound. One aspect of the work that is particularly pleasing is that there is wonderful use of silence. Strong entrances can be difficult for young players, and it is nice to see something other than continuous bashing of drums.

While I do see this as a great opportunity to showcase younger students, and a great study for development of technique and sound production, I do feel that it may be overpriced for a 2½-minute work. When you purchase the piece, you will receive a score with a CD-ROM, which includes the individual parts and MP3 recording. For younger programs with small budgets, this could be problematic.

—T. Adam Blackstock

Rocket Science

Matt Moore

\$32.00

C. Alan Publications

Instrumentation (6+ players): bells, xylophone, vibraphone, two marimbas, timpani, drumset, optional bass.



The original percussion ensemble "Rocket Science" was composed for the Griffin Middle School Percussion Ensemble in northern Texas (Dallas metroplex). This 3½-minute ensemble permits young percussionists to groove and have fun! The composition is in 4/4 throughout, and it has just enough rhythmic displacement to give the composition its own unique flair. About halfway through this piece, there is a bluesy marimba dialogue (duet) with handclap accompaniment. This portion of the piece is a highlight of this accessible composition.

Matt Moore has a creative musical imagination for young percussionists. Two-mallet technique is utilized throughout this composition. A recording is available at the publisher's website. Congratulations on a composition that is certain to turn some heads at an ensemble contest.

—Jim Lambert

Ruslan and Ludmilla

Mikhail Glinka

Arr. Bryan T. Harmsen

\$45.00

Row-Loff

Instrumentation (14–15 players): glockenspiel, 2 xylophones, 2 vibraphones, 3 marimbas (one 4.5 octave), 4 timpani, field drum, concert snare drum, piccolo snare drum, bass drum, triangle, suspended cymbal, crash cymbals, piano

While I appreciate ensemble writing for larger groups, such as "Ionisation" and "Ballet Mecanique," the trend to write for big numbers and have multiple parts play the same notes is starting to become more commonplace, and not in a good way. I have always liked the "one part per stand" model, rather than "safety in numbers," as it forces all ensemble members to play their integral part. This particular arrangement falls into the latter category.

This piece was commissioned for a

specific group and for a specific purpose, possibly with this exact instrumentation in mind, but Harmsen should have challenged the performers a bit more than doubling passages in fifths, octaves, and thirds. Further, the use of piano in this arrangement serves to do little more than double other voices, so it is a superfluous addition to the ensemble.

The mallet parts can easily be reduced to one per part, so anyone wanting to purchase this arrangement for their group of seven players can exercise that option if need be. There are few technical challenges for any of the performers, save the small challenge of tempo (quarter note = 144–160). Each mallet player uses only two mallets, and all sixteenth-note runs are mostly scalar, so they can be mastered with minimal practice. The arrangement sounds very nice and will work well for a high school ensemble with the stated instrumentation. It would be a nice opener to a percussion program or even an orchestral program.

I think the publisher missed the mark by giving this piece a purchase price of \$45.00. Given the short length (1:40), I think that \$15.00–\$20.00 would have been much more realistic.

—Marcus D. Reddick

Silent Canyons

Nathan Daughtrey

\$40.00

C. Alan Publications

Instrumentation (5 players): crotales, bells, vibraphone, 4.3-octave marimba, two high woodblocks, temple blocks, two congas, bongos, rainstick, log drums, four concert toms, sizzle cymbal, China cymbal, djembe, concert bass drum, large tam-tam

In this nearly seven-minute quintet Nathan Daughtrey has once again hit his intended extra-musical mark, as well as created a wonderfully enchanting piece for players and audience alike. The mystifying story of the 13th century disappearance of the Anasazi people from the southwestern U.S. is told through five attacca sections: Echoes, Civilization, Conflict, The Mystery, and Silent Canyons (a return of the opening Echoes material). The four keyboard-plus-small-multi setups, and the fifth bass drum and tam-tam part mingle and meld into diverse textures and timbres, quite eloquently characteristic of Daughtrey's percussion ensemble writing.

The Mystery passage demonstrates some of my favorite sounds in the piece, as well as probably the most difficult ensemble playing. *Pianissimo* bells, vibes, and marimba create a texture of overlapping triplets, sixteenths, and sextuplets, while the bass drum cycles through a heartbeat-like hemiola in 5/16. On top of this quiet yet roiling perplexity, bowed crotales play a long, slow melody, creating a difficult but gorgeous and confounding effect.

A couple of other moments deserve special mention. Rather than the contrived and cliché effect whispering often creates, under Daughtrey's control, the opening and closing moments of the piece are mysterious and creepy. And the Conflict passage is the sort of mouthwatering drum-jam everyone loves to play.

Despite such mentioned difficulties, I believe this work is well within the reach of typical college percussion ensembles, and feasible for numerous high schools. The struggles it may present the players are certainly worth the payoff by performance time.

—Michael Overman

Suckerpunch!

William Price

\$39.95

HoneyRock

Instrumentation (7 or 8 players): two tam-tams, 10 cowbells, 5 bongos, small conga, small timbale, 5 snare drums, marching snare, 6 brake drums, 18 suspended cymbals (six ride, 12 crash), China cymbal, splash cymbal, hi-hat, 3 police whistles, 8 tom-toms, Roto-tom, two 20-inch mounted bass drums, kick bass drum, concert bass drum, 4 or 5 timpani, and many small instruments (specified in web link below)

This is a 13½ minute, entirely non-pitched (excepting timpani) multi-percussion ensemble blow out. The most striking aspect of the work is the instrumentation. Each of the seven players (or eight: part 1 calls for "1 or 2 players," though no specific suggestions on splitting the part are provided) has a large multi-percussion setup with several drums of various types, several suspended cymbals of various sizes, and some other stuff (or a bunch of other stuff!). Player IV plays augmented drumset, and Player VII plays a set of timpani plus a few other items. Other than that, the parts are unique conglomerations of many instruments.

There is some multiplicity of instruments within individual parts, which is apparently just suggested for "ease of reach." For example, Player III needs two woodblocks, and two are shown in the suggested setup, but only one is played, twice, in the entire piece, and there is certainly nothing going on around those notes to require each to have its own instrument. There are also many instrument duplications across the ensemble. For example, the Player III part calls for a ride cymbal (one of six in the ensemble!), but it is only played once in the piece, at the same time as Player V's ride and Player IV's crash cymbals. Some "cheating" in such situations might reduce the instrument demands.

Several other instrument needs must be noted. The five bongos required for the piece are split among three players: Player II has three and Players V and VI each have one. The cowbells are split be-

tween Player V (four graduated), Player I (high and medium), and Players IV and VII (each need 1 or 2 high cowbells). The timpani part all but requires a piccolo drum (20-inch), even if only four drums are used. The top three of a standard set of four plus the smaller “fifth” drum are the sizes suggested in the part. It is possible to play the part on a standard set of four (32-, 29, 26-, and 23-inches), but all four drums are very near the top of the standard ranges, or a half-step beyond in the case of the 29.

If an ensemble has all of these instruments, and seven players are found who don't mind 15–20 minute setup and tear-down times before and after rehearsals, then an interesting musical experience can be created by the players and appreciated by their audiences. The piece is “inspired by the infamous after-concert rants of big band drummer Buddy Rich.” It is divided into four essentially attacca movements, the two inside being much slower and shorter, starkly contrasting the busier, faster, and more groove-oriented outside two. All four movements feature passages of unmeasured, spatial notation with improvisatory gestures suggested and approximate timings provided. The attention to detail in the notation makes the parts very easy to follow through these sections.

The publisher suggests that the piece is a college or professional level work, probably due to the large instrumentation and the numerous meter changes. There are also a few passages that contain technical difficulties (primarily tempo related) for individual players. I believe that there is enough repetition of such technical challenges, and the meter changes are not so outrageous; however, should the instruments be available, it is within reach for a good high school ensemble.

William Price suggests several alternatives to a straight performance of the piece, including Part I alone (5½ minutes) or Part I on the first half of a concert, and Parts II, III, and IV in the second half. He also suggests the possibility of including “the *fortissimo* sixteenth-note ‘suckerpunch’ (located at the end of the work) as a recurring motive through a concert (before, during, or after the concert, or inserted within a completely unrelated work).” I don't think I would take him up on this option.

—Michael Overman

Tanc Szervusz IV
Alex A. Orfaly
\$32.00

C. Alan Publications
Instrumentation: 2 xylophone soloists, vibraphone, glockenspiel, crotales, two 4-octave marimbas, and two 5-octave marimbas

This xylophone duet is written as “a Hungarian styled rag” for two solo

xylophones and mallet quintet. The piece centers on the Hungarian scale, although it utilizes the music of Bulgaria, Turkey, and Armenia as well. Alex Orfaly states the other major inspiration for this piece comes from composer Bernard Herman and his music for the film *North by Northwest*.

The two soloists for this piece need to be very agile, technical, and accurate in their playing, because the piece winds through scales and arpeggios at a fast pace. The soloists must be in tune with each other, as many of the figures are traded off between them. When the players are in unison they are usually playing an octave apart, and occasionally in contrary motion as well.

The majority of the ensemble members should have good four-mallet technique, and every member should have great timing and tempo. As in traditional ragtime pieces, the ensemble is the main driving force for the soloists. The piece itself starts with a fast paced, almost frantic, sound and then moves to a slightly slower more relaxed B section, which is in 7/8. The A section returns and the piece ends with an even faster coda that incorporates many glissandi between the soloists to evoke the sound of a zither.

This piece would be an excellent opener for a percussion ensemble concert or chamber recital. The fast pace and exciting sound would awaken the audience. This would be an excellent piece for a collegiate or graduate level ensemble.

—Josh Armstrong

The Timpani Stomp III
Greg C. Holloway
\$10.95

Per-Mus Publications
Instrumentation (5 players): 4 timpani, snare drum, bass drum

In reading a program announcement, one would anticipate this piece featuring a solo timpanist backed by a percussion ensemble. That is not the case, as this composition features four timpanists, each performing on one timpani, plus a fifth player who performs on both snare drum and bass drum. Each of the timpanists uses common drum sizes: 32, 29, 26, and 23 inches. The drums are tuned to F, B-flat, E-flat, and F, and the pitches do not change. There are no performance notes, but the rhythmic articulation and materials suggest that staccato mallets be used. A few passages feature changes in texture, as the players are to strike the drums in the center of the heads and even strike the bowl. The snare drum passages consist of rolls, eighth and sixteenth notes, plus accents. Meters in the piece include 4/4, 3/4, and 3/8. All four timpani parts are of equal difficulty, and the main challenges occur when there are unison passages, but also when the rhythmic lines move from one player to another.

The composition is just 64 measures, but with the rapid dynamic changes, there will be ample materials to challenge a young percussion section.

—George Frock

SNARE DRUM SOLO

Classical Snare Drum Solos IV
John H. Beck
\$10.50

Kendor Music
Part of the Kendor Solo Series, this book of eight etudes for “advanced” snare drum is written in an orchestral style. Etudes 1–6 are two pages long and etudes 7 and 8 are each three pages. The solos become slightly more complex throughout the book. They include a variety of time signatures including 4/4, 6/8, 7/8, 3/4, and 2/4. There are no mixed meters in any of the etudes.

There is nothing stunningly unique in any of these solos. They are all solid, musical studies with lots of accents and dynamic contrast. Etude 4 is in a “swing” style and Etude 6 has short ad-lib sections made up of single-stroke rolls that crescendo from *p* to *ff*. These etudes would be comparable to those in Cirone's *Portraits in Rhythm* in terms of difficulty and musical scope. While they don't bring anything particularly new to the percussion literature, they are well written solos that could be performed for music festivals and would be useful in teaching concert snare drum style.

—Tom Morgan

Right Track: For Snare Drum and Pre-Recorded Track IV–V
Adam Hopper
\$15.00

C. Alan Publications
Don't be so quick to grab a pair of sticks for this snare drum solo. It is to be played with just one stick, held in the right hand. The left hand is used for tapping, dampening, and pitch manipulation. These effects, performed with snares disengaged, make for a very interesting solo.



The pre-recorded track is at times reminiscent of the early days of electronic music. Other times, it seems a bit futuristic, as would be heard in a sci-fi movie. The audio ranges from computerized “blips” to shaker and handclap sounds, layered over top of synthesized melodic ostinatos. The accompaniment track is accessed online via the publisher's website.

The soloist is to obtain numerous sounds from the drum. The right hand often plays the rhythms while the left hand mutes the drum. At other times, the left hand is interjected into the rhythm through the use of the thumb, index finger, middle finger, or entire hand. The soloist is often directed to obtain a glissando effect by having the stick move toward the edge while the left hand follows, increasing the pitch of the head. This effect is also used in reverse, moving from a high to low tone. The challenge of this solo is in the performer's ability to access the various sounds of the drum.

The rhythms primarily consist of eighth notes, sixteenth notes, and quarter- and eighth-note triplets. The entire piece is in 4/4. There is an eight-measure section that utilizes a brush swirl, creating a white-noise effect. No other brush techniques are required.

This would be an enjoyable solo for the advanced player. However, due to the use of basic rhythms at a moderate tempo (quarter note = 136), this solo might be attainable for an ambitious intermediate/advanced player.

—Jeff W. Johnson

Rhythmology for Snare Drum I–III
John R. Hearnese and David England
\$12.00

Row-Loft
Beginning percussionists often have a difficult time finding appropriate material. *Rhythmology* offers a variety of snare drum solos, duets, trios, and even a quartet.

The authors, who are both band directors, understand exactly what early percussionists see on a daily basis. For example, instead of notating rolls, “Z” notation is often used over eighth and sixteenth notes. This notation for buzzed notes is commonly found in school band method books. It will therefore be a familiar concept to most beginning drummers. For the more advanced pieces, rolls are notated in the usual fashion. Rudiments such as flam accents, flam taps, paradiddles, and double paradiddles are used throughout the pieces. The authors ensure that the rudimental patterns are attainable to the beginning drummer by phrasing them as quarter or eighth notes.

Elementary pieces can sometimes sound a bit uninspired. To avoid this, the authors make use of various tonal possibilities. The performer is to use the center and edge of the head as well as

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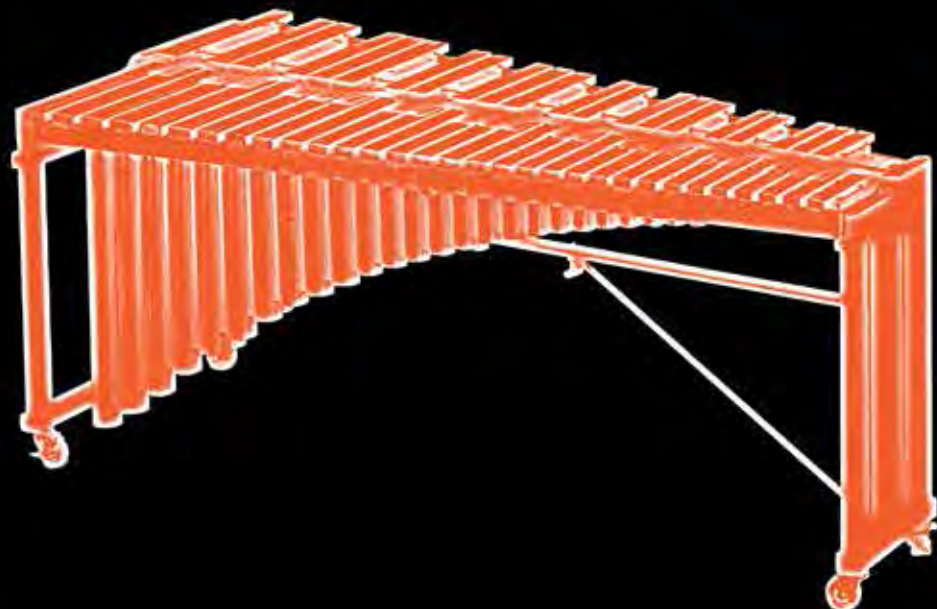
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stick clicks and rim clicks. Other pieces employ a multiple percussion setup, utilizing toms, cymbals, cowbells, and tambourines. The pieces are written in 3/4 and 4/4. The performer will only need to be familiar with quarter, eighth, and sixteenth notes (and their respective rests).

I can see private teachers using *Rhythmology* as repertoire for recitals. School band directors may also wish to program a duet, trio, or quartet from this collection on their concert.

—Jeff W. Johnson

MARCHING PERCUSSION

Forward March vol. 1 and 2 II–III
Jim Casella and Murray Gusseck
\$30.00

TapSPACE

Instrumentation: snare drum, bass drums (2, 3, or 4), tenor drums (quads or quints), cymbals, and auxiliary instruments

Each of these volumes offers six different tunes for the marching percussion ensemble. The volumes are accompanied by a CD, which contains recordings of each piece, as well as the separate parts. The parts include options for quad or quint toms, as well as two through five basses. The auxiliary and cymbal parts are optional for each tune.

Each of the pieces range from eight to 24 measures and offer flexibility with repeats and form to make them as long or as short as you wish. The tunes have a range of styles, meters, and tempos offering a variety of pieces for the marching percussion ensemble. The pieces would work very well for younger drumlines in a parade, concert, or game-day environment. The flexible nature of the form of these pieces would also enable them to work well as quick stand grooves for even more advanced groups.

Jim Casella and Murray Gusseck have provided an excellent resource for the younger marching percussion ensemble. The tunes are not only fun, they offer



excellent learning opportunities for younger players.

—Josh Armstrong

TIMPANI SOLO

Improvisato Contrasto IV
Alex A. Orfaly
\$20.00

C. Alan Publications

Performers looking for a substantial solo timpani work for a recital program will want to consider “Improvisato Contrasto,” which was the 1st Place Winner of the 2010 PAS Composition Contest. At over 10 minutes in length, the piece provides a number of ideas that showcase many of the colors of the instrument as well as offering many places to showcase the talents of the performer.

The composer states that the piece should be performed as if being improvised, and the through-composed nature of the piece supports this idea well. One interesting point is that Orfaly provides program notes that point out a number of the compositional developments throughout the piece, providing the performer with insight as to how the piece works as it progresses. These notes will definitely benefit performers as they dissect the piece as well as anyone interested in composition.

The contrasting nature of the piece is achieved through a number of avenues as the solo progresses. More legato sections, such as the beginning where a constant roll accompanies the opening unrolled thematic material, are balanced by more bombastic and aggressive passages that move throughout the drums. Dynamic contrast is a constant with passages rapidly moving from one extreme of the dynamic scale to the other. Finally, a variety of implements are used throughout the work (eight in all), from four different hardness timpani mallets to different types of brushes and bundle sticks. The composer provides suggestions for these mallets.

Technically this piece would work

for undergraduate upperclassmen or graduate students. Tuning changes are all done by means of glissandi. All playing techniques are idiomatic and clearly notated, and all implement changes are marked, including when they need to be made quickly. The performer will have to be comfortable with odd-time signatures as well as various rhythmic groupings.

Alex Orfaly has composed a number of successful works focusing on timpani, and this piece is no exception. “Improvisato Contrasto” provides performers with a variety of opportunities to demonstrate their skill as well as interesting ideas that will draw listeners in.

—Brian Nozny

Timp-Tastic II–IV
Lalo Davila
\$12.00
Row-Loff

Similar in scope and layout to the solo section of Raynor Carroll’s *Exercises, Etudes, and Solos* book, Lalo Davila has written a series of ten progressive etudes that focus on various aspects of not only timpani playing, but listening and playing with a recorded track as well. Available for download from the publisher’s website are mp3 tracks for each track, which will make learning the solos much more exciting, especially for younger players who are just beginning to learn the art of timpani playing.

The solos themselves run the gamut of styles from a majestic martial feel, to swing, to a funk style, to reggae, to a solo with a Caribbean feel. All elements of timpani playing are considered: beating spot, muffling, dampening, articulation, etc. In the last solo, Davila incorporates a foot cowbell and a shaker, adding another dimension to the performance. All solos keep their original tuning throughout each solo, so if you are looking for a book with which to work on pedaling and pitch changes within a piece, you will need to look elsewhere.

Included with the solos is a page dedicated strictly to notes on each of the solos, which will give insight as to the particular feel, interpretation, and stylistic considerations of each piece. These



solos are perfect for the beginning to intermediate timpanist. The book is priced perfectly, and will be a great addition to any percussionist’s library.

—Marcus D. Reddick

MULTIPLE PERCUSSION SOLO

Chakalaka IV
Francisco Perez
\$18.00

C. Alan Publications

Instrumentation: kick bass drum, 2 toms, snare drum, bongos, splash cymbal, electronic accompaniment

Heavily influenced by popular electronic music, this work for soundscape and multiple percussion setup is an intelligent combination of the genres of drumset performance, drum and bugle corps, and live DJ music. Utilizing a small “augmented drumset” configuration, Francisco Perez presents a musical product that is sure to get heads bobbing in the audience while giving percussionists great opportunities to play some pretty cool grooves and patterns over a soundscape.

Throughout the eight-minute piece, there are multiple moments of effective build and arrival, tension and release. This is accomplished with a soundscape that uses pulsating melodic pitches in conjunction with an ever-increasing rhythmic intensity from the performer. The composers’ experience with marching percussion (university and DCI) is evident in his clever use of sixteenth-note based and syncopated rhythmic figures that dance above the soundscape without being too difficult for most drumline enthusiasts.

While some of the pre-recorded timbre choices are a bit dated (e.g., thin-sounding handclaps and hi-hat) the maturity and compositional depth of the piece increases over the course of the performance time. As Perez weaves the performer’s rhythms through various genres of music, there are moments in this work that everyone in the audience will be able to connect with as the musical output is varied and interesting from beginning to end.

—Joshua D. Smith

Response (after Brün) IV
Joseph Van Hassel
Media Press

Instrumentation: snare drum, bass drum, suspended cymbal, wind gong, 2 cowbells, 2 woodblocks, 2 metal pipes

The subtitle of this work, “after Brün,” is a reference to Herbert Brün, a pioneer in electronic and computer music. Joseph Van Hassel’s goal is to invigorate an awareness and appreciation for Brün’s music.

Structured in ten short movements

that are performed *attacca*, this piece is scored for multiple percussion and electronic track. Joseph Van Hassel's approach in melding these two components is rather interesting. All elements of this composition are intended to be balanced and equally important. Yet, the articulate nature of a majority of the percussion instruments is contrasted electronic soundscape of the track. This dichotomy requires heightened awareness and sensitivity from the performer. With no discernable pulse in the computer-generated part, the performer uses time references to sync with the track.

Consisting mainly of short thematic ideas, a majority of the material is moderately difficult. However, there are moments where the composer overlaps motives. This requires the performers to execute a one-handed multiple bounce roll. Van Hassel is very attentive to the timbral possibilities of the instruments. In addition to being detailed about the implements, ranging from wood dowels to soft yarn mallets, he is very specific with the instruments in the "timbre pads." Both of these collections include a cowbell, woodblock, and metal pipe that are to be definite in pitch. These meticulous elements combined with the performance demands make this piece suitable for advanced performers.

—Darin Olson

The Woman in the Dunes

V

Akemi Naito

\$25.95

HoneyRock

Instrumentation: brass chimes, 2 Japanese temple bowls, crotales (2 octaves), vibraphone, 20 tuned Thai gongs, maracas, caxixi, 2 woodblocks, 2 bongos, 3 congas, bass drum, 1 timpani with cymbal resting on top, 3 suspended cymbals (1 with sizzle effect), 3 tam tams.

Commissioned by Mixuki Aita and Gregory Beyer, "The Woman in the Dunes" is not for the faint of heart. However, those willing to dedicate the time towards this almost 20-minute work will be well rewarded with a piece that is striking in its beauty and depth. Based on the Kobo Abe novel of the same title, this piece requires a vast array of instruments that are set up surrounding the performer. While many of the instruments are relatively standard, some of them (such as the 20 tuned Thai gongs) will be more difficult for some performers to acquire. This, along with the length of the piece, are the only concerns for the work, which otherwise is highly engaging from beginning to end with interesting colors and a beautiful harmonic language.

Compositionally the piece alternates between passages of pitched and non-pitched instruments, rarely combining those two elements. The non-pitched sections range from subtle explorations of color such as the opening moments



with soft gestures on the bass drum and cymbal on the timpani to much more aggressive sections such as the later caxixi passage or sections focusing on the congas and bongos. All of the pitched sections are usually more contemplative in nature, with soft running lines that usually center around either the vibraphone or Thai gongs with small inclusions of the other pitched instruments.

As with many multi-percussion solos of this nature, logistics are always a concern. The composer has done a very good job of leaving the performer space for instrument as well as implement changes (of which there are many that are all notated). There is also a suggested setup provided that can be quite helpful.

"The Woman in the Dunes" requires quite an investment of resources for performers. While these labors may be difficult, the end result is a work of art that truly seems worth the effort and then some.

—Brian Nozny

MIXED INSTRUMENTATION

Alien Orifice

Frank Zappa

Arr. Mike Myers

\$40.00

Mike Myers Music

Instrumentation (23 players): bells, crotales/almglocken, xylophone, 2 vibraphones, chimes, 2 steel drums, 5 marimba parts (one 5-octave), electric bass, electric guitar, keyboards, lead synth, drumset, percussion, trumpet, alto sax, trombone

First, a little history: as Mike Myers notes in the score, Frank Zappa first performed "Alien Orifice" on an MTV Halloween show in 1981. (You can see that performance on YouTube, by the way, with a very young Chad Wackerman on drums.) In 1986 Zappa recorded the work on the *Frank Zappa Meets the Mothers of Prevention* album.

Myers's arrangement treats the work in three distinct styles: swing, halftime rock, and reggae. The original work is pure Zappa—highly complex and quirky jazz-fusion. This is a very challenging piece! It is especially difficult to put together with an ensemble because much

of the melodic content, which is also rhythmically complex, is played in unison. There is also a significant guitar solo. Later in the piece there is an extended passage of moto-perpetuo sixteenth figures in mixed meter, again all in unison.

The arrangement would be a good concert closer or opener for a very advanced high school or collegiate ensemble. It's also a good starting place to introduce students to Frank Zappa's music.

—John Lane

Azul

V

Nathan Daughtrey

\$25.00

C. Alan Publications

Instrumentation (2 players): flute, 2-octave crotales, vibraphone, 5-octave marimba, sizzle cymbal

This piece was commissioned by the Apollo Duo and the composer references a short, dark poem by Robert Frost titled "Fire & Ice" as his contextual inspiration for the work. Set in two movements, each representing a contrasting incarnation of the color blue, this is a picturesque work that successfully intertwines and exploits multiple voices and timbres in a chamber setting.

The first movement, "Cerulean Ice," features the metallic keyboard instruments, providing primarily open 5ths or sus2 and sus4 chords as a foundation over which a more lyrical and rhythmically diverse solo flute line is layered. The second section of this movement begins with an undulating eighth-note ostinato in the lower range of the vibes, then adds a variety of relatively static melodically, but rhythmically interesting upper keyboard and flute figures as a dialog between the two voices. Before returning to the opening texture, the vibraphone and flute share in long ascending and descending passages of continuous quintuplets.

The second movement, "Sapphiric Flames," is faster and more rhythmically driven and includes only the flute and marimba voices. After an opening statement from the duo, the marimba sets a groove-based ostinato in 7/8 that maintains its general shape over occasional changes in harmony, underlying a flute melody that balances aggressive and lyrical tendencies. The middle section of this movement shifts into a fast three feel that slightly tempers the insistence of the movement, without slowing the tempo. After a return to the 7/8 groove, a final new idea is introduced that alternates between long flute lines over smooth triplet figures in the marimba with rapid sixteenth-note unison or dialoged figures. The primary groove for the movement returns and is manipulated and developed a bit further, before the piece closes in a contrary motion sixteenth-note run.

Well-conceived, effectively scored,

and appropriately engaging, this would be an excellent addition to an upper-level undergraduate or graduate level recital for flutists or percussionists and certainly should be a popular work to perform or record for professional duos.

—Josh Gottry

Coming Home

IV

Nathan Daughtrey

\$26.00

C. Alan Publications

Instrumentation (6 players): euphonium, bells, 2-octave crotales, vibraphone, chimes, 5-octave marimba, 4 timpani, concert bass drum, wind chimes, and suspended cymbal

Commissioned by euphonium player Christian Folk, "Coming Home" draws from the hymn "Lord, I'm Coming Home" by William Kirkpatrick and is divided into three primary sections: "Fear & Anxiety," "Courage & Strength," and "Peace, Acceptance & Hope."

The first section opens with a wandering lyrical melody in the solo euphonium, with occasional responses from the ensemble (low marimba, bass drum, timpani) are introduced, adding a degree of depth to the texture that climaxes immediately prior to the conclusion of this section. The second section is slightly faster, but much more rhythmically driving in nature. A motivic figure containing two sixteenth notes and an eighth note is prevalent throughout the section, being repeated, passed, and offset between instruments, adding a degree of insistence to the percussion voices. In contrast, the euphonium remains primarily a sustained voice in this section. The final portion is labeled "tranquil" and features legato eighth-note lines and sustained pitches in the percussion ensemble, significantly relaxing the pace and thinning the texture. Only for a single measure, three bars before the end, is the euphonium left to play as a solo voice again, but the role of the ensemble becomes much more supportive again in this final section.

The featured voice throughout is quite obviously the euphonium. However, the percussion writing is still challenging (four mallets required in two parts, multi-percussionist simultaneously playing timpani with other percussion instruments, a variety of rhythmic complexities, etc.) and musically satisfying. This would be an excellent work with which to feature a graduate student or university professor with an intermediate-level college percussion ensemble.

—Josh Gottry

Cumbia de Javier

Gabriel Musella

\$40.00**Row-Loff****Instrumentation (8 players):** 4.3-octave marimba, 5-octave marimba, acoustic bass guitar, 2 congas, maracas, 2 flutes

If you are looking for a catchy, Latin-flavored tune in a percussion ensemble accompaniment for intermediate-level flute duet, Gabriel Musella's new composition fits the bill. Unfortunately, the percussion writing provides no noteworthy pedagogical value and has little potential to engage typical high-school percussion performers.

All of the keyboard writing can be played with two mallets throughout and features either double-stop simple rhythmic strumming or a repetitive ostinato or montuno figure. The piece is set solidly in G-minor with regularly appearing F-sharp accidentals. Other than two instances of one-bar phrase extensions, the repetitive 8-measure phrase structure will be easily identifiable for performers and audiences and reinforces the "ear worm" characteristic of the composition.

The percussion writing is supportive, evidenced by the fact that the maraca part and conga part can each be reduced to four unique measures. Additionally, the top two marimba parts are in rhythmic unison throughout the work and the third marimba part, arguably the most interesting of the percussion parts, is tacet for just shy of 30 percent of the piece.

If the flute writing were exceptional, all of this may justify programming the work, but unfortunately the fairly extensive unison and octave writing will be difficult to execute effectively in tune, and the harmony in parallel thirds and sixths sounds fairly cliché. There are three phrases of a pseudo-improvised solo in Flute 1 that are well written, but all that remains otherwise engaging is about 16 measures of an interesting partner song idea over a percussion ensemble montuno.

Having performed numerous works for flute and percussion duo or flute with percussion ensemble, I was excited to see a new, intermediate-level piece for this instrumentation. Regrettably, this work lacks enough compelling value for performers to justify including it their programs.

—Josh Gottry

Even Star (version 3)**Even Star (version 1)**

Nathan Daughtrey

\$28.00 (version 3); \$25.00 (version 1)**C. Alan Publications****Version 3 Instrumentation (3–4 players):** mezzo soprano voice, cello, crotales (2 octaves), vibraphone, 5-octave marimba**Version 1 Instrumentation (3–4 players):**

euphonium, tuba, crotales (2 octaves), vibraphone, 5-octave marimba

III

As percussionists, we tend to stay "at home" with regard to the pieces we play, meaning that, unless it's a concert band or orchestra piece, we rarely play music with anyone other than other percussionists. This piece offers a refreshing respite from that traditional model. Using text from a poem by Edgar Allen Poe, Nathan Daughtrey deftly blends the sonic palette from voice, cello, and percussion to create beautifully airy and atmospheric music in version 3 of this piece.

The orchestration remains relatively thin throughout, with most of the density being in the percussion part. That being said, the cello and voice provide much of the musical transparency that makes this version come to life. For a piece that runs roughly 7 minutes, it can be used for a host of performances including chamber concerts, undergraduate or graduate recitals (from any of the instruments), or even incidental music at a place of worship, which is where this version received its premiere.

The percussionist will definitely need quite a bit of technique and experience in playing multiple keyboard instruments to make the most possible music from this piece. The part calls for a soft plastic mallet to play the crotales, but I would go even further and say possibly a medium to medium-hard rubber mallet, as the articulation of the crotales is a bit jarring compared to the articulation of the other instruments in this ensemble and could possibly disrupt the sincerity of the piece. Overall, it's a wonderful addition to the chamber music repertoire.

In version 1 of the work, Daughtrey substitutes the mezzo soprano voice and cello for a euphonium and tuba, with appropriate octave transpositions, and a few melodic alterations. The result is similar, but overall ambient effect of the piece is quite different. Depending on the hall in which the piece is to be played, considerations much be taken with regard to the pedaling of the vibraphone, as articulation between the instruments will be more rounded and more similar than with the cello and voice, so concessions might have to be made.

Unlike "Even Star (version 3)," I think that a polyball type mallet would be appropriate for the crotales part since the metallic nature of all instruments will better lend itself to the sharper attack made by the plastic mallet.

—Marcus D. Reddick

Flow

Steven Simpson

\$32.00**C. Alan Publications****Instrumentation:** 4.3-octave marimba, cello

In order to appropriately conjure up imagery that captures the essence of this work, picture a winding and unpredictable path of water traveling down a land

mass, complete with twists, turns, and splashes. Musically, this translates to octave jumps, syncopated rhythms, and running melodic lines written in a moto-perpetuo style for both instruments.

This duet features a healthy balance of duo interaction and melodic responsibility for each player. Advanced four-mallet marimba playing (and reading) chops are required as the melody frantically covers a wide range of the instrument, encompassing sixteenth and thirty-second-notes (at quarter equaling 92), many times in conjunction with the cello. While it is not written in a strictly ABA format, there is a period in the middle of the work where both instruments play with empty space, longer tones, and moments of respite from the energetic bookends of the piece.

In spite of harmonic continuity throughout the work, each new twist to the melodic story seems fresh and unique. I can easily imagine audience members appreciating the work without being able to hum a melody from it—enjoying the piece for the character and mood and the excitement of the moment. Likewise, experienced performers will appreciate the challenge of learning a difficult piece with a gratifying performance payoff.

—Joshua D. Smith

Songbook for Viola and Marimba

David R. Gillingham

\$32.00**C. Alan Publications****Instrumentation:** 5-octave marimba, viola

Commissioned by the Sonorous Duo (Kris Grant, marimba; Courtney Grant, viola), this new duo for viola and marimba is inspired by song and song form. It is nice to have a work for this instrumentation, as it is a fairly rare paring. Clocking in at 15 minutes, there is a substantial amount of music here.

David Gillingham makes use of the entire range of the 5-octave marimba and writes idiomatically for the instrument. The first movement, "On Wings of Song," features scalar and arpeggiated figures accompanied by a lyrical viola melody. The third movement, "Bird Song," makes use of harmonic glissandi in the viola, while the marimba takes on melodic figurations reminiscent of birdsong. The piece works best when it makes use of the rhythmic quality of the marimba set against the lyrical and melodic quality of the viola. As noted above, tonality and formal structure are very clear. The last movement features a classic sonata form.

Over the last 30 years, Gillingham has established an international reputation for his compositions for wind band, percussion/percussion ensemble, chamber music, and choir. Conservative and tonal by nature, his music is always well constructed. There is a great deal of fine craftsmanship in this new duo.

—John Lane

Spitfire II

Nathan Daughtrey

\$40.00**C. Alan Publications****Instrumentation (1 or 2 soloists, 8–9**

percussionists): euphonium soloist (or euphonium and tuba soloists), bells, crotales, chimes, vibraphone, 4.3-octave marimba, 5-octave marimba, 4 timpani, sizzle cymbal, triangle, mark tree, snare drum, four concert toms, log drums (4 pitches), ride cymbal, suspended cymbal, kick bass drum, concert bass drum, and tam tam (optional: one-shot shakers (2), claves, suspended cymbal).

Nathan Daughtrey has drawn inspiration for this 7½-minute work from two meanings of the word spitfire: the British fighter planes used during World War II and the definition of a quick-tempered, easily excitable person. The many fast arpeggios and large leaps, within an almost perpetual-motion quality, laudably represent both the aeronautical and psychological qualities of the term.

In its original version, "Spitfire" was scored for euphonium and one percussionist playing vibraphone and marimba. The percussion part was subsequently expanded to full ensemble, and a solo tuba part was added as well. The possibilities for performance don't stop there, as one of the percussion parts is listed as optional. In my opinion, however, the optional clave gestures are some of the coolest bits in the piece. Go with the full ensemble!

The work opens with a very exciting 3/4 section, all the instruments covering huge ranges, creating a wonderful texture through driving eighth notes, and hocketed accents around the ensemble. The main body of the piece, set in 5/8, is slightly more subdued, featuring a melody of very long notes linked by brief, quick licks in the euphonium. The energy builds through various hemiola patterns across the odd meter, and increasingly layered busyness. A relatively straightforward, yet cleverly implemented, rhythmic slowing and metric modulation set up the "slow" 6/8 section without any real change in tempo. This opportunity for the soloist to demonstrate lyric playing is followed by a return of the opening



material, a small bump in tempo, and a reminder of the 5/8 material, bringing home a rousing conclusion.

“Spitfire II” presents a challenge to the percussionists as individuals and as an ensemble, but is certainly nothing impractical. I would even experiment by trying the piece without a conductor. The solo parts, both euphonium and tuba, go quite high in the range, and include some huge leaps, but beyond that are not extremely difficult. Both are achievable by solid undergraduate musicians. So find yourself a euphonium player (and maybe a tubaist, too) and then eight (or much better, nine) percussionists, and put this piece on your program!

—Michael Overman

Tears of Joy

Jerry Goodman
Arr. Mike Myers
\$40.00

Mike Myers Music

Instrumentation: glockenspiel, crotales, almglocken, xylophone, 2 vibraphones, chimes, solo violin, 2 steel pans (1 lead and 1 double second), 4 marimbas (one 5-octave), electric bass, synthesizer, drumset

If you are drawn to the large ensemble arrangements of works by such artists as Pat Metheny, this 17-players arrangement of a piece by former Mahavishnu Orchestra violinist Jerry Goodman, including a part for solo violin and electric bass, may be worth investigating. The arrangement works well, and the arranger has provided wonderful practice resources via his website.

Though it is a large-scale arrangement, the length is relatively short—approximately seven minutes. The technical demands of the work are few, although it may take some time for your group to groove in 13/8. All mallet-keyboard parts utilize two mallets, and the drumset is not used in a soloistic manner. If a solo violin is not available, the arranger recommends any suitable instrument (saxophone, trumpet, etc.). The arranger also says that, if steel drums are unavailable, those parts can be covered by additional mallet instruments. The middle section of the piece is open for solos and may be extended to include instruments other than the violin.

While this arrangement is pleasing to the listener, I am not sure that it will make its way onto a lot of concert programs. The number of players, along with the required instruments, is limiting to many ensembles. If you have the numbers, gear, and a love for progressive rock, this could be just what you need to add a change of pace to your next program.

—T. Adam Blackstock

Trio for Two Marimbas and Piano

Robert Kreutz
Edited and restored by Kathleen Kastner
\$34.95

HoneyRock

Instrumentation (3 players): two 4-octave marimbas, piano

The importance of Robert Kreutz’s compositional contributions to the marimba world cannot be disputed. It is extremely unfortunate that this marvelous trio was missing for 40 years, but we now have an accurate and performable edition available.

The nearly 25-minute, two-movement work requires three musically mature players. While the relatively few technically difficult passages are brief and manageable, stamina will be a major challenge. The first movement, 15-minutes long, is mostly rolled, with a brief, fast interlude-like passage in the middle. The second is the opposite, featuring very fast moving sections to open and close, and a beautiful, lengthy chorale in the middle. On its own, the piano part does not appear to be as difficult as the marimba parts, but an experienced chamber pianist is necessary.

Kathleen Kastner provides a brief one-page history of the “Trio,” including the story of conflicting, hand-written editions, and a short biography of Kreutz. Those interested can find more information on Kreutz and his compositions for marimba and percussion in articles by Brett Jones in *Percussive Notes* (December 2002) and PAS’s *Online Research Journal*.

In the world of percussion, and marimba in particular, we have very little music with over 60 years of history. It was that long ago that Kreutz did the hard work. Kastner and HoneyRock have done their part. Let us now, finally, give the “Trio” its due and begin establishing it in the standard repertoire.

—Michael Overman

DRUMSET

**Exercises in African-American Funk:
Mangambe, Bikutsi, and the Shuffle**
Jonathan Joseph and Steve Rucker
\$14.95

Modern Drummer

This interesting new book focuses on incorporating rhythmic and stylistic elements from the Cameroonian popular musics *Mangambe* and *Bikutsi* with two types of American shuffles. The book’s 56 pages are organized in several sections that explain the introductory concepts of 3:4 and 6:4 polyrhythms, some basic shuffle and half-time shuffle exercises, and then lengthier sections on the two styles from Cameroon. The only criticism I have is of the title, which does not make



clear that this book is really about similarities between two American shuffles and two Cameroonian popular musics.

Written by a team of two very impressive artists, Jonathan Joseph and Steve Rucker, a less awkward title would serve their effort better (such as *Mangambe, Bikutsi, and the Shuffle: Combining Aspects of Funk & Cameroonian Drumming*). However, the promotional statements on the Modern Drummer website are quite clear and more focused on what this book offers. The promotional videos available on the MD website are highly recommended as they help demonstrate just how impressive Joseph is as a drummer and the material derived from this book. The sections on Cameroonian styles are notated clearly including indications for ghost notes and accents.

This book would serve its pedagogical purpose better if accompanying media in the form of audio and/or video were included, as the Cameroonian styles are not as well-known by Western drummers as the shuffle styles presented. Regardless, this book makes a stimulating point in how the common shuffle style can be greatly enhanced with the study of African popular music, particularly for drummers working in improvisatory contexts.

—N. Scott Robinson

Jost Nickel’s Groove Book III–IV

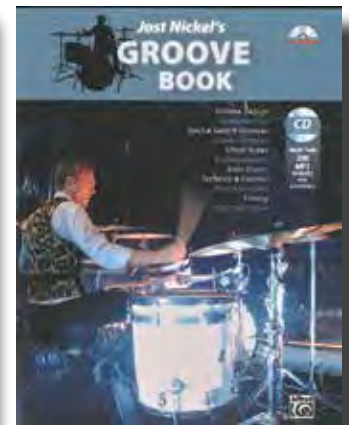
Jost Nickel

\$21.99

Alfred Music

This book and mp3 package concentrates on groove creation and manipulation. Readers are encouraged to create their own grooves based on Jost Nickel’s reading examples, which consist of bass and snare patterns. Readers are to add their own cymbal and ghost-note patterns to create both linear and non-linear grooves.

Once the grooves are created, they are then manipulated in a number of ways. The author created terms for some of his techniques. For example, “the split” refers to orchestrating a hand pattern between two sound sources, such as the



hi-hat and ride cymbal. In “the switch,” the hands change roles. For instance, if the original pattern was played with right hand on hi-hat and left hand on snare drum, the right hand will now play the snare while the left hand plays the hi-hat. The grooves are also used as the subject for beat displacement. Snare and bass drum patterns are shifted forward or backward to create a different feel. Ghost notes are also examined, bringing another level of dynamics to the patterns.

Nickel also examines half-time and double-time feels, creating even more variety within the grooves. He also shows readers how to create grooves using three-note groupings. Since the grooves are in 4/4, this concept creates a hemiola-style pattern. Cowbell grooves are also addressed, allowing for more tonal possibilities.

The CD has over 200 tracks that are for reference, not play-along, since there are no count-offs or clicks preceding the audio examples. Many of the grooves have a bit of a David Garibaldi influenced sound. This book would be of interest to those wanting to further develop their funk and rock grooves.

—Jeff W. Johnson

Odd Meter Grooves for Drumset V–VI

Alessandro D’Aloia

\$21.95

Advance Music

If you like playing exotic music written in odd meters, you will love this book. Alessandro D’Aloia has assembled a group of nine songs written in complex, odd-meter combinations, complete with fully written drum parts, mp3 recordings of each tune with drums and without drums, and odd-meter metronome practice tracks at various tempi to help students prepare to play the tunes. When I say odd meters, I mean meters like 11/4, 13/8, 25/16, 24/16, and 18/8, among others. Only “Silent Runner” is in 4/4, but it soon moves into measures of 5/4, 9/8, and 6/4.

The tunes have interesting melodies, some almost Middle Eastern in style. Most of them include solo sections with

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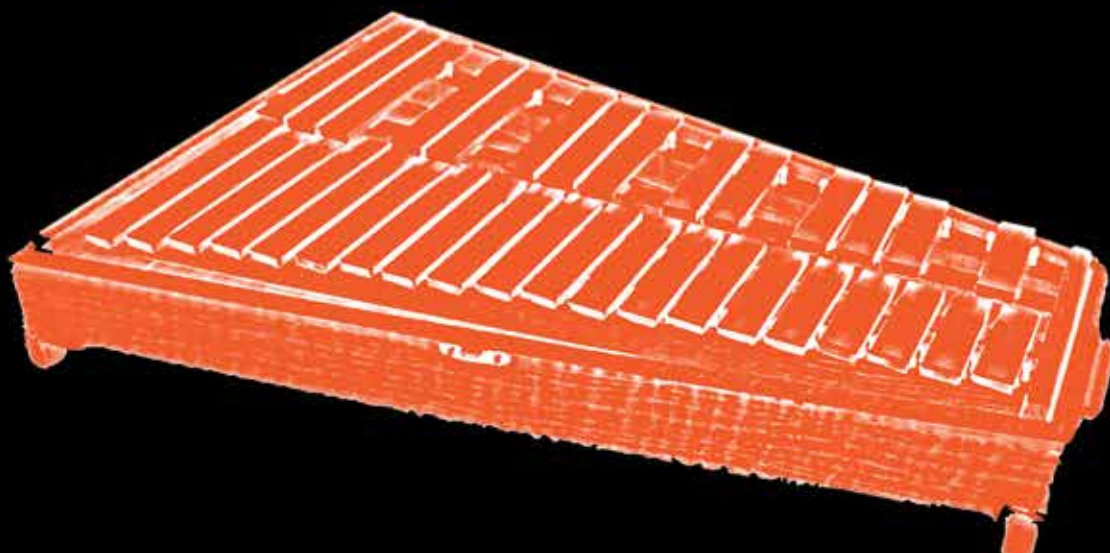
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the drums soloing over an ostinato pattern in an odd meter. The tracks with drums feature D'Aloia's playing. The notated drum parts are fairly basic, but they provide important details, like smaller noteheads to indicate ghost notes. On the recordings, D'Aloia embellishes them to show what is possible to play for each tune.

To use this book, a student would listen to the track with drums, practice the different grooves with the practice metronome tracks for that piece, and then practice with the track without drums. In addition, each tune has an explanatory page providing insights and practice instructions. Since it has all the components needed to learn these tunes, this book would be great for students wanting to get into more unusual and complex odd-meter patterns.

—Tom Morgan

RECORDINGS

Between Rock & A Hard Place

McCormick Percussion Group
Ravello Records

This new recording by the McCormick Percussion Group features the compositions of Ciro Scotto, Dan Senn, and John Cage. It also displays the virtuoso guitar playing of Corey Harvin. The title track, Scotto's "Between Rock & Hard Place," has two versions—one electric and one "unplugged." The electric version includes heavy metal guitar, bass, and drums as well as electronic computer sounds. On top of that, Scotto adds 11 percussionists playing a slew of instruments. In general, this version has so much going on that it is hard to figure out what is happening. The idea of mixing heavy metal with contemporary electronic/percussion music doesn't really seem to work. However, the "unplugged" version is quite intriguing and musical.

The highlight of the recording is Dan Senn's "Rivus." This work is a trio for celeste, glockenspiel, and vibraphone, and is well played by the ensemble. John Cage's "Five" and "Composition for 3 Voices" are also skillfully performed.

—Brett William Dietz

Between The Lines

Matthew Coley
New Focus Recordings

This recording features the compositions of organist and carillonneur Neil Thornock, an associate professor of composition at Brigham Young University. Rather solid performances of the music are given by Matthew Coley, John Kizilartum, the Iowa Percussion Group, and the Iowa State University Percussion Ensemble.

The first track, "Dulci," displays Coley's adept talent as a hammer dulcimer

player. Other pieces like "Illumination," "Quantasy," and "Litany for John Cage" are quite creative and are performed luminously by Coley. Thornock plays carillon on "Lurgy" with the Iowa percussionists. This is by far the most interesting composition on the disc and it is performed magnificently.

This is an attractive recording of Thornock's music for percussion. Coley and his companions perform the music with intense vigor and compassion.

—Brett William Dietz

Carbon Paper and Nitrogen Ink

Scott Herring
Resonator Records



Scott Herring has created a CD that sets the standard for marimba performance. A satisfying listen from start to finish, the recording is to be commended for its showcase of technical virtuosity, musical sensitivity, and keen ensemble playing. Focusing entirely on music for marimba with percussion ensemble, Herring presents a diverse array of music that keeps the listener, both academic and casual, engaged throughout.

The CD opens with Jeffrey Dennis Smith's groove-intensive "Tiger Dance," followed by Minoru Miki's warhorse "Marimba Spiritual." Next is Brian Nozny's dreamlike "Downcycle," characterized by jazz-like harmonies and a ride-cymbal groove throughout. Herring pays tribute to his teacher, Michael Burritt, with a performance of the aggressive showpiece "Shadow Chasers." The CD closes with its namesake, "Carbon Paper and Nitrogen Ink." Composed for Herring, this three-movement work was originally set for solo marimba with wind ensemble. The orchestration for percussion ensemble captures the colors of the original work perfectly. At over 20 minutes in length, this track alone is worth the price of the CD.

The ensemble players on this recording should be commended, as their playing is always well balanced and flawlessly clean. It should also be mentioned that the performers are all students at the University of South Carolina. Such consistent clarity would be a difficult feat for seasoned professionals. The recording has a somewhat dry "recording studio"

sound at times, leaving this listener wishing for a more "concert hall" experience. However, this might be intentional in order to keep a consistent balance between the vast array of percussion instruments and marimba throughout the CD.

—Jason Baker

Ananda Sukarlan and Miquel Bernat

Castor y Pollux
Anemos

Composer Santiago Lanchares has a playful compositional voice and is a self-described admirer of Stravinsky and King Crimson, Genesis and Albéniz, Frank Zappa and Beethoven. The collection of works on this disc are for either piano and keyboard percussion, or for piano alone. Only half of the 16 tracks involve percussion. When percussion is involved, it is just as active as the piano, but most of the music still sounds like the piano is driving the bus. A real treat of the CD is that the music is expertly recorded and played with a hefty amount of emotional fire.

—Joshua D. Smith

Complete Crumb Edition, Vol. 17

Various Artists
Bridge Records

This CD continues the series of recordings of the complete works of iconic American composer George Crumb. With equal parts mystery, spirituality, folk references, irony, and invention, the premiere recording of "Voices from the Morning of the Earth (*American Songbook VI*)" is stunning and hauntingly beautiful. Also featured here are the flute and percussion trio work "An Idyll for the Misbegotten" and a short song for soprano and piano, "The Sleeper."

The *American Songbook* collection tied up Crumb's compositional work for most of the opening decade of this century. Familiar folk and popular melodies ("When the Saints Go Marching In" and "Blowin' in the Wind" by Bob Dylan, for instance) for soprano and baritone voice are accompanied by an entire sounding universe created by an amplified piano and a percussion orchestra of over 100 instruments. Now marking its 27th season, the new music ensemble Orchestra 2001 gives an impeccable performance, including wonderfully expressive performances by percussionists William Kerrigan, Susan Jones, David Nelson, and Angela Zator Nelson.

The other iconic work that percussionists will surely recognize is "An Idyll for the Misbegotten" from 1986. This piece succeeds or fails depending on the abilities of the flute player to expressively perform the extended techniques and for the percussionists' ability to choose exquisite sounds and accompany with a subtle touch. I can happily report that in both cases this recording is a huge success! It would be an excellent model

for anyone performing this landmark work. Rachel Rudich gives a terrific performance on flute, accompanied by an outstanding trio of percussionists (David Colson, Paul Herrick, and A. J. Matthews). Crumb notes about the piece, "Flute and drum are, to me (perhaps by association to ethnic musics), those instruments which most powerfully evoke the voice of nature." The highlight of any performance of this piece, for me, is the flutist's musical quotation of Debussy's "Syrinx" and a spoken text from Chinese poet Su-K'ung Shu: "The moon goes down. There are shivering birds and withering grasses."

There is so much detail here, including a good dose of wit and humor, that the recording will stand up to multiple hearings. For those just discovering an interest in new music, Crumb is a great start. For those who have been longtime followers, this is a terrific new addition to the recorded music of this iconic composer.

—John Lane

Circulation: The Music of Gary McFarland

Gary McFarland Legacy Ensemble
Planet Arts

Many musicians may not be familiar with the name Gary McFarland. This album is a terrific introduction. As a composer, arranger, and vibraphonist, McFarland, who studied briefly at the Berklee College of Music in 1959, had many connections in the jazz world: Bob Brookmeyer, Gerry Mulligan, Cal Tjader, and others. McFarland tragically died in 1971 at the age of 38.

Drummer Michael Benedict has been a passionate advocate of McFarland's music since meeting Gail McFarland, Gary's widow, in 1979. The two married in 1981. Benedict, along with Gary's daughter Kerry, continue to promote Gary's music. The Gary McFarland Legacy Ensemble, which Michael leads here, is dedicated to performing and preserving McFarland's music. The ensemble features Michael on drums, pianist Bruce Barth, vibraphonist Joe Locke, saxophonist Sharel Cassidy, and bassist Mike Lawrence.

This album documents 11 great McFarland compositions, all of which are essentially straight-ahead jazz tunes. Several of the tunes were previously recorded; the Gerry Mulligan Concert Big Band originally recorded "Chuggin'" and "Bridgehampton Strut," for instance. It was Mulligan who actually gave McFarland one of his big breaks.

The Legacy band is terrific. Benedict's drumming shimmers and is ever supportive of the music. It is a special treat to hear Joe Locke on vibes! Locke brings a soulful and poignant end to the album with his solo performance of "Last Rites for the Promised Land." The brilliance of McFarland's music is given new life on this album. If you, like me, hadn't heard

of Gary McFarland, this album is a great starting place for discovering his music.

—John Lane

Duologue

Shiniti Ueno

ALM Records

Shiniti Ueno's CD of solo percussion works with piano accompaniment (or piano reduction) is a visceral ride through both virtuosic playing and writing. The album includes three world premiere recordings, most notable of which is the opening selection, "Quasi una Sonata, op. 29" by Nebojsa Jovan Zivkovic. This is the highlight of the album and foreshadows what to expect going forward: challenging, angular, dissonant writing with bombastic, sometimes brutally powerful percussion playing.

The album's title is borrowed from the second work on the CD, "Duologue for Timpani and Piano" (also the second world premiere recording) by Akira Nishimura. Given the apparent equality between the solo percussion parts and piano accompaniments, *Duologue* is an ideal name for the album and perfectly describes the synergy found within. Great care has been taken by the performers and the sound engineers to closely craft an album that is sonically impressive. Faithfully recording percussion instruments with clarity is an incredibly tricky proposition, but it has been achieved here quite well. There is a recital hall quality to the ambience of the album, yet nothing is lost in the articulation of the instruments. In fact, the vibraphone is particularly crisp and noteworthy. The album is big, but not boomy.

While the playing on the part of both Ueno and the pianists is breathtaking, all of the selections tend to sound so similar that any distinguishing differences between them are easily lost. Each work is so strong and worthy of attention that any of them would do well in a performance setting where more variety would be programmed. For that reason, *Duologue* makes a better reference recording than leisure-time recording, but a reference recording that belongs on the shelf of any serious percussionist.

—Eric Rath

Family

Steve Johns

Strikezone Records

This very joyful recording is drummer Steve Johns' first solo album, featuring his wife, Debbie Keefe Johns, on saxophones and his son, Daryl Johns, on bass. Also appearing on the CD are guitarists Dave Stryker and Bob DeVos, who alternate on different cuts. *Family* is a straight-ahead jazz outing with great playing from everyone in the band.

The first thing evident on this recording is the wonderful drum sound. Johns

has tuned his drums in a classic jazz/bebop manner with ringing toms, resonant bass drum, and crisp snare drum. His cymbals are perfect, with just the right balance of definition and wash. This shouldn't be surprising, as Johns has played with many of the greats of jazz, including Benny Carter, Nat Adderley, Randy Brecker, and Billy Taylor, along with the Count Basie and Gil Evans orchestras. Another hallmark of his playing is his unobtrusiveness. He is a master accompanist and never gets in the way. And at the same time, he is always there, supporting whatever is going on musically.

The tunes represent a wide variety of styles within the jazz idiom. The CD opens with "Sleepwalk," an original by Johns that is a medium-tempo swinger. It's an AABA tune with an interesting 13-bar bridge that leads back to the last A section. Debbie Johns opens up on tenor sax with a bluesy solo, followed by Stryker on guitar and Daryl Johns on bass. Though Steve doesn't solo, he provides the solid groove that drives the tune, comping behind each solo. The unconventional bridge gives Steve a chance to stretch out to some extent.

Another highlight of the recording is "Shadowboxing," written by Jeff Holmes. This is an uptempo, high-energy tune that again features Stryker, with Steve providing wonderful support and interaction. Debbie also gets into the act with a fine solo of her own. Daryl provides a nice bass solo, which leads to a shout section showcasing an open drum solo.

"Came to Believe" has a unique, two-layered groove. Johns plays the ride cymbal in fast double-time swing, while playing a backbeat on the snare on the "big 4." This combination of swing and funk is referred to as "swunk" in the liner notes: "swingin' on the top and funky on the bottom." The group also explores odd and mixed meters, with the Airto tune "Mixing" in 7/4, and the final tune, "Chunk," which alternates between 4/4 and 5/8. Both tunes are compelling harmonically and rhythmically, and Johns shows that he can lay down a comfortable groove no matter what the meter.

This is a very enjoyable recording that seems to communicate the love the players have for the music and for each other. Young drumset players will find this CD very instructive in terms of style and musical accompaniment if they take the time to focus on Johns' masterful drumming.

—Tom Morgan

Drumming/Miquel Bernat

Pocket Paradise

Anemos

Packaged as a collection of works by Spanish composer Jesús Rueda, this CD contains a wide spectrum of sounds and characters, highlighting Rueda's unique

compositional voice. The performing group (called "Drumming"), led by Miquel Bernat, plays exceptionally well, especially considering the eclectic works contained therein, such as a intricate pieces that combined finger snaps, claps, and body hits, as well as a three-movement expressionist work for steel pan quartet.

Throughout the disc, the performers' energy speaks loud and clear, which adds to the charm of this CD. Ensemble cohesiveness is at a very high level, microphone placements are well thought out, and all instrument sounds (which include metal plates, bells and gongs, and body percussion) speak with clarity. This collection is a fantastic representation of percussion ensemble works from a composer that should be heard by more percussion enthusiasts, academics, and aficionados.

—Joshua D. Smith

En Trois Couleurs

Marie-Josée Simard, François

Bourassa, Yves Léveillé

Atma Classique

Formed in 2012, this trio ventured to "explore some of the highways and byways of contemporary classical music, jazz, and improvisation sometimes flavored by world music." When reading the biographies of the performers, I was immediately intrigued to listen to this disc. The group consists of renowned percussion soloist Marie-Josée Simard and jazz pianists François Bourassa and Yves Léveillé. The merging of their differing skillsets and backgrounds contributes to their diverse repertoire selections.

I was pleased to discover that this recording consists of an interesting, eclectic blend of selections. Listeners can fulfill their jazz fix with a satisfying interpretation of Mike Mainieri's "Self Portrait." Simard pays homage to iconic marimbist Keiko Abe with a polished performance of a work fittingly titled "Keiko." They even venture into an ambient world with the composition "Diapasons."

The performances demonstrate a high level of artistry and ensemble cohesion. The production is directly in line with the group's philosophy. While navigating through the various tracks, there is always new aural scenery to captivate the listener's attention.

—Darin Olson

Kuniko

Iannis Xenakis

Linn Records

Truly inspiring—Kuniko's third recording is absolutely a must have for any serious solo percussionist. As with her first two recordings, this one is executed with such precision, passion, and intellect that it must be considered a definitive recording.

The two works by Xenakis presented

here are "Pléiades" and "Rebonds." Right away, you should ask, "Isn't 'Pléiades' for six percussionists?" Yes, it is, and she records every note. In fact, there are several videos on YouTube that are extremely cool/slightly bizarre with her playing every part of each movement. Just search for "Kuniko and Xenakis" and they will pop up. The videos give great insight into how movement is such a critical part of Xenakis's work. Kuniko is very physical—which translates into visual emotion and adds a dramatic element to the piece. She was very detailed in her sound selection and the sixxens she built for the second movement are very cool and resonant. This performance is really a masterwork, and while it can't be done live (without major video enhancement), the end result of her work is exceptional.

"Rebonds" is presented here with the B "movement" first, followed by the A "movement." Again, there is a great video on YouTube from a recent performance in Japan that shows her trademark physical movements that provide so much energy to the piece. The video is not the performance that's on this recording, but she plays the piece similarly. (The backlighting of the video really adds to the drama of the work!) Her recording is full of expressive dynamics, clear phrase indications, and incredible speed in some sections. I love that she keeps a few errant stick clicks in there as well to show the human side of music. In a day where perfection is the standard in recordings, it was really nice to hear a random stick click!

An unbelievable performance, Kuniko once again delivers a monumental recording. I can't wait to hear what the fourth one will bring!

—Julia Gaines

Mythological Creatures

Skål Trio

Self-released

Featuring percussionists/composers James Campbell, Anders Åstrand, and Evaristo Aguilar, *Mythological Creatures* showcases a rich variety of sounds in a chamber percussion setting over ten tracks inspired by various characters in mythology.

On first listen, the breadth of timbres and exceptional blend of such a diverse collection of percussion instruments is striking. In that regard, the performers and the recording engineers are to be commended for realizing such excellent recording quality and ensemble balance. Also striking is the clearly virtuosic performance on display, making challenging rhythmic, melodic, articulation, and textural elements sound far easier than reality.

A low, resonant, pulsing drum opens the first track, "Kracken," over which washes a palette of gongs, cymbals, and other metal sounds. That same metallic



timbre is retained for, “Water Monkeys,” prior to a shift to wooden and skin instruments in “Mythological Creatures” and the first prominent melodic content, performed on xylophone. Either marimba or xylophone is frequently used as a primary melodic voice in several tracks, flanked by an assortment of pitched and non-pitched percussion sounds. However, many selections feature long passages of woven collections of sounds that, in cooperation, function as both rhythmic texture and melodic material. By means of this understated melodic treatment, as one track ends and another begins, the subtle shifts of sound and timbre often seem to allow the first to blend into the next. Violist Nancy Campbell adds yet an additional timbre with her appearance on “Näcken,” playing over a sparse canvas of resonant effects.

The only notable thing missing with this recording is the presence of liner notes. Given the wide array of instrument choice and programmatic compositions, supplemental information from the ensemble members would be very valuable. That being said, this collection of works performed, composed and produced by the three ensemble members is exceptionally presented, well conceived, and extremely engaging.

—Josh Gottry

Solo

Sergio Armaroli

Prodotto da Rugginenti Editore

There are a number of words I always suspected I would never use to describe a solo percussion album. At the top of the list is *intimate*, but *Solo* by Italian percussionist Sergio Armaroli, is indeed intimate. Much of this is due to the



recording methods. The sound is particularly dry, as if you are sitting inches away from Armaroli as he plays for you in a practice room (and it sounds as if Armaroli has spent a great deal of time in practice rooms). Every articulation of stick or mallet on instrument is clear and definite. Part of the *intimacy* can be attributed to the works selected for the album. Rarely bombastic, often delicate, there were times that the dynamic was so faithfully captured that I thought the album had stopped playing.

Another word I might shy away from is *eclectic*. There are such a wide variety of pieces for such a wide variety of instrumentation. There are works dating back to Feldman’s “The King of Denmark” from 1965 to as recent as “Around M” by Gemmo written in 2014, which is also the year this CD was released. No instrument is apparently off limits, either. The requisite snare drum and marimba solos are present (albeit, they are not what you’d typically expect). But beyond that, the gamut is run from “Silver Streetcar for the Orchestra” (A. Lucier, 1988) for amplified triangle to a piece for berimbau and computer tape (“Bar im Bau”; G. Giuliano, 2014).

If I’m being honest, another word I might seldom use to describe a solo percussion album is *listenable*. However, *Solo* is very listenable. This doesn’t mean that there isn’t some meat to it; there are pieces by John Cage and Karl Stockhausen, and the others are certainly not forgettable or saccharine. But Armaroli has put together a series of works that are not only different from each other, but also complementary. The order in which the pieces were placed may have as much to do with this as the actual selection of music. Either way, it was not lost on me that the album has a distinct flow that makes it even more listenable.

I probably would have overlooked this album normally. Recordings of solo percussion performance are not what I generally reach for, but I’m glad I came across this one. It is in so many ways completely unexpected. (In fact, I might normally dread listening to any album featuring a 9-minute work for amplified triangle! But, now I find myself mesmerized by it.) This is an album that you will definitely want to invest your time and money into. I highly recommend *Solo* for anyone wanting something out of the ordinary as well as anyone wanting to be exposed to phenomenal, top-notch performing.

—Eric Rath

Step by Step

Drumming Grupo de Percussao

JACC Records

This recording by the Portuguese ensemble Drumming GP is dedicated to compositions of António Pinho Vargas. Originally known for his contributions to

jazz, Vargas’ work for percussion is quite impressive and striking.

“Estudios e Interlúdios,” is a wonderful piece for seven players. Vargas invites the listener into several different compositional spectrums. In between these ideas are three wonderful interludes for multiple tam tams. This piece is a gem and is played magnificently. Miquel Benrat’s solo vibraphone performance on “Políticas de Amizade” is quite stunning, as is Sérgio Carolino’s tuba playing on “Arias de ópera para Tuba e Percussao.” The recording ends with Varas’ piece, “Step by Step: Wolfs!”, a tribute to Stephenwolf’s “Born to Be Wild.”

There is no doubt that António Pinho Vargas is a wonderful and thoughtful composer. Drumming GP’s performance is of the highest caliber in this recording. Everybody holding sticks should check this out!

—Brett William Dietz

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From the Rhythm! Discovery Center Collection

Duplex Champion Orchestra Snare Drum

Donated by David B. Smith, Jr., 2014-13-02

J. Emile Boulanger (1844–1908) of St. Louis, Missouri, founded the Duplex Manufacturing Company in 1883. A prolific inventor and innovator, Boulanger is credited with well over a dozen patents for drums, including the first separate-tension drum, an internal muffler (tone control), waterproof woven snares, a split expandable shell, a drum that breaks into two separate drums, a tuner for timpani, and rotary-tuned timpani. Duplex drums, hardware, and accessories were widely marketed by most major distributors, often made by Duplex but having the distributor's name on the drum.

This drum, which was likely manufactured in the first decade of the 20th century, was generally marketed as the "Champion Orchestra Snare Drum." It was available in several depths and widths, each having different numbers of tube lugs, and was available in metal (brass) and wood shells.

The solid-maple shell of this drum measures 15 x 2.5 inches and is covered with a rosewood veneer. The wooden counterhoops are similarly constructed, and each has 20 nickel-plated brass lugs attached by a screw from inside the hoop. The separate-tension tuning rods, also made of nickel-plated brass, are mounted to a single-post tube in the center of the shell.

Boulanger's Waterproof Woven Snares are mounted with a Duplex Combination Snare Strainer. The strainer, which is attached between the two hoops and has a center post attached to the shell, allows a player to unscrew the snares and push the tube downwards to release the snares. The tube is held down by friction of the center post until pulled up again and screwed to the correct tension.

The butt plate is a single piece of fiberboard with twelve holes to allow six strands of the snares to be doubled back to the strainer. It is not attached to the drum, being merely butted against the hoop at the snare gate. The drum, mounted with calf heads on both sides, has a faded, illegible badge on the top hoop, and a metal, round badge on the shell that states: Duplex / Pat. 83 • 87 • 92.

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



Detail of drum showing the round badge, faded rectangular badge, Combination Snare Strainer with old-style T-screw, and the Waterproof Woven Snares.



Detail of the Waterproof Woven Snares, U.S. patent no. 480,062, dated August 2, 1893. Note the shiny appearance of the surface of the snares, which was an applied resin, similar to varnish. The patent states that the material for the snares should be "made of fibers of sea-weed or similar fibrous material."

