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The journal of the Percussive Arts Society • Vol. 44, No. 5 • October 2006

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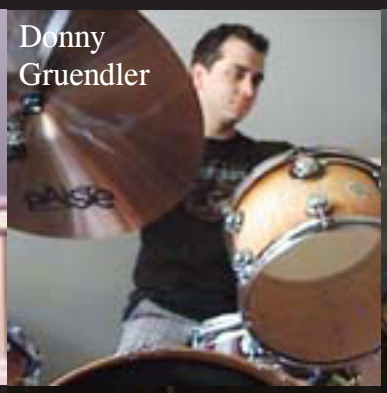
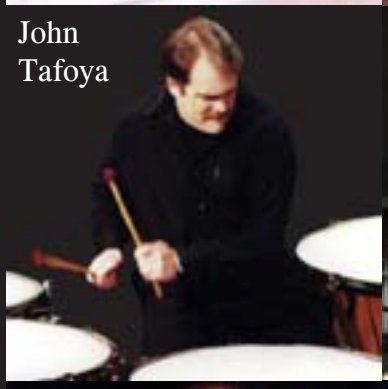
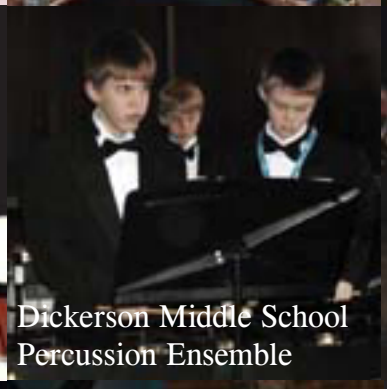
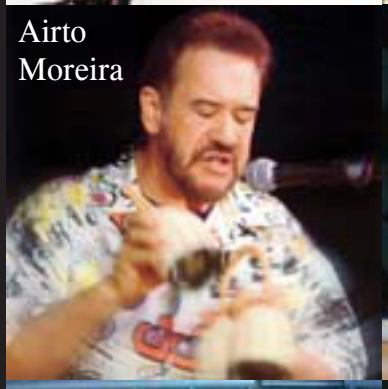
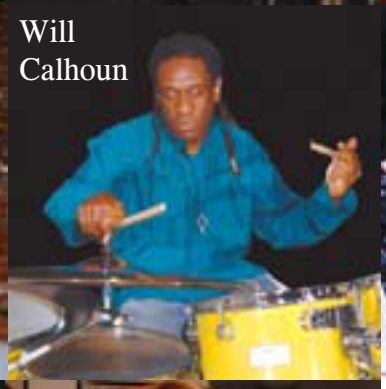
PASIC 2006 PREVIEW

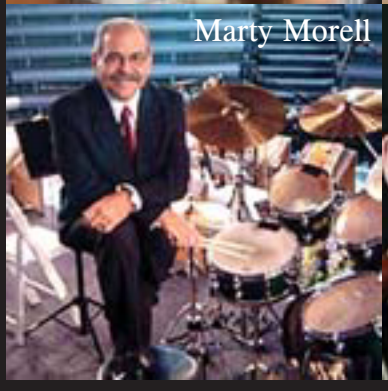












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Alice Gomez . Ed Harrison . Frederic Macarez . Minoru Miki & Brian Zator . Research Presentations
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Percussive Notes

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HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 **FAX** (580) 353-1456 **E-MAIL** percarts@pas.org **WEB** www.pas.org
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FROM THE PRESIDENT

Community

BY RICH HOLLY

Of all the reasons I have for belonging to the Percussive Arts Society and for wanting to be a volunteer leader, by far the strongest reason is for the sense of community the society provides me. Certainly I have benefited greatly in my professional life from the truly large body of information presented over the years in *Percussive Notes* articles and items related to any number of topics on the PAS website. But most meaningful to me has been getting to know and work with you—the other members of PAS.

As I've grown older, I've noticed that I enjoy being an audience member more and more. And each year I realize that I enjoy supporting other people's goals perhaps even more than my own. Working with people toward a common goal has been an incredibly fulfilling part of my life as a PAS member and volunteer. When someone else achieves the goal with which I've assisted them, I acquire an inner smile that lasts a very long time. And watching other performers play with passion and thrill the audience motivates me to no end.

While I do have a constant strong sense of community on my day job, and for the same reasons, without a doubt the place I get this sense the strongest is at each year's PASIC. I can completely indulge my favorite reasons for being there during an intense four or more days. I am greatly looking forward to seeing friends of thirty-five years to friends of one year, meeting many people for the first time and getting to know them, attending PAS committee meetings to discover their goals for the coming year, learning more about what PAS Chapters have been accomplishing, visiting the exhibits to speak with our sustaining members about their passion (their products, many of which are new and really cool!), and, of course, attending as many clinics and concerts as I can to be excited by all the amazing performing prowess being demonstrated. (Note: this year with the PASIC Golf Outing, I'll be indulging even *more* of my favorite things!)

If you don't already know this, I'm happy to tell you that percussionists are a rare breed. I've heard many times, directly from other instrumentalists, that they wish their professional society was as organized as PAS is, and that the people at their annual convention don't get along nearly as well as percussionists do. In fact, on a recent trip to Korea, a local saxophonist I met there told me the same thing, so apparently this is true the world over! We really are very lucky to have so many friends and close colleagues from whom we can garner support and with whom we can exchange ideas. We have it made!

PASIC 2006 in Austin, Texas, is expected to have near-record or record attendance, and I sincerely hope you'll be among the many PAS members in attendance. For up-to-the-minute information about PASIC, be sure to visit the website at www.pasic.org. Every PASIC is a marvelous testament to our community, which is as great as it is because of you.

Rich Holly

ASSOCIATE EDITOR SEARCH

Percussive Notes is seeking an associate editor. Responsibilities include soliciting, editing, proofreading, and occasionally writing articles for the Keyboard section of the bi-monthly magazine.

Those interested in applying for the position should send a letter of interest, resume, and published clips to Hillary Henry, Percussive Arts Society, 701 NW Ferris Ave., Lawton OK 73507-5442.

Deadline for applications: Nov. 1, 2006.

PROFESSIONAL DEVELOPMENT SESSIONS

Robert Breithaupt
Thursday, 3:00 p.m.
Linda Rose
Friday, 11:00 a.m.

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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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SOCIETY UPDATE

The 31st Percussive Arts Society International Convention is just around the corner and once again PASIC will be a remarkable experience for all who attend. Regardless of your interests, you will find the highest level of artistry and the finest educational presentations in the world. There is still time to register and make your reservations. Hotels are filling up quickly so go online at www.pasic.org/Registration.cfm or call Adventure Travel at 800-540-9030 and register today.

LOGISTICS VOLUNTEERS

Logistics volunteer applications are still being accepted. Serving as a volunteer at PASIC is a great way to save money, meet fellow student percussionists, meet and work behind the scenes with artists and company representatives, and qualify for prizes and a $1,000 scholarship. For further information visit www.pasic.org/Logistics.cfm.

HAVE YOU SEEN THE PAS PODCASTS?

PAS is now regularly producing podcasts, and each show is filled with information, interviews, and video ranging from PAS 2006 Hall of Fame inductee Billy Cobham to the Santa Clara Vanguard, to Joe Locke to Michael Spiro and more. Join thousands of PAS members and enthusiasts and get the latest from PAS at www.pas.org/News/podcasts.cfm.

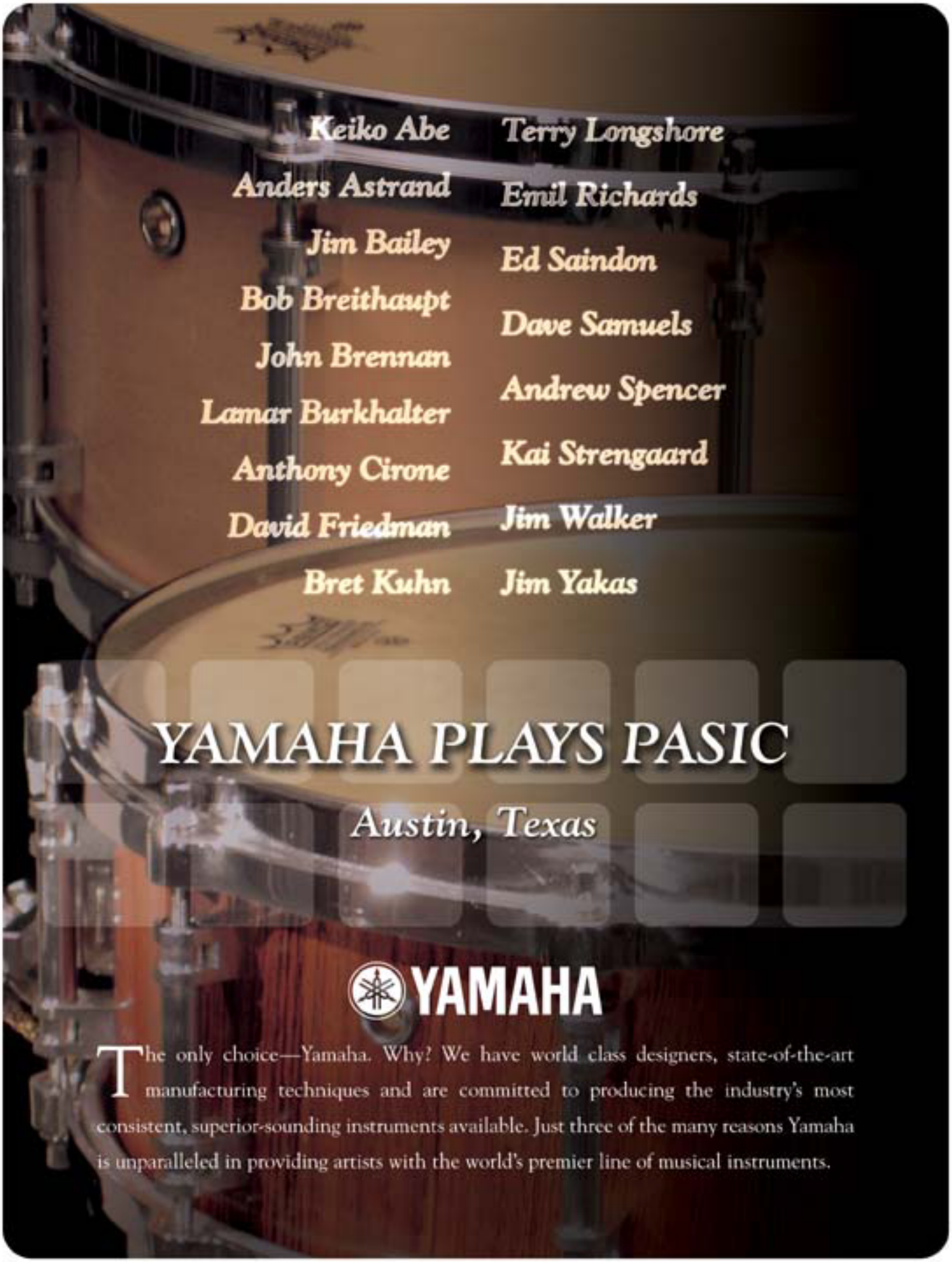
PAS/YAMAHA TERRY GIBBS SCHOLARSHIP WINNER

Funded by the Yamaha Corporation of America Band and Orchestral Division in honor of legendary jazz vibraphone artist Terry Gibbs, the scholarship is a $1,000 award to further the education of a collegiate jazz vibraphonist. This is the first year for the scholarship to be awarded, and the recipient is Sean Statser, a Music Performance major at Fort Lewis College in Durango, Colorado, where he studies with Dr. John Pennington and concentrates on keyboard percussion. He was recently awarded an Outstanding Soloist award at the Reno Jazz Festival, and he is a member of the national academic honor society Phi Kappa Phi. He is also a member of Latin jazz group the Staboola McPet Quintet, who recently released their debut album, *What Now?*, which features several of Sean's original compositions.

SYMPHONIC COMMITTEE CHAIR

Effective in November after PASIC 2006, John Tafoya will take over responsibilities following Anthony Cirone's three-year tenure as chair of the PAS Symphonic Committee. Special thanks to Anthony for all his hard work and dedication in ensuring the committee effectively represents the symphonic percussion community, and that the high standards of PASIC programming continue throughout the many symphonic sessions offered each year.

Tafoya has served on the Symphonic Committee since 2005 and has adjudicated as well as served as a clinician at various PASICs. John is principal timpanist of the National Symphony Orchestra and Director of Percussion Studies at the University of Maryland in College Park. John will be presenting a timpani clinic at PASIC 2006 on Friday, November 10 at 10:00 A.M. **PN**



WILL CALHOUN
Drumset Clinic
Saturday 11:00 a.m.

Will Calhoun

From the Bronx to Brazil

BY MARK GRIFFITH

Sitting down to talk to Will Calhoun can be a complicated affair. What do you talk about? His most recent jazz recordings, *Live At The Blue Note* and *Native Lands*? Or maybe his last ten years of world traveling that found him documenting and learning about indigenous music of South America and Africa? I could ask him about working with some of the greatest jazz and fusion musicians ever, including Wayne Shorter, Jack DeJohnette, Marcus Miller, Herb Alpert, and Pharaoh Sanders. Or we could talk about his many bands: Splattercell (with David Torn), Jungle Funk (with Vinx and Doug Wimbish), or his current jazz quintet with young saxophonist Marcus Strickland.

If you want to talk about equipment, Will is thrilled about the cymbals he designed with Sabian, including the new Desert Ride (an esoteric flat ride with an Elvin Jones "vibe"), the Calhoun Mad Hats, or the Alien Discs, which he describes as "alluring yet annoying bells." Calhoun's new relationship with Mapex drums has him excited as well, as do his new Vic Firth signature sticks. Upon digging a little deeper, you find that he could talk for days just about sound—sound manipulation, loops, and many facets of electronica, which brings us to his recent work with rapper/musician Mos Def (which also includes funk legend Bernie Worrell and Bad Brains guitarist Dr. Know).

And then there is Living Colour—the band that broke new ground *and* won Grammys in the late '80s with *Vivid*, one of the most influential rock recordings of the last twenty years (although Will's favorite Living Colour recording is the later *Stain*). Living Colour was a band that Mick Jagger produced and everyone loved. Their popularity owed a great deal of thanks to Calhoun's enormous Bonham meets James Brown grooves. So my question remains, when you're talking to Will Calhoun, where do you start?

Mark Griffith: *You are on one of my favorite recordings of recent history: Wayne Shorter's* High Life. *What was that recording process like?*

Will Calhoun: I had worked with Marcus Miller on his *The Sun Don't Lie* record, and it was Marcus who hooked me up with Wayne. The way that Marcus explained Wayne's concept of the record to me was that it was going to be a real "ego-check" type of record. They wanted me to "just groove," and that was it, nothing else. Hey, this was Wayne Shorter and Marcus Miller talking. Needless to say, I "just grooved." That is an amazing record, Wayne is a genius. After the recordings I did a short tour, and I found out from Wayne that he was a fan of Living Colour. What a trip.

MG: *Let's talk about your investigation into many of the world music traditions that you have been exploring. How did that come about?*

WC: Touring with Living Colour gave me a "passport" into many countries that I probably would never have had a chance to see, especially Brazil, Argentina, and Uruguay. These are places where the African musical tradition runs very deep. So after we were done playing in these towns, I would go to the local clubs and start asking questions. Who are the local masters? Where is the best place to hear great local musicians?

In most of the towns, if you asked enough people these questions you would eventually run across someone who said, "Yes, the guy you are looking for is my uncle," or something like that. Unfortunately, when you are on tour with a band, you don't have a bunch of time to spend in each town. So after the band broke up in 1995, I "unplugged" from that lifestyle and went back to many of those little towns. I contacted the people who had helped me out, rented a $30-a-night hotel room, and lived with the local people. I spent time learning about them, I began to learn about their music, and I began to learn to play their music.

But I can't stress enough that I didn't just go in and start to learn the rhythms. It's more than that. It always has to begin with the people, then the music, and only then can you begin to respectfully learn how their music is played. As a part of learning about the indigenous music I would record it on a mini disc and listen to it, because a great deal of the music I was hearing was not available on recordings.

Eventually, I began to apply these

traditions to the drumset for clinics. Then when I got back to New York City and was playing with some of my electronic-based bands like Headfake or Jungle Funk, I began to apply the music I had recorded to what I was doing with those bands. Through electronically manipulating the different recordings and through sampling, I was able to bring all of this different music together to one sound. That is how *Native Lands* came about.

For me, it all begins with sound. Technology is not something that I'm afraid of. It is a way I can combine the music that I have been studying from around the world with what I already know—drumset, samples, loops, and machines. Technology should be used creatively, in a way where it doesn't control you. The only problem I have with drum machines and samples is that people are using them to create sounds that we can already get from a drumset. I think drummers should use technology to create new sounds, not replicate existing sounds.

I also have a great love of the visual arts as well. When I traveled I would take pictures and make films of most of the stuff that I saw. And all of that is also incorporated in the DVD that comes with the CD of the new record.

All of this is basically coming full circle. As a kid in the Bronx I grew up reading *National Geographic* magazine, so I guess I am just continuing the journey that I began as a kid.

MG: *Can you be more specific about what you gained from each culture?*

WC: I went to Uruguay in search of Candomblé, which I learned about through the Fattoruso Brothers. Osvaldo Fattoruso was a drummer that came to New York in the early '70s and began playing with Chick Corea. He was among the first drummers to begin using the African rhythmic vocabulary in a jazz fusion approach; he was very popular around New York with the fusion musicians. Osvaldo has a drum school in Uruguay now, so I went there to learn from him.

"A lot of the history of the drum is not in this country."

Morocco was great because the Gnawwa is blues based; the whole Ali Farka Toure way of playing is what started the blues. They play the 6/8 groove differently than we do, they sort of flip it over. Their three is where our one is, so it can take a while to get used to that. When I played a live festival there, I had 50,000 people "telling" me where one was. So their 6/8, combined with the West African blues, is what makes up Gnawwa, and that is what became the American blues.

In Brazil, I filmed an entire documentary on the Marakatú. That was the first rhythm that I heard where all my hairs stood on end. This is a special rhythm that they only play in the presence of the Queen and as a signal to go to war. I also got a chance to play with, and learn from, the master Nana Vasconcelos, which was a real honor.

In Morocco and South America music is seen in a much different light. I played an acoustic guitar piece on *Native Lands* that came from an experience I had in Brazil. I was at a party with a bunch of families, and they began to pass a guitar around. Each family would play a couple of songs. None of them had any big musical aspirations, they just knew how to play the guitar and sing because it was a part of their culture, not because they wanted to make a record, have a hit song, or join a band—just because it was culturally correct. This is completely missing in our society. It was a joy to experience music in its purest form.

As a drummer, you start to learn that a lot of the history of the drum is not in this country. When you are in Senegal or India or Paraguay, you talk to master drummers, and you ask them to beak down what is happening in their music. You immediately realize that it really isn't about what is happening here in the United States.

The example I always use is James Brown. He has always been on the forefront of funk and dance music. But in 1969 something happened. James' music went through a radical change.

His music became supercharged and *super* funky. He had two drummers, the horn section was playing these ridiculous parts, and he took it to a different level. No one has ever really investigated what happened to create this sudden change, but it's simple. In 1967 and '68 James Brown was in Nigeria. When I went to Nigeria and studied with the Nigerian drummers, they started playing these festive beats that are only played at happy events like weddings or welcome-home festivals. I'm sure James heard the same things that I did. The beats that the Nigerian drummers were playing were hundreds of years old, but it sounded exactly like James Brown in 1969. You know that rhythm that you hear in James' rhythm guitar parts and bass lines? [Will sings the rhythmic line that you hear in "Give It Up or Turn It Loose" and "Mother Popcorn."] I heard that exact rhythm played by a Nigerian drum group.

You hear the same rhythmic influence in Fela Anikulapo Kuti's music as well. Unfortunately, in our culture most people think that it started with James, and they aren't even hip to Fela. Most Americans aren't interested in going back to see where things actually come from. I always say that a lot of American culture starts at the fifty yard line—meaning that in football, the game doesn't start with having the ball on the fifty; there are a whole lot of things that happen before you get to the fifty yard line! Culture and art is the same thing.

MG: *I see the same thing happening in all genres of music, from pop to jazz to hip-hop.*

WC: I was a kid when hip-hop was starting in the projects of the Bronx. This was before the DJs were even on the scene. The music was played with live bands. The two most popular and best bands were Tonsten Steel and Orange Krush. These were bands that could play Miles and Coltrane, or Mahavishnu and Return To Forever. But they always laid down a serious groove!

The drummer in Tonsten Steel was Dwayne Purdue, who went on to record with Roy Ayers. He was playing exactly like Billy Cobham. During the day these bands would play in the parks, and they would play everything from Led Zeppelin to Marvin Gaye. But at night, when the girls would come around, they would just play the pocket and play the music that was considered to be "cool."

Most of the early rappers were also very good singers as well, and they would be doing both singing and rapping. The grooves that these musicians were playing created hip-hop and rap, and the drummers were killin'! This was way before rap became a turntable-based idiom. By the time the turntable thing happened, I felt that the whole vibe was almost lost because the live musicians were gone. The grooves actually felt understated by that time in the game.

There was a great drummer/producer who single-handedly made hip-hop an industry. His name was Errol Bedward, but he was known as "Pumpkin." He had a record out called *King of the Beat*. His drumming was so funky, it could make the Queen of England dance. He used to keep his bass drum pedal so tight it was like a diving board. He used wooden beaters, and if you played his drums and couldn't control his pedal, it would come back and hit you in the leg. You would have to suffer for playing Pumpkin's kit. I saw Ralph MacDonald and Steve Gadd checking him out, and I think I even remember Dennis Chambers checking him out.

Pumpkin was selling beats to producers and labels in 1978 and '79. He programmed the beat for Run DMC's "Sucka MC's" on a LinnDrum, and he told me, "This music is going to change the world!" You can hear a good deal of his playing on anything on the Enjoy records label.

MG: *It turns out that he was right. Hip-hop music has changed the world. All drummers should check out the CD* Pumpkin: The Tuff City Sessions (old school flava). *It is a best-of Pumpkin's sessions of the late '70s/early '80s.*

WC: As a kid in the Bronx, I was a part of that world. Then on the other side of things, my uncle was taking me to the Village Vanguard to hear Elvin Jones or to the Village Gate to hear Tito Puente. My uncle was introducing me to the recordings of all of the great drummers from Big Sid Catlett and "Papa" Jo Jones to Max Roach. I was also being exposed to Bird, Dizzy, Errol Garner, and Jimi Hendrix. And all of that is part of *Native Lands*. Actually, all of that is part of my identity as a person.

I always admired all of the jazz drummers because each one had his own identity. You can listen to Roy Haynes or Tony Williams or Jack DeJohnette, and hear all of them as being great. But each of them has his own identity at the drumset. That is what I really admired. The jazz drummers were always magicians of the drums to me. To see them playing brushes or keeping time was sheer magic. I always gravitated toward Elvin Jones, because he had both sides happening. On one hand he was the heavyweight champion, and on the other hand he was as gentle as a ballet dancer. I loved that about him.

MG: *Can you name some recordings that meant a lot to your own musical development?*

WC: I have always listened to all sorts of music. In the beginning it was Earth Wind and Fire's *Gratitude*, Stevie Wonder's *Talking Book*, and Led Zeppelin's *Houses of the Holy*. Then came John Coltrane's *Giant Steps* [with Art Taylor], Miles Davis's *Nefertiti* [with Tony Williams], Wayne Shorter's *ETC* [with Joe Chambers], and the Dexter Gordon recordings with Eddie Gladden; I love his feel. Then I heard Billy Cobham's *Shabazz*, Return To Forever's *Hymn of the Seventh Galaxy*, and Jeff Beck's *Wired*, and that was it! More recently, Wynton Marsalis's *Black Codes From the Underground* [with Jeff Watts] and Public Enemy's *It Takes A Nation of Millions to Hold Us Back* both completely messed me up.

I love more modern pop music as well—bands like Missing Persons, The Cars, and Madonna. And I have listened to all of the Smithsonian field recordings; there was a tabla record called *Transcendental Tal* that stopped me in my tracks.

The love of jazz drumming is what led me to my first teacher, Horacee Arnold, and there was no looking back. But the interest in popular music textures and those recordings are what led me to Berklee as a Music Engineering and Production major.

MG: *How has that affected what you do?*

WC: I have always loved technology, gadgets, and manipulating sound. I loved records like Hendrix's *Axis Bold as Love* that sounded completely different. And I really dug when drummers would manipulate the sounds of their drums with flange or delay. Billy Cobham did that on *A Funky Thide of Sings* and Lenny White did that with Return To Forever. Production is all about presentation. You hope that your records are going to be played over and over, so you have to present them in a way that enhances that possibility. The best records are the ones where each time you listen to them, you hear something that you didn't hear previously.

Even when I play live, I use pedals that can alter the drum sounds before they go out to the house; I guess there's a part of me that is a bit of a frustrated guitarist. But I think drummers are the last musicians to really become informed about sound and frequency. As drummers we have to learn more about that, because it really affects the way you present your drumming and play a tune.

MG: *All of your talk about sound, the Bronx, and groove makes me wonder if you were influenced by Steve Jordan. When I heard Living Colour for the first time, you reminded me of a sort of '90s version of Jordan.*

WC: Absolutely, Steve Jordan and Pumpkin are the two drummers that I have probably heard and seen the most. Steve Jordan is THE BRONX! Our families were very close, and we all looked up to Jordan. He is a total professional and he has that groove, solid time, plus that "street edge" that is always present in his playing.

You're right, Steve is about sound. I used to see him remove the cymbal felts and wing nuts on his cymbal stands so he could switch ride cymbals for the specific tune he was playing. I always thought that was very cool. There was one recording session when he put loose boxes of pasta in his 24" and 26" bass drums. He would put them right next to the pillow to get that certain crunch to his bass drum sound. I saw him play his snare drum upside down, put a towel on his bass drum with clothespins, and play a double hi-hat stand where the cymbals were side by side. He is completely about sound. I learned a lot from him; Jordan is a very special cat.

MG: *It's very rare that you get to do a project that reflects so much about your life and approach to music.*

WC: That's what *Native Lands* is about, and I'm very proud of it. The "native" part of the title came from the music that was native to many different places: New York City, South America, Africa, and all of the different cultures in all of the different countries on those continents. I came up in a great time in this country. No one I was around ever thought of saying that they didn't like a particular kind of music. So I was exposed to it all. Pumpkin was from the street, but between takes in the studio he was playing classical piano—Rachmaninoff and stuff like that. It was all good!

The "lands" part of the title refers to the many lands I have explored to learn about music from the Bronx to Brazil. The two tunes that I play with guitarists Kevin Eubanks and Stanley Jordan are the Hendrix vibe, which represents the best of rock 'n' roll. And then the tunes with Pharaoh Sanders, Wallace Roney, and Buster Williams come out of the jazz tradition that I have come out of, for which I have deep respect and love. Then there is the street aspect of everything, which we talked about with Steve Jordan, which is represented on the record by Mos Def. He is known as a rapper, which represents the street attitude, but he plays piano on this record.

I also feel very lucky that film maker Charles Clement wanted to do the DVD and include some of my visuals, and the behind-the-scenes stuff as well. To me, that is what makes *Native Lands* a real special project. **PN**

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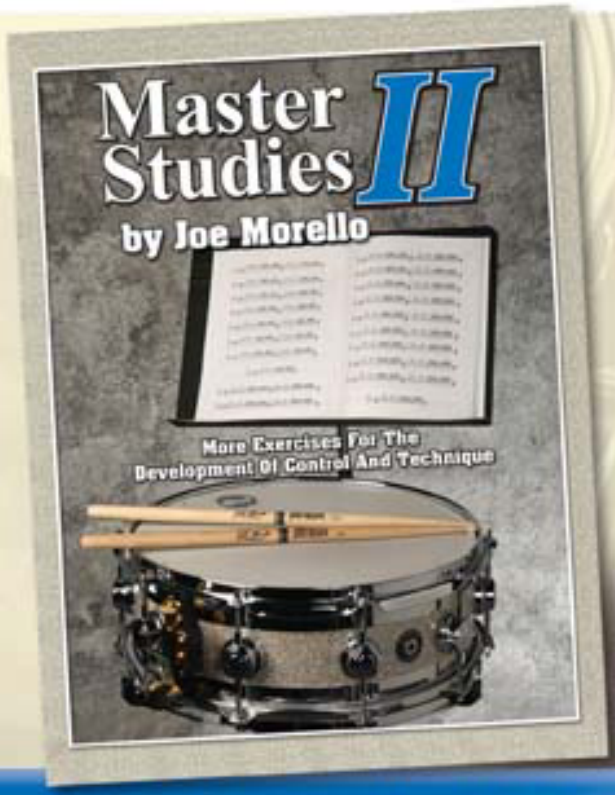

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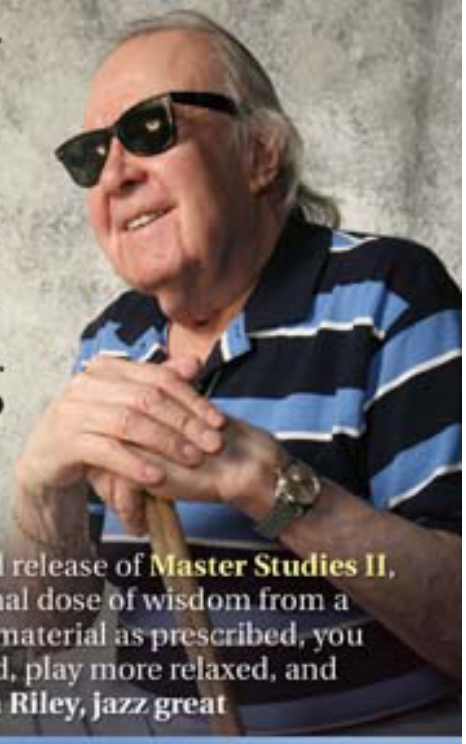

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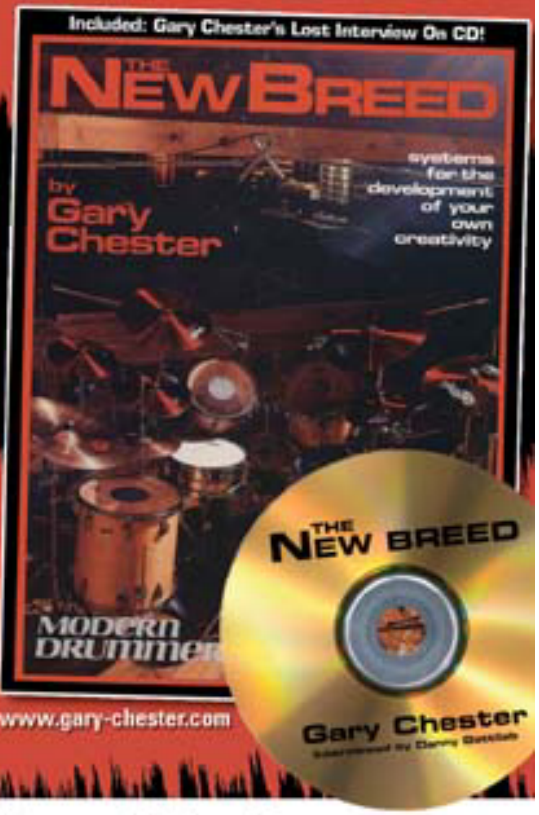

In 1984, three years before his death, Gary Chester sat down with drumming great Danny Gottlieb to discuss his unique concepts. The interview is fascinating. Among the many concepts Chester covered are:

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Marty Morell
Total Musician

BY FRANK DERRICK

Marty Morell has been referred to as a highly inventive player and he is an icon of versatility. Marty has a thorough musical background, which explains his success. He studied mallets with Morris Goldberg at Manhattan School of Music and timpani with Saul Goodman at the Juilliard School of Music.

Marty began his musical journey playing the piano at the age of six. He played clarinet for a short while at the age of ten and found his niche at the age of twelve when he began playing drums in the school band. Marty recalls an experience with the National Orchestral Society in New York. The conductor called a special rehearsal for the percussion section because, as he puts it, the section was massacring the parts. The conductor came down on them, saying, "You drummers should learn to be musicians, not just drummers." Marty said that had such an impact on him that he decided from that moment he was going to be a *total musician.*

Marty credits his piano skills and harmonic knowledge to the role he plays as a drummer on the bandstand. He says that it helps him to know what the piano player and other musicians on the bandstand need in the way of support. "One of the things that is essential in playing in any kind of band is really listening to each other," he explains. "It should always be a group effort. You have to sort of lose yourself in the music, so you can react spontaneously to what is happening around you. But if you're not listening hard to others, then perhaps you are listening too much to yourself—and this does not make good music." That quote should be imbedded in all of us every time we take the stage.

Morrell was the drummer with the Bill Evans Trio for seven years—longer than any other drummer. In addition he recorded and worked with such jazz artists as Don Sebesky, Kenny Wheeler, Claus Ogerman, Rob McConnell, the Boss Brass, and many more. He has done drum clinics and percussion seminars across Canada and was head of the percussion department at Mohawk College in Hamilton, Ontario. His classical credits include the Toronto Symphony, Canadian Opera Company, the Hamilton Philharmonic, and the Royal Winnipeg Ballet. He also has a production company with his son, Craig Morrell, and he is currently working on his second CD, to be released soon.

Marty says he is looking forward to his PASIC master class. With the use of brushes seemingly becoming a dying art form these days, he hopes to shed some light on this issue by discussing their importance and usefulness. He will cover proper setup of the snare drum to maximize sound with brushes and look at various techniques that have helped him be considered an excellent brush player. If you are serious about being a total drummer, don't miss this event. PN

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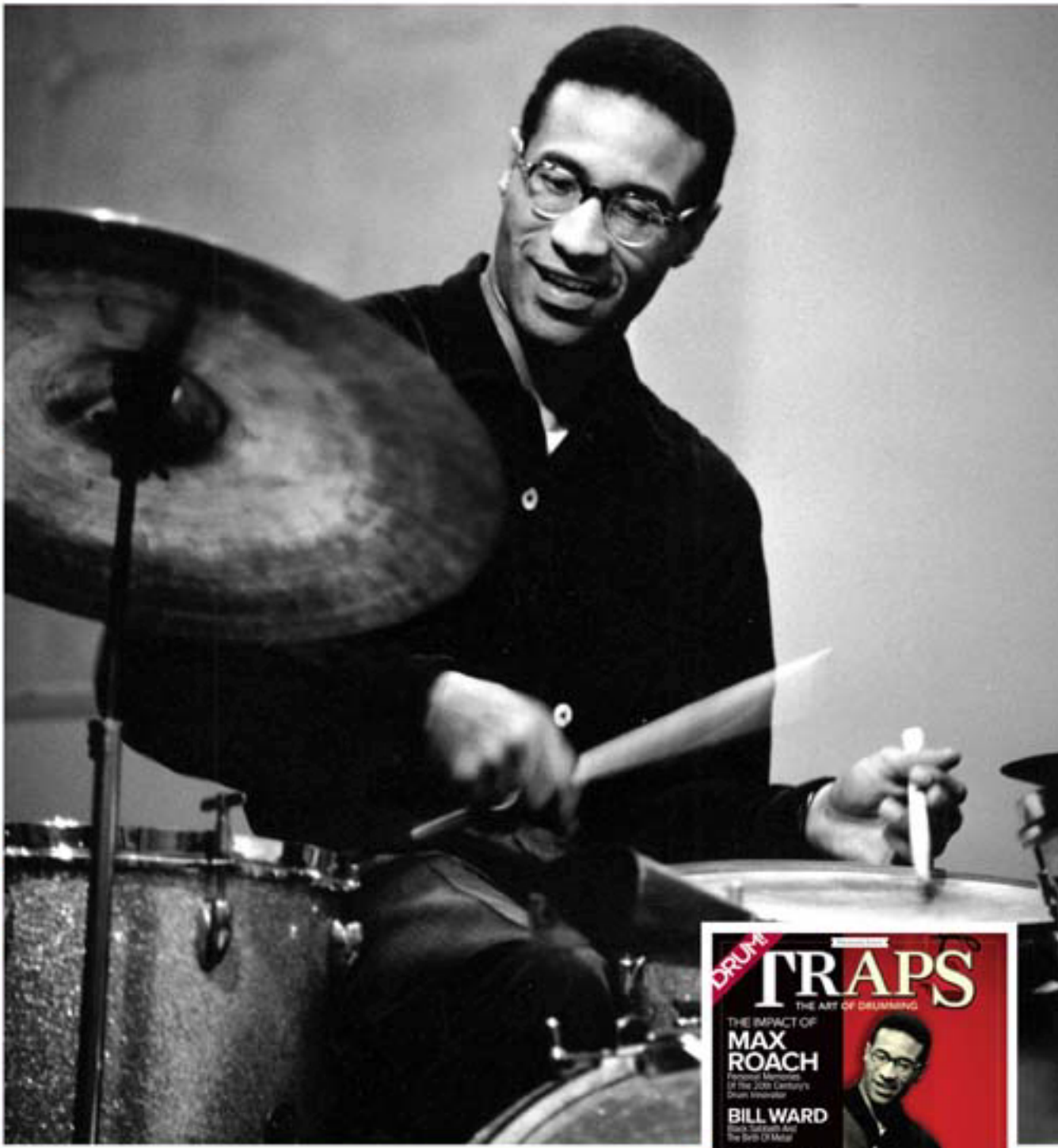

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KENWOOD DENNARD
Drumset Clinic
Friday 3:00 p.m.

Kenwood Dennard –
A drumming innovator

BY JIM COFFIN

Students who have attended the annual PASIC have seen, heard, and learned from countless amazing drummers. This year is no different, but when describing Kenwood Dennard, the word "innovator" should be in capital letters.

As with many outstanding drummers, Kenwood's parents were musicians; he began playing the piano at age three and drums at age eight. He began private teaching at age eleven, at age thirteen he taught ensembles. At age seventeen Kenwood was accepted to the Composition Degree program at Berklee College of Music in Boston, where he also studied drums with Alan Dawson, Gary Chaffee, and Joe Hunt. Then at age nineteen he went to France and studied theory and solfege with famed teacher Nadia Boulanger, and he graduated *Magna Cum Laude* from Berklee at age twenty. Had enough? There is more, but by this time you should have gotten the message that Kenwood is someone special.

Among the musicians Kenwood has performed with (taken from a list of over 130) are such varied luminaries as Harry Belafonte, George Benson, Chick Corea, Dizzy Gillespie, Manhattan Transfer, Charles Mingus, Peaches and Herb, Tito Puente, Sly and the Family Stone, Miles Davis, Jaco Pastorius, and the Boston Symphony Orchestra. A list of over forty of his former students includes such drummers as Will Calhoun, Zac Danziger, Billy Hart, Richie Morales, and Tony Thompson.

Kenwood's PASIC clinic will cover many topics, but the main thrust will be what he refers to as The Spirit of the Woodstroke. "It is my dream," Kenwood said, "that the Woodstroke may become the first rudiment in addition to the standard twenty-six. The woodstroke is the simplest rudiment and it consists of repeated single strokes—not alternating single strokes, but simply repeated single strokes. I have found that warming up by practicing the woodstroke helps warm up every other aspect of my drumming."

If that sounds simplistic, you haven't grasped the real meaning of what he does with the woodstroke. It is challenging. In fact, Vinnie Colaiuta told Kenwood that it took him twenty years to master the woodstroke—and it is different from the Moeller system.

For three years, beginning in 1967, Kenwood performed with Luther Vandross using the woodstroke in connection with a drumset, a Hohner D6 clavinet, a Vox drum machine, and a RMI electric piano. From those beginnings, his outfit increased to a 38-instrument mixture of drums, cymbals, and electronics. (His PASIC instrumentation will not be that large; Sorry!)

Kenwood's PASIC clinic will not only be very illuminating and astonishing, but introduce you to techniques that, if mastered, will enhance anyone's drumming skills. PN

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Hands, Grooves & Fills

The Rudiment TAB System and Drumset Expression

BY PAT PETRILLO

Over the years, I have been asked in master classes and lessons about how to play certain fills, how to create interesting groove variations, and how to develop hand technique. To address these questions, I have developed a curriculum and methodology in a new DVD/Workbook called *Hands, Grooves & Fills*. At my PASIC clinic, I will present topics from this new educational package.

The focus of this article is about the "hands" portion of the package and a new system I have developed for improving rudimental skill and hand technique.

I have taken the traditional approach of teaching drummers to memorize and play rudimental passages by ear (using the aural tradition that has been passed down from generation to generation) and created a new twist. This method not only fosters rudiment *memorization*, but improved rudiment *implementation* and creativity. As a byproduct, it will also improve hand technique and phrasing. This can then translate to more expressive drumset aptitude via fills and grooves. To fully explain the system, it is necessary to provide some experiences from my own background.

BACK IN THE DAY

I began playing drums at age five, listening and playing along to the music of the Beatles, James Brown, and other popular music. It served me well, because I was teaching myself to hear music in phrases and to "feel" music, which is an important skill to develop.

When I was 12, my mom took me to a local drum and bugle corps practice to see what it was all about. I was a little nervous because I never had formal lessons and could not read music. The only way I could play was by ear. When I arrived, I was amazed to see the drummers playing intricate rudimental patterns so precisely and musically, without looking at any music. Interestingly, they were being taught these phrases by the instructor, who would simply play a four- or eight-bar passage, and they would play it back.

When I joined the corps, they replaced my old, beat up 5A drumsticks with much larger 3S sticks. I was taught to play all of my rudiments by rote (or by ear). Within a few weeks, I had all of my rudiments memorized, plus some cool hybrids. I began learning cadences and songs by playing back the rudimental combinations and passages that were taught by the instructor. By learning in this manner, I was able to play those passages that I saw everyone else play in a short amount of time. I was memorizing long, complicated, 16- and 32-measure passages.

This experience in ear training set the stage for my music career. It is the essence of the aural tradition.

To help me remember some of the passages I learned at rehearsals, I made up "crib notes," using symbolic notation, ("P" for Paradiddle, "5" for 5-stroke roll, etc.) that helped me remember how each passage was played. Without realizing it then, my TAB system was born.

I progressed into other drum corps and eventually played snare with the Bayonne Bridgemen from 1980–83. Many of the drummers from those great lines learned to play the same way I did and were not great readers. Even though we could not read music, we could still play. I believe the training we received to play by ear helped our abilities more than reading ever could. I began reading music more intensely after I enrolled at Morehead State University and studied with Frank Oddis.

Later in my career as I began teaching, I noticed that the hardest part of teaching a drummer how to play rudimental passages or solos was the *reading* of those solos. Many of these students had never been exposed to the traditional notation of rudimental solos. It was very difficult and time consuming to decipher the notation. I remembered those days in drum corps and how I learned by rote and my crib sheets, and I began to fully develop this idea and implement it into my teaching practices.

THE RUDIMENT TAB SYSTEM™

The Rudiment TAB System is a form of musical shorthand. Guitar teachers have used TAB (short for Tablature) successfully for years. In my TAB system, I have assigned each rudiment a symbol, or TAB, that identifies it. This method breaks down the barrier of reading difficult rudimental passages, enabling you to concentrate on memorizing the rudiments. It's important to concentrate on looking at the TAB symbols while

practicing each rudiment to promote the association of the symbol to the rudiment you are playing. This promotes the internalization and memorization of each rudiment sticking and its symbol quickly.

Once the TAB and the rudiments are memorized, it's as simple as reacting to the visual stimulus of the TAB and playing that rudiment as it appears in various combinations on the sheet. I developed this system to teach drummers who are primarily not rudimental players, or who may know their rudiments but do not know how to put them together into musical phrases to improve their hand skills.

I found that by using this "symbolic notation," my students began memorizing the rudiments more quickly. They were not relying on the notes on the page, but were putting together what the symbol *looked* like with what it *sounded* like. When I began to write various combinations using this system, students began playing passages that previously seemed unachievable. The time it took to learn difficult passages was cut from months to a matter of weeks.

It has proven to be a tremendously useful way to improve hand technique, to play rudimental passages, and to develop the great skill of memorization (crucial for any musician to truly achieve a level of performance that goes beyond the written page). The Suzuki method teaches similarly, by training the ears to hear music before the eyes can see music. I believe with any instrument, you cannot play what you do not hear. As we all know, the music is not what is *written* on the page, but what is *played* from the mind, body, and spirit.

HOW THE RUDIMENT TAB SYSTEM WORKS

Beginning with the diddle rudiments, here are their designated TAB symbols.

P = paradiddle
DP = double paradiddle
PDD = paradiddle-diddle

In this system, each rudiment flows into the next on the eighth-note pulse, with no breaks or rests. As for the commas, they simply provide visual separation between each rudiment and are not pauses. Barlines denote where a measure begins; however, due to the nature of the writing, many phrases are played "over the bar," so any rudiment that appears immediately after a barline may not be played on the "one"; it may begin on the "and" of one. Once these are played along with a metronome, you will hear how the phrase sounds with the pulse.

Examples 1 and 2 are two diddle combinations from my book. Notice how some of the diddles fall on the beat and some fall on the "and" of the beat. This enables you to practice the diddles in various places in the bar. Set the metronome to an eighth-note pulse, and play each diddle when you see the TAB symbol.

Example #1

```
  >  >  >>  >    >  >  >>    >>  >>  >    >  >  >>
[:P,P,DP,P,|P,P,DP,|DP,P,P,P,|P,P,DP,:]
  R  L  R R  L    R  L  R R    L L  R  L  R    L  R  L L
```

Example #2

```
  >>  >>  >    >  >     >  >>    >  >  >        >  >  >
[:DP,DP,P,|P,PDD,P,DP,|P,P,PDD,|P,P,PDD,:]
  R R  L L  R    L  R     R  L L    R  L  R        R  L  R
```

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For rolls, an accent at the beginning of the number means it starts with a tap. An accent at the end of the number roll means it ends with a tap. A slur marking means that the roll releases into another rudiment. The 9-stroke roll is one beat, and the 5-stroke roll is a half beat in length. Example 3 shows a "Roll Combination" using the TAB system.

Example #3

```
  >  >  >    >  >  >
[:9,9,5,|9,9,5,:]
  R  L  R    L  R  L
```

Once these are learned, we can begin to put diddles and rolls together, as in Examples 4 and 5. Remember, everything is played on an eighth-note pulse with no breaks, and a "slur" marking after a roll means to release the roll into the next rudiment. Another benefit of this system is that it facilitates alternations of the rudiments at a frequent pace.

Example #4
Release the 9‿into the next rudiment.

```
  >   >    >>    >>
[:P,9‿P,9‿|DP,9‿DP,:]
  R  L L  R  RR  L LL
```

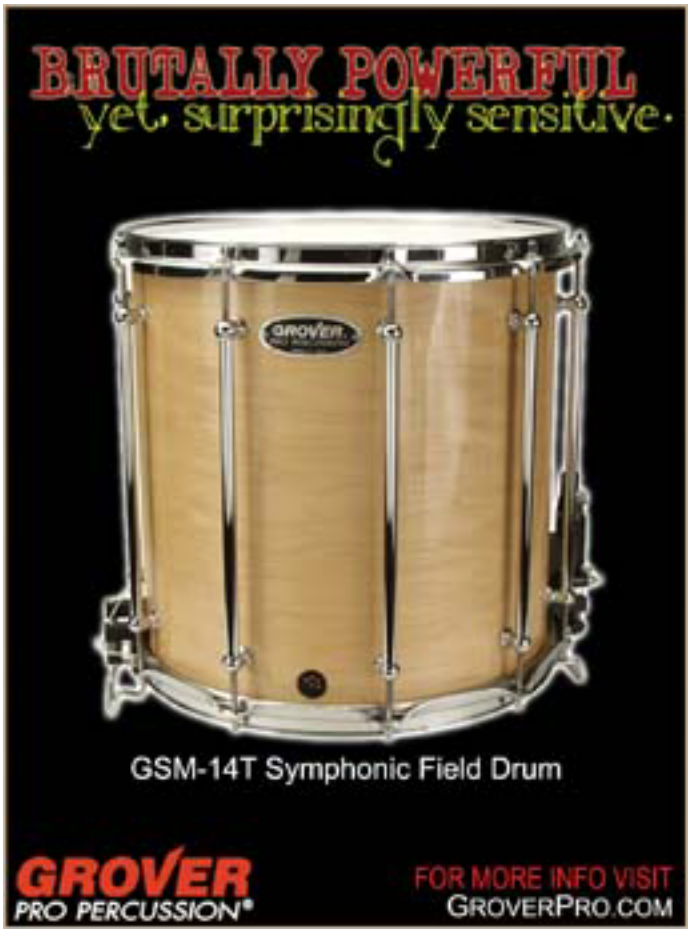
Example #5

```
  >  >   >>    >  >>  >
[:9,5,5‿DP,|P,DP,5,:]
  R  L  R RR   L  R R R
```

In the book and on the accompanying DVD, I demonstrate all of the rudiments and the TAB symbol for each one. There are also over 50 rudiment combos, as well as five short solos that progress in difficulty.

At my PASIC session, I will explain this system thoroughly and play many more examples to illustrate how it works, as well as demonstrate some interesting drumset applications. I am really excited to share this system, and hope it is helpful in passing down the great rudimental "aural" tradition.

Pat Petrillo has performed and recorded with a wide variety of artists including Gloria Gaynor, Patti LaBelle, Glen Burtnik, jazz guitarist Ed Hamilton, and world music group Oko Jumu. He has also played numerous Broadway shows including *A Chorus Line*, *Grease*, *Footloose*, and *Dreamgirls*. A faculty member at Drummers Collective in New York City, Pat has also conducted clinics and master classes around the globe. In 2006, Carl Fisher Music will release his book/CD, *The Collective Series: Contemporary R&B/Funk Styles*. Pat received his bachelor's and master's degrees in music education from Morehead State University. PN



AIRTO MOREIRA
Evening Concert
Saturday 8:00 p.m.

Airto Moreira

BY RICK MATTINGLY

As musical genres go, "world music" is a relatively new category. But long before people started marketing this "new" music that combines traditions from around the globe, Airto Moreira was ignoring musical borders and proving that rhythm is truly a universal language.

"To me, world music is the kind of music that is accepted and understood anywhere in the world," Airto says. "But when the music industry created the term 'world music,' it was because they didn't know how else to sell music that had musicians from different countries playing together. If musicians sound good together, then they want to play with each other no matter what their race or what country they're from. But what are they going to call music that has an American playing with a Brazilian and someone from India? So they created the category of 'world music' to accommodate their business."

But whatever the reason for the creation of the world music label, it reflects an open-minded attitude that was not prevalent when Airto first came to the U.S. from Brazil.

"I spent the first two years I was in New York trying to play 'Latin' music," he recalls. "But I was not accepted. The players were all separated. The Cubans didn't like the way the Puerto Ricans played, and the Puerto Ricans didn't like the way the Columbians played, and so on. Everybody had their own music, and it had to be played a certain way. Brazilian music is much more free. It's the kind of music that everybody can play. That's why I was accepted in the jazz scene. I could fit into any kind of music they were playing."

Airto's love affair with rhythm and sound began during his childhood in Brazil. Before he could even walk he would often pound on the floor, which concerned his parents. "One day, my grandmother was visiting when I started doing that," Airto recalls with a laugh. "My mother said, 'Look, he's doing it again.' My grandmother looked at me and told my mother, 'Oh my God, he's going to be a musician!'"

Once he learned to walk, Airto would wander through the Brazilian jungle imitating the sounds of nature with his voice and with instruments he would create. He studied piano and guitar, but was especially attracted to a toy tambourine given to him by his grandmother. By the time he was seven, Airto was appearing on Brazilian radio, singing and playing tambourine. During his teenage years, he began working professionally as a percussionist and drummer, playing Brazilian music as well as American-style jazz.

PHOTO BY MARTIN COHEN

After moving to New York in 1968, Airto quickly became a mainstay on the jazz scene, working with such leaders as Cedar Walton, Reggie Workman, Lee Morgan, Joe Zawinul, and Cannonball Adderley. Zawinul recommended Airto to Miles Davis for a recording session in 1970, and Airto subsequently joined the version of Davis's band that included Wayne Shorter, Dave Holland, Jack DeJohnette, and Chick Corea.

"When I played with Miles, Jack DeJohnette didn't leave room for anyone else," Airto explains. "So I had to find my own space in the music. In the workshops I do, one of my main topics is finding your space. Otherwise, if you start playing busy, you're going to step on everybody. You have to play percussion as a *musician*, not a rhythmist. You have to listen to what is happening, and then you play.

"I thought I had always done that, but then Miles told me I should listen and then play. I didn't understand that in the beginning, but then I started realizing that you can't play too much or too hard or too busy. You have to just relax, listen to the music, find your space, and play. It becomes something very simple."

Airto performed on the debut album by Weather Report, and then joined Chick Corea's original Return to Forever band, along with his wife, Brazilian singer Flora Purim.

Airto and Flora were soon releasing albums under their own names (on which they would both usually appear), and Airto became an in-demand session player, working with a wide range of jazz and pop artists as well as contributing rhythms, colors, and sound effects to movie soundtracks and commercial jingles. His most recent album is called *Life After That*, a title that he says carries a double meaning.

"When we go through life," Airto says, "we have many experiences. Some of them are good, some of them are bad, and the past is what makes our personality. So 'that' is everything that has already happened and is happening now—the turmoil the world is in, the lack of morals in our world leadership, the lack of communication and understanding and acceptance of each other. Love is just a word now, because when you say 'love,' people think just of 'making love.'

"But even with all the negative energies that are real strong right now, there is always going to be life," Airto continues. "Because life is perpetual and it was in the universe even before people were here in this world. A lot of people get depressed thinking about what is going to happen in the world in the next few years. We shouldn't give in to this negative energy, because life is always going to be there. So that's one way of interpreting the title.

"The other way has to do with reincarnation. God made us as spirits, but we also have a body. So right now, we can interact in the material world. When our bodies can't interact anymore, it's like an old car that we can't fix anymore, so it dies. But the spirit keeps living without the body, and then we go to a higher state of being."

Airto refers to *Life After That* as a special project.

"It's not easy to record an album that really says something about how you're feeling and about your personality and how your life is at that moment," he explains. "Recording is like taking a picture. You take a picture of something, and when you take the next picture, it's going to be a little different because the time is different. Music is the same. That's why I can play the same songs every night and not get bored, because every time I play it comes out differently. When some people tour, they play the same solo that they recorded. But when I play, it's always new and I don't get bored with life.

"The whole concept of this album is that this is a new unit of time. There are some things where you can hear the 'old' Airto sound, if you know of things I did in the past. But then some other things are totally new. Like the song 'Let It Out, Let It In.' It's a beat-box kind of thing, but no instruments are involved. About two years ago, me and my daughter Diana's husband, Krishna Booker, were in the studio, and we started going [sings, sounding like a drum machine] 'boo, chi-chi, bacha chi-chi, boo boo bah, dada boo...' The engineer recorded it and I kept the tape. We listened to it while we were recording the album and thought it was really good. So we overdubbed on top of that, making more rhythm sounds with our voices. Then I asked Diana if she could sing a melody on top of it. So she wrote down some words, and in one hour we had that song done."

One of the musicians on *Life After That* is conga virtuoso Giovanni Hidalgo. Although early in his career Airto said that his Brazilian style didn't mesh with the Afro-Cuban style, he has never had a problem working with Giovanni.

"Giovanni is a special player," Airto says. "He plays congas like nobody has ever played them so far in this world. He knows about Brazilian rhythms, and he also knows about Indian rhythms. Giovanni gets things from every culture and uses them.

"I once put a percussion group together to play with the Kodo drummers in Japan. It was me, Giovanni, Flora, and Meia Noite, a great percussionist from Brazil who works with Sergio Mendez. Giovanni was asking everyone, 'How do you do this? How do you play that thing?'

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And on the second concert he played the huge taiko drum with Kodo. So that's the way he is.

"I've known Giovanni since he was 14. When he was 15 or 16 he played on an album I did called *Aqui Se Puede*. He was a kid, but he played beautiful. I gave him a berimbau, which is not a very easy instrument to play. The next day, he shows up for the recording and he is playing the berimbau! He spent the night practicing, and that was it. So we're talking about a special musician here."

One of the tunes, "Baba and Malonga Went Home," honors the memory of two great African percussionists.

"Babatunde Olatunji was going to play on the album," Airto explains. "But two days before the first session, he passed away. We played the session anyway, and we played this African piece with Kiazi Malonga, who was a good friend of mine. I met him through Babatunde, and he was like the main African percussionist in California. He was a beautiful guy and everybody loved him. A few days after the sessions, he was hit by a car and passed away. I was originally going to call that track 'The African Reunion,' but I decided to call it 'Baba and Malonga Went Home.' That was my way of paying my respect to their spirits."

There has been much talk in recent years about the healing effects of drumming and rhythm. Having spent his entire life playing percussion, what are Airto's thoughts about that topic?

"To me, music is pure energy," he replies. "Because percussion was one of the most primitive ways that man communicated, percussion has a very strong influence on people. When you are playing percussion together with other people, you are generating the 'universal energy,' which is the same primitive energy that was used to create the universe. It's almost like we are inside a huge bubble that has all this energy.

"When we play music, we draw from this energy, it goes through us, and then it goes out as a sound. And when the energy we are creating is positive—if we are feeling good when we play, and if we are truthful to the music and are really enjoying what we are doing—then people can feel that, and it puts us all in a better state of awareness. It's like we are being cleansed of bad energy and worries and so on.

"When we play together in a drum circle, or even when two or three people play together on any instrument, if we are having fun, if we are not competing with each other, if we are sharing with each other, that's healing. Because then we are exchanging energies and we are getting cleansed of the bad stuff." PN

PASIC MEETINGS

THURSDAY

Keyboard . 8:00 a.m.
Marching . 8:00 a.m.
Health & Wellness . 8:00 a.m.
Board of Directors . 11:00 a.m.
Drumset . 12:00 p.m.
Scholarly Research . 12:00 p.m.
Chapter Presidents . 1:00 p.m.
New Music/Research . 1:00 p.m.
College Pedagogy . 2:00 p.m.
World . 3:00 p.m.
International Committee & Task Force . 3:00 p.m.

FRIDAY

Symphonic . 8:00 a.m.
Education . 8:00 a.m.
Music Technology 8:00 a.m.
Collegiate . 8:00 a.m.
Board of Directors . 11:00 a.m.
Contest & Audition Procedures . 12:00 p.m.
Chapter Presidents . 1:00 p.m.
Percussion Ensemble . 1:00 p.m.
Composition Contest . 1:00 p.m.
International Committee & Task Force . 3:00 p.m.
Recreational Drumming . 3:00 p.m.
Drumset . 4:00 p.m.

SATURDAY

Marching . 9:00 a.m.
Board of Directors . 11:00 a.m.
World . 12:00 p.m.
Committee Chairs . 1:00 p.m.

TEXAS TECH STEEL DRUM BAND
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World Clinic/Performance
Thursday 1:00 p.m.

Creative Programming for the Small Steel Drum Ensemble

BY LISA ROGERS

In the fall of 1993, I was asked to develop a steel drum program at Texas Tech University. I was given a very modest amount of money to buy steel pans and ancillary equipment with a deadline of approximately four months before our first performance.

Due to the deadline and money constraints, the steel drum program at TTU has evolved into what it is today: a thriving ensemble in a small, combo-like setting. The group's instrumentation includes one lead pan, one set of double tenors, one set of double seconds, one set of "two-barrel" guitars, one set of cellos, electric bass, drumset, and various percussion instruments.

This setting has been a blessing and curse. Due to the group's small size and ease of mobility, performance opportunities have been bountiful; however, finding available literature and developing programming has been challenging. In my quest to develop a viable program, I've found that other colleagues have been and are faced with similar challenges. Some groups may only have a lead pan while others may not include bass pans. What homage can we or should we pay to the Trinidadian steel pan tradition?

The PASIC clinic presented by the Texas Tech University Steel Drum Ensemble, "Apocalypso Now," will address several of the challenges and solutions available for the small steel drum ensemble. Some of the challenges and solutions addressed will include:

MUSIC

Published music—Since steel pan instrumentation isn't standardized, you must make your instrumentation fit the music. Rearranging and/or redistributing the original parts to fit your instrumentation is imperative in order to keep the integrity of the work intact.

Arranged music—As in the Trinidadian tradition, using the services of one or more staff arrangers is optimal for success. Having someone who knows the strengths and weaknesses of your performers as well as your instrumentation limitations is important. With a smaller instrumentation employing one pan instrument per part, an arranger can also provide the percussionist with transferable performance skills from the steel drum ensemble to percussion ensemble, concert band, and/or orchestra.

PROGRAMMING

Variety—Try to follow the old adage of "something old, something new, something borrowed, something blue" when developing a multi-faceted program to engage and educate performers and audience alike. A work qualifying as "something old" could be considered by some as a standard in the repertoire and written over ten years ago. "Something new" could include original works written less than ten years ago. "Something borrowed" could be a transcription or an arrangement from orchestral literature, or possibly a piece showcasing different world genres of music such as Irish music. "Something blue" could be drawn from a variety of styles such as pop, rock, jazz, and fusion.

Traditional—Programming should always include works that pay homage to the roots or origins of the ensemble. Therefore, programs should also include works emphasizing the Calypso style.

PERFORMANCE OPPORTUNITIES

Like venues—Seek performance opportunities at music and educational conferences to encourage a global view of the ensemble for the performers and conference attendees. The TTU Steel Drum Ensemble has performed at such venues as the 2002 National Conference on Percussion Pedagogy and the 2004 American Kodaly Educators Conference in San Francisco.

Unusual venues—Be proactive in finding new performance opportunities for your ensemble. Don't focus just on the unique instrumentation of the group, but emphasize the unique musical and performance skills the particular ensemble possesses. In that regard, the TTU Steel Drum Ensemble has performed on cruise ships and opened for the Beach Boys in Branson, Missouri. PN

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Thursday 11:00 a.m.

El Cajon

BY HOMERO CHAVEZ

What I have learned in researching El Cajon (The Box) has inspired me to delve further into this instrument both musically and historically. Therefore, it is my intention to conduct clinics to increase the awareness of and the techniques applicable to playing the instrument that started out as a simple wooden box.

At PASIC '06, I will present an El Cajon clinic. I plan to share, along with my colleagues, some of the history of the Cajon's origins as well as to demonstrate various techniques and ways in which it has been used for pop, Latin jazz, Mexican Guapango, and world music in general.

CONSTRUCTION

The Box consists of the playing surface and the resonator box. The playing surface is made of mahogany plywood, and the resonator box is made of cedar or similar strong wood. There are three pairs of wood cut to certain sizes. One pair of equal length and width is the front, made of mahogany, and the back, made of cedar. They measure approximately 12.5 x 19 inches. The back portion has a hole in the center with a diameter of approximately 4.5 inches. The top and bottom pieces, also cedar, measure approximately 12.5 x 11 inches. Then there are the two lateral sides that measure approximately 19 x 11 inches. This is all put together with carpenter's glue, nails, and screws.

HISTORY

This beautiful instrument was born out of necessity and pain. African slaves who were brought to the Americas, stripped of their belongings, and separated from their loved ones against their will had only their culture and traditions to sustain them. Upon arriving in the coastal ports of North and South America where the only materials available were fruit crates or cod fish boxes, The Box was born as the replacement for the barrel drum, better known as the conga drum. While wooden instruments have been in North America since the Aztecs, it was African slaves in America that modernized this particular form of El Cajon.

El Cajon as we know it now has taken on a more colorful and distinguished sound, depending on the style of music it is used for. There are different shapes, sizes, and colors of stain. To obtain a desired sound there are snare wires, guitar strings, and many other objects placed inside of the box.

TRADITIONS

The Box is predominately used in Peru, Cuba, Mexico, and Spain. In 2001 Peru recognized El Cajon as their National Musical Instrument. El Cajon is used in different forms of Afro-Peruvian music and religious traditions. The oldest of those musical traditions is La Zamacueca, which will be demonstrated at PASIC '06.

In Cuba, Los Cajones come in three different sizes: small, medium, and large, which are traditionally used for the rumba. They are played with hands and also with spoons and drumsticks. While in Mexico, The Box is used in musical forms such as la Trova, Guapangos Mexicanos, and El Son Jarocho from the port of Veracruz, as well as others styles.

I have witnessed players using tape to keep their fingers together, sometimes taping up to four fingers to get a loud, high tone over other instruments. There is also La Manopla, an object made of wood and placed on the right-hand side to produce a high whipping sound. Demonstrations of Guapangos Mexicanos and a Rumba Cubana will be performed at PASIC.

My El Cajon clinic will feature various musical styles. Handouts with examples of techniques and warm-up exercises will be provided. There are limited quantities, so get there early. Much of the information for the clinic has been inspired by performances of the great cajoneros from around the world. Audience participation will be encouraged. In addition, there will be special guests.

Homero Chavez is a drummer, percussionist, producer, and music instructor. He serves as Vice President of Outreach for the California PAS chapter. He is currently presenting El Cajon Clinic throughout the United States and Mexico. His latest production, *El Canto De La Gente*, will be released in Fall 2006. He is the founder of a successful percussion program at the Pomona Valley Boys and Girls Club called the StompKids. When at home in Pomona, California he performs with his Latin jazz group, Una Noche. PN

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ED HARRISON
World
Clinic/Performance
Friday 9:00 a.m.

The Art of Maraca Playing II

BY ED HARRISON

Editor's note: I had the privilege of attending Ed Harrison's presentation of The Art of Maraca Playing *at PASIC '90 in Philadelphia. His virtuoso performance was one of those jaw-dropping PASIC experiences that many in the audience still remember sixteen years later. Composer Dave Hollinden was among those in attendance that day. He cites Ed's clinic as a direct inspiration for the extensive maraca solo passage in his tour-de-force work for multiple percussion,* Slender Beams of Solid Rhythm. *"Did you hear Ed Harrison's maraca clinic at PASIC '90?" he asked Michael Gould in a* PN *interview* (Vol. 33, No. 3, June, 1995). *"That's why I have a maraca section; I was just blown away by it! I would have never envisioned how spellbinding a maraca solo could be."*
—B. Michael Williams

In 1983, as Principal Percussionist and later Timpanist of the Caracas Philharmonic in Venezuela, I discovered a style of maraca playing so unusual and unique that ways to utilize the techniques seem endless. In 1990, I performed "The Art of Maraca Playing" at PASIC in Philadelphia. Since then I have presented clinics and master classes throughout the U.S. and Europe. Now the style seems as fresh as it was then.

Maracas are among the most underestimated percussion instruments. Long recognized as a simple rhythmic instrument that adds color to basic rhythms, in reality they are instruments capable of executing sharp, clean, and intricate rhythms. In addition, maracas have unique techniques that create sound combinations that are exclusive to the maracas. Many of these techniques stem from a Venezuelan style of music known as *Joropo*. The function of the maracas in this music is soloistic rather than accompanimental, as found in most Caribbean, Mexican, and Salsa styles.

Several elements create this change. The instruments themselves are designed to produce a sharp, articulate sound with much more cutting power than standard maracas. The techniques used in execution are very different from the standard and familiar techniques. By making the seeds travel up and down in the maraca (in line with the handle) rather than side to side (perpendicular to the handle), a solid pocket of sound is created. By reflecting the seed off both top and bottom, fast, intricate rhythms can be articulated. Strong single strokes are achieved with a fast, jab-like motion that returns the instrument to its starting position at the precise speed of the rebounding seeds. This prevents the double sound that occurs with the rebound.

Different combinations of these strokes create an athletic display of wild, uptempo rhythms, unimaginable to a person who has not experienced this approach to the instrument. In the end, it becomes an individual improvisational style that adapts to many genres of music.

Another important contribution of this style is the ability to execute parts from the symphonic and percussion literature. For example, the maraca part to Varese's "Ionisation" can be approached in a new, much more effective manner. With these techniques, the maracas have no problem cutting through eleven other percussion instruments playing at *fortissimo*. "Cuban Overture" by Gershwin has a maraca part that had seemed unplayable until the discovery of these methods. "La Cantata Criolla" by Antonio Estevez is written for a *Joropo*-style maraca player. Orchestral parts from Bernstein to Revueltas become alive and exciting, not to mention more accurately performed.

New literature is being created for solo maracas. "Temazcal" for solo maracas and electronic tape by Javier Alvarez and "Slender Beams of Solid Rhythm" by David Hollinden are two excellent examples of using the maracas as a solo instrument. "Pataruco" for solo maracas and orchestra by Ricardo Lorenz is an astounding concerto for maracas that completely demolishes any previous limitations that may have been perceived for the instrument. In addition, there are more innovations on the horizon!

"The Art of Maraca Playing II" will feature a performance of "Temazcal" and a discussion of notation and interpretation for maracas. Technique will be discussed, demonstrated, and applied to performance in the authentic ensemble setting (with tape). In addition, structures for improvisation and odd-meter execution will be demonstrated.

If you have never experienced this, you are in for an eye-opener!

Ed Harrison is Principal Timpanist of the Lyric Opera of Chicago and Head of Percussion at the Chicago College of Performing Arts at Roosevelt University. "Pataruco: Concerto for Maracas and Orchestra" by Ricardo Lorenz was written for him and is the first concerto for solo maraca player and orchestra. Ed's recording of "Pataruco" with the Czech National Orchestra is available on Albany Records. Harrison has published articles with *Modern Drummer* and *Percussive Notes*. **PN**

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Deconstructing the Mbira

BY MELANIE SEHMAN AND STEVE SEHMAN

The focus of our PASIC '06 world music session is the Shona *mbira*. More and more percussionists are drawn to this instrument, perhaps because it is a natural extension for marimbists; perhaps it is the attraction of the polyrhythmic texture; or perhaps it is simply because of its portability—no schlepping! Any way you look at it, the *mbira* is a fascinating instrument with music that is equally fascinating and unique among the pantheon of well-studied African traditions.

In our session we will perform some traditional *mbira* repertoire, and look at structural and formal characteristics as a way to develop techniques for more rewarding and in-depth listening.

The *mbira dza vadzimu* (*mbira* "of the ancestors") is just one of a large family of instruments found in southern Africa—a family that also includes the *njari*, *matepe*, and *hera*, among others. The popularity of these instruments varies from region to region, but the *mbira* has become the most popular and globally recognized.

The traditional context for the *mbira* and its music is the all-night spirit possession ceremony known as a *bira*. During a *bira*, *mbira* players play and sing in the service of a spirit medium who calls on the ancestral spirits to act as mediators between the real world and the spirit world.

Mapira (plural of *bira*) are central in Shona religious life, and are community and family affairs in which everyone participates in the dancing and music making. *Mbira* players traditionally sing and are accompanied by *hosho* (gourd rattles), hand clapping, and dancing. Today the *mbira* is used for this ceremony as well as the urban version of the *bira*, the *dandaro*, but it is also played in private and has made its way into popular music, with guitar bands such as Thomas Mapfumo and the Blacks Unlimited.

In the past described as a "thumb piano" (we could reverse that and call a piano a "hand *mbira*!"), the *mbira dza vadzimu* consists of a hardwood soundboard of about seven by eight inches, a metal bridge, and between twenty-two and twenty-eight metal keys, arranged in three manuals. Attached to the soundboard are shells, beads, or bottlecaps that create a constant buzzing effect much like a Mexican marimba. The

mbira is secured inside a large calabash resonator to aid in sound projection.

Mbira music is sometimes described by listeners as soothing or trancelike; to others it sounds like a mish-mash of indistinguishable sounds; to some, it's just too much repetition. Whatever your first impression or surface judgment may be, there is a lot to be gained through informed and focused listening. With a basic knowledge of the music's structure and workings, listeners can engage more fully with the music and begin to hear the variations, inherent patterns, and resultant melodies that are present.

In much the same way that minimalist music proves effective, the repetitive and cyclical nature of *mbira* songs makes even the smallest variation stand out, transforming the music into something new. The structural symmetry within these traditional songs and their close relationship to each other provide a wonderfully uniform background for these transformations. When listeners can engage this way, the music opens up a world of possibilities—a world of gradual transformation of almost infinite variations and combinations.

This kind of close and concentrated listening is not just desirable, but necessary for learning how to create new, original variations that are stylistically accurate, and for learning the traditional singing styles that accompany the music. Shona players such as Dumisani Maraire have described such listening as "having inside with the *mbira*," while Hakurotwi Mude has asked, "Can it make you think deeply?"

As with any world music tradition, understanding *mbira* music is not only about re-creating traditional performances and contexts. Rather, it is the unique perspective that new players bring to this music (as percussionists, teachers, Americans, composers); the new connections and contexts they create that really make this music alive. Join us as we explore the *mbira* and its music in the 21st century.

Melanie S. T. Sehman has performed as a freelance percussionist across the United States and Canada as a member of chamber and orchestral groups, and as one half of the Proper Glue Duo. While specializing in contemporary chamber mu-

sic, she began studying the mbira in 2002 with Martin R. Scherzinger and has performed extensively. Sehman received her doctoral degree from the Eastman School of Music, where she also earned the performer's certificate. Sehman is assistant professor of percussion and world music at Queensborough Community College in Bayside, New York.

Steve Sehman is active as a performer of contemporary percussion and chamber music. He is a frequent performer with, and has served on the board of directors of, the Rochester-based new music group OSSIA. As part of the Proper Glue Duo, he is involved with exploring and performing music for two percussionists. Sehman received a master's degree in performance and literature from the Eastman School of Music. PN

DRUM CIRCLES

TONI KELLAR &
CHRISTINA BOIANO
Thursday 10:00 p.m.

CHET DOBOE
Friday 10:00 p.m.

MASS DRUM CIRCLE
Saturday 5:00 p.m.

JESUS DIAZ &
FRANCISCO
AGUABELLA
World Clinic
Thursday 2:00 p.m.

Folkloric Afro-Cuban Percussion

BY B. MICHAEL WILLIAMS

Jesus Diaz and Francisco Aguabella have been fixtures in the California music scene for many years. Both are Cuban-born musicians, Aguabella having immigrated to the U.S. in 1959 and Diaz in 1980. Together they share over 85 years of experience, and Aguabella in particular has been the standard-bearer for Afro-Cuban drumming and culture in the United States for over fifty years. They are each worthy ambassadors and culture-bearers of the Afro-Cuban tradition, and their PASIC clinic will focus on the history and performance practice of Afro-Cuban folkloric percussion.

Francisco Aguabella left Cuba in 1954 in order to perform in the Italian film *Mambo* (starring Shelly Winters), and arrived in America five years later. A legend in Afro-Cuban percussion, he has performed with Tito Puente, Frank Sinatra, and Dizzy Gillespie (who dubbed him "the John Coltrane of the conga drum"), among countless others. Revered as master performer, teacher, and mentor, he has influenced generations of musicians worldwide, and is one of our greatest living congueros. He provided the rhythmic foundation for all the classic early Mongo Santamaria and Tito Puente recordings, and his musical knowledge, skill and strength remain second to none.

Percussionist and vocalist Jesus Diaz arrived in the U.S. as a teenager and settled in the Bay Area of California. He very quickly learned to speak English and studied graphic design in college, eventually landing a part-time job as print-shop supervisor and designer for the City of San Francisco. He played drumset in the school band in Cuba and had learned folkloric rhythms "on the street," so when he landed a gig with a touring band in 1988, he left graphic design behind.

Since that time he has played with almost every major Latin artist on the West Coast, and has toured internationally with numerous ensembles representing all manner of musical styles and genres. He currently leads his own critically-acclaimed band, QBA, in which he serves as lead vocalist, composer, arranger, and multi-percussionist. Diaz is known among his peers for this unparalleled versatility, and thus falls into a unique category in the percussion world.

"He has an incredible ear," says colleague Michael Spiro. "He can remember entire arrangements after only one listening, and can tell almost every musician on the bandstand what their part is at any given time."

In their PASIC clinic, Francisco and Jesus will provide a brief history of Afro-Cuban music and drumming. The various styles covered will be Bembe, a style of drumming with three drummers, each playing one drum, used to accompany the songs of the *Lucumi* tradition; Guiro, a style of folkloric music that consists of three different-pitched shekeres, one bell, one conga drum, and call-and-response singing; and popular rhythms such as Son Montuno (Salsa) and the modern Cuban style known as Timba. Technique will be covered as it applies to the interpretation of such rhythms. There will be a brief time for questions from the audience. This clinic provides a wonderful opportunity for enthusiasts and professionals alike to tap into the source of the Afro-Cuban percussion tradition. PN

Jesus Diaz

Francisco Aguabella

WORLD SESSIONS
Thursday

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World Workshop . 12:00 p.m.

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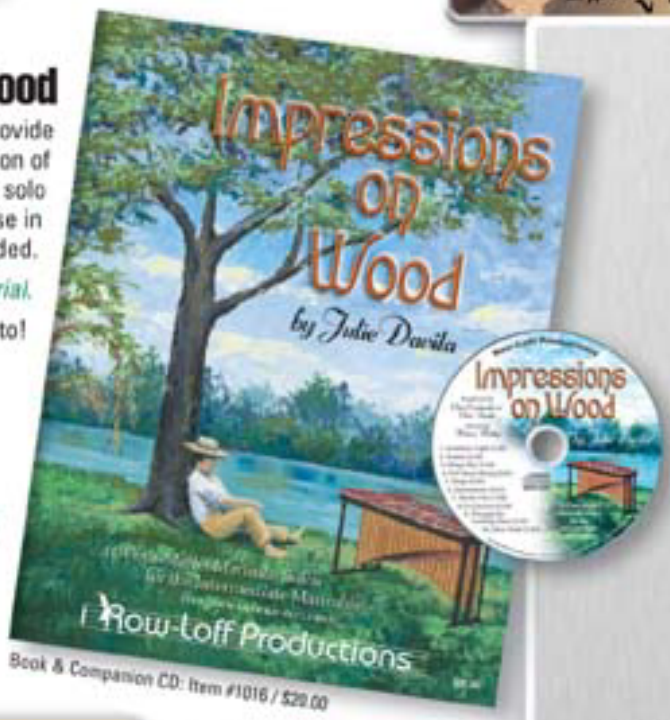

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GLEN VELEZ
World Clinic
Saturday 3:00 p.m.

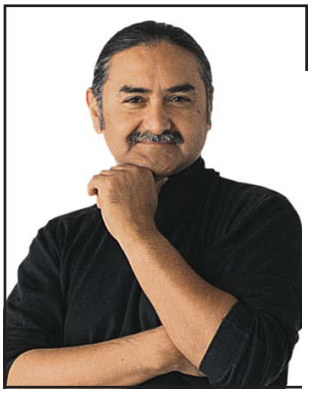
‘Mediterrasian’ Tambourine

BY GLEN VELEZ

This new combination of tambourine techniques uses source sounds and strokes from three different and highly evolved ways of playing the frame drum or tambourine.

1. Spanish Basque tambourine called the Panderoa
2. South Italian tambourine called the Tamburello
3. South Indian tambourine called the Kanjira

The term “Mediterrasian” seems to be appropriate, since it includes these three regions, i.e., Spain and Italy (Mediterranean) and India (Asia). Of course, this article is simply an introductory taste of the possibilities, which I will explore in greater depth at PASIC in Austin.



There is a strong commonality between these styles. They all have one hand holding the drum while the other hand makes all the strokes. The holding hand doesn’t ever actually strike the head, although in the Basque and South Italy techniques, it does often activate the jingles by moving the frame. In addition, all three styles hold the drum in a similar manner, grasping it with the holding hand at six o’clock and holding the drum more or less vertical to the ground.

Creating a flow with smooth transitions was the main challenge in developing a successful interaction between the various hand movements. I set about finding ways of moving from one particular technique to another. Each time I found a combination that worked, I added that to my repertoire of useful phrases. Out of these hybrid seeds, I would then create longer phrases that I found satisfying to play and hear.

Let’s briefly take a look at the three techniques.

Even though the Basque style is not well known in the U.S., it is one of the most prominent ways of tambourine playing found in Spain and has a wide assortment of techniques to draw on.

The Panderoa in Basque or Pandereta in Spanish is used to accompany accordion and voice, with the singer often playing the drum. The various strokes serve to activate the jingles. No low drum sound or high rim tone, such as those often used on other frame drums, is found.

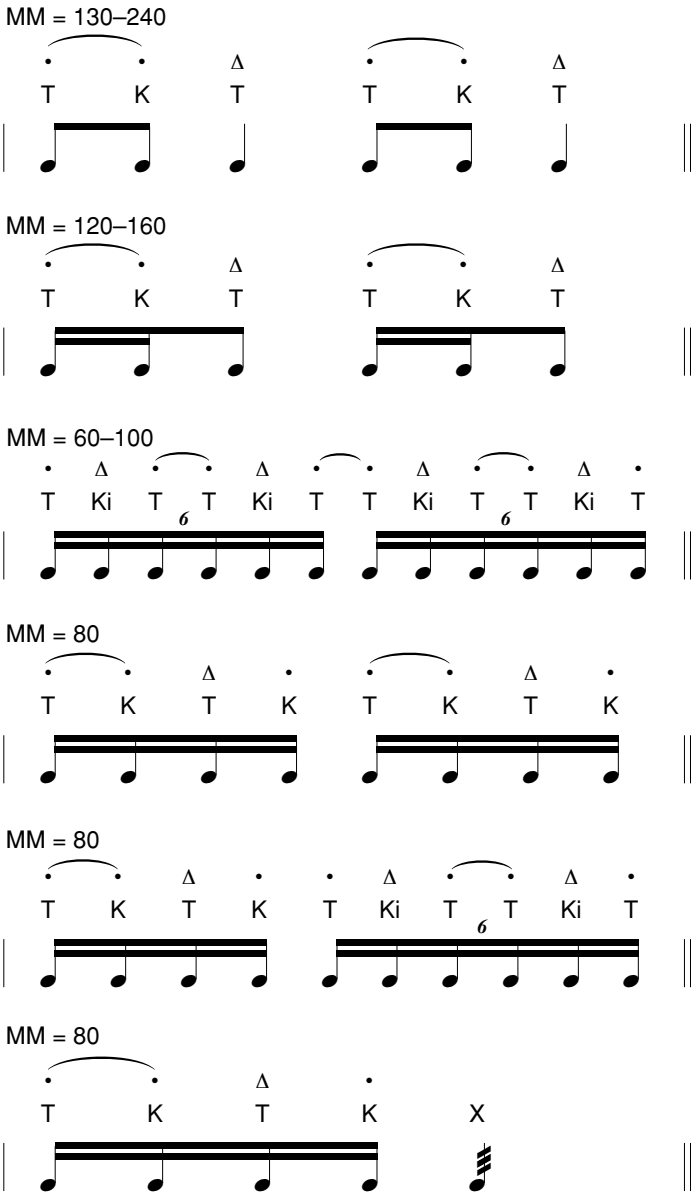
There is a unique bouncy motion with the fingertips that allows for the typical quick triplets characteristic of this style. The hand is shaped in a U and uses a rocking motion between the tip of the thumb and the tips of the third and fourth fingers The third and fourth fingers are firmly together, striking as one. All of the action takes place on the upper half of the drumhead.

The holding hand grasps at six o’clock and the drum is held vertical to the ground. The holding-hand fingers grasp the rim but are not dampening the head.

NOTATION KEY

Vocalizations
T = Ta
K = Kuh
Ki = Key

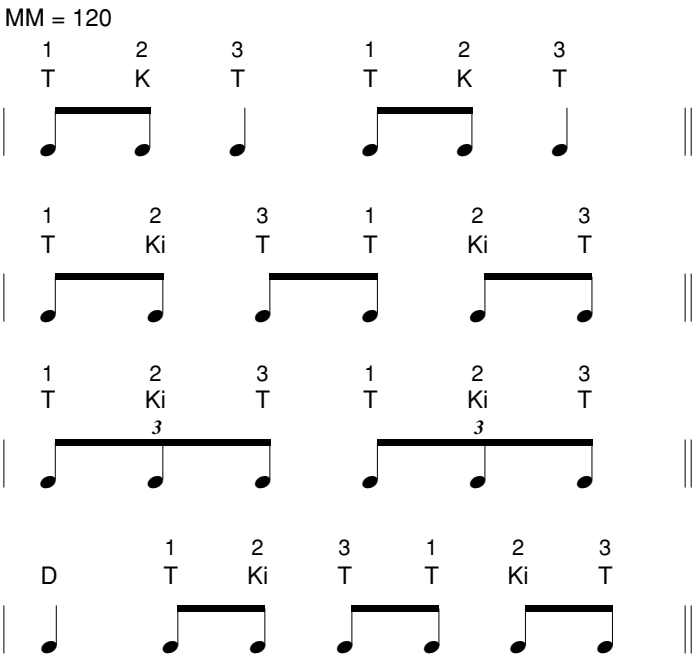
△ = tip of thumb
• = third and fourth fingertips
•⌒• = bounce with third and fourth fingertips
X = roll with third and fourth fingertips

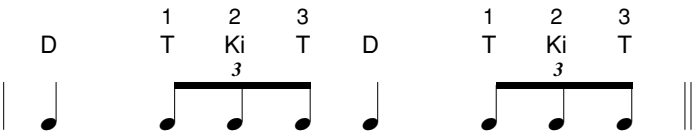


The South Italian Tamburello has a 2000 year history. First seen in Roman carvings during the second century C.E., it is still widely used today in many kinds of urban and folk music. It has a number of regional techniques of surprising variety and ingenuity.

The numbers 1, 2 and 3 above the syllables indicate the three different hand movements that produce the sound in this technique. All three movements make contact with the upper part of the head and activate the jingles.

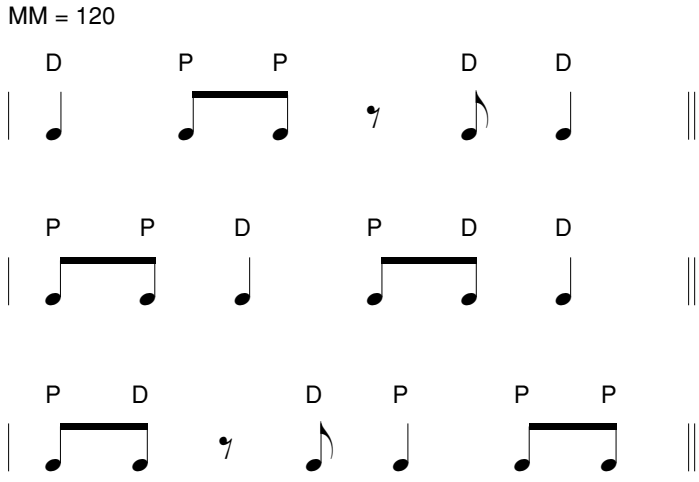
1 = side of thumb
2 = flip the hand and strike with the back of the index finger/knuckle
3 = edge of palm
D = Dum: low sound with index finger striking near the rim about three o'clock.
The drum is held at six o'clock by the holding hand and is vertical to the ground.



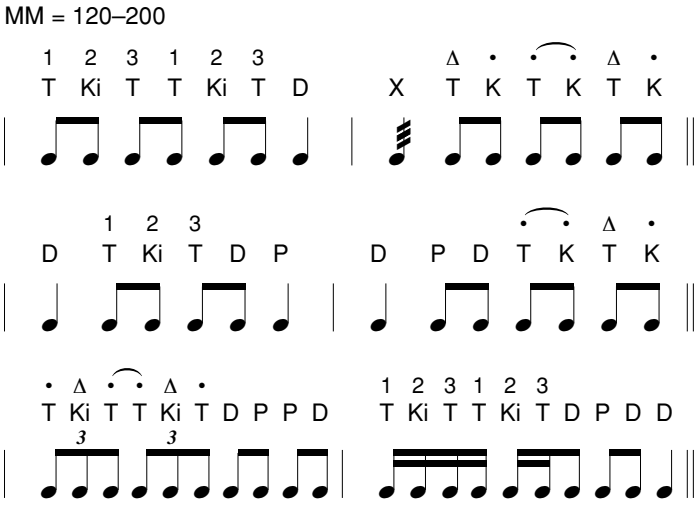


The South Indian Kanjira is used in classical Camatic music. It is part of a virtuosic and complex hand drumming tradition in South India. Only the barest minimum of the Kanjira technique is used in these examples. Again the drum is held at six o'clock and vertical to the ground.

D = dum: low sound with index finger stoke at three o'clock
P = pah: dampened sound using all four fingertips striking the center of the head



Combinations using the three styles:



I introduce this hybrid style to show the versatility of the tambourine in general and to demonstrate the creative nourishment that this instrument has given to me over the past 25 years. My hope is to inspire others to explore its unlimited potential.

Here are three CDs that feature traditional playing in the three styles.

Tapia and Leturia, 1998, Triki Elkarlanean KD 498, panderoa and accordion)

Sudest, Aramire Arroyo (available through www.aramire.it), South Italian music

Super Percussion of India, King Records K30Y 5006, kanjira

PN

SCOTT BROWN AND THE DICKERSON PERCUSSION ENSEMBLE
Education Clinic
Friday, 12:00 p.m.

Developing a Successful Middle School Percussion Ensemble

BY SCOTT BROWN

A percussion ensemble is a great vehicle for developing not only technique and musicianship in young percussionists, but also interest and excitement about the world of percussion. When I first started teaching, I saw young students standing in the back of the bandroom who were tired of counting rests and playing music that was not as challenging or interesting as that of their fellow band members. Apparently not much had changed since I was in middle school.

The decision to start a percussion ensemble at Dickerson Middle School was mostly for motivational reasons. I wanted to get the kids excited about playing percussion and challenge them with more involved parts than they were exposed to in the concert setting. A successful percussion ensemble at the middle school and high school levels generates interest and helps the students develop their craft. Although an exceptional performance is great, the goal must be to have an educational environment as the driving force.

Addressed in this article are a few of the topics that will be discussed during our clinic/performance at PASIC 2006.

CHOOSING LITERATURE

Since my only percussion ensemble experience was in college, I had no idea what music was appropriate for students at the middle school level. I browsed through the Steve Weiss catalog and picked out music that simply had interesting titles. Once I received the music I found that most of it was either too easy, too difficult, or just not very good.

The next step was to talk with other percussion ensemble directors, most notably Mike Lynch (Simpson Middle School/Lassiter High School) and Travis Downs (Tapp Middle School/McEachern High School), to find out what music they had used and liked. Probably the best advice I received during that time was from Alfred Watkins, band director at Lassiter High School. He told me to first teach the students how to learn by playing music that they could relate to and enjoy; then I would be able to teach them what I wanted them to learn.

I started out playing more drum-oriented pieces because few of the students were interested in keyboard percussion. Gradually, I began including music with a variety of instruments.

It has also been helpful for me to collect demo CDs from music publishers. You can also listen to recordings of their published music at their websites. A final idea for finding quality literature is to attend as many percussion ensemble concerts as possible. Find out when local middle school, high school, or college ensembles will be presenting concerts and attend the local Days of Percussion, state music conventions, Midwest, and/or PASIC. Save the programs and make notes next to specific titles.

Try to choose music that will expose the students to a variety of cultures and styles. On a typical concert, we will perform an ethnic percussion piece featuring Japanese Taiko drums and/or African percussion, a xylophone rag, a marimba chorale, an orchestral transcription, novelty percussion, Latin-American music, and traditional percussion ensemble literature. This is a great base of knowledge and skill, and it also provides an interesting variety for the students and audience.

MODIFICATIONS

Due to the variety in instrumentation and the number of performers required to play a piece, it is often necessary to make some adjustments. In many cases, the instruments required to perform a piece simply aren't available. We have played music for Taiko drums and djembes on concert toms, played string bass parts on an electronic keyboard, and have used two large floor toms as surdo drums. The audience never knows the difference, and the students still enjoy learning the music and some background information on the different cultures.

One of the more common issues is the number of players required to perform a piece. In most situations there are more students than parts. Keyboard parts are easily doubled if there are enough instruments. It may be necessary to have students playing in the wrong octave so that two can play on one keyboard. This might change the sound of the music in performance, but is educationally important for the development of the students.

Latin and African music lends itself well to full ensemble playing with the large variety of accessory instruments

and the community nature of the music and culture. I fit every student possible on a keyboard instrument, and then begin handing out cowbells, claves, maracas and shakers, tambourines, bongos, etc. We usually spend a two- to three-week period during beginning percussion in the sixth grade learning basic techniques and rhythms for Latin instruments, so it is merely a matter of reminding them when those instruments are used in performance. Even without this prior knowledge, it is not difficult or time-consuming to introduce these instruments, techniques, and patterns to the students.

REHEARSING

It is important that all of the students in the ensemble are able to read their music and count their parts out loud. If they cannot, it becomes a learning session for the entire group as we break down the rhythms or figure out the notes.

Once the students are comfortable playing the notes and rhythms of their music, I begin to focus on the technique and quality of sound of the instruments, and the cohesiveness of the ensemble. Demonstrations of the correct technique or the desired sound are directed toward the entire ensemble so that it becomes a learning experience for all instead of only one student. Because the students are normally rotated to different instruments for each piece, the possibility that they will need to demonstrate that same skill later is likely.

We also do a lot of singing the music in "drum speak" once the students understand how to count their rhythms. The natural inflections of the voice are more apparent with this method, helping the students to discover musical lines and direction. At times it is necessary for me to dictate via call and response how I want the music to feel and sound. The students are exposed to these various "western" and "non-western" methods of learning through percussion videos that I play during their setup time, and are fairly receptive to trying them.

Recording rehearsals (audio and video) and bringing in guest clinicians and performers will also provide a different perspective and learning experience for both the students and the director.

PASIC

At our PASIC session, the Dickerson Middle School Percussion Ensemble will

"Once I received the music, most of it was either too easy, too difficult, or just not very good."

serve as the demonstration group performing a variety of percussion ensemble literature and demonstrating some of the rehearsal techniques used with the program. In addition to the topics addressed in this article, we will discuss equipment issues, ensemble setup, and beginning percussion. Attendees will receive a booklet covering the topics discussed, information on the ensemble at Dickerson, and a suggested literature list for middle and high school percussion ensembles.

A major influence on my decision to bring this clinic to PASIC was the opportunity to bring my students to the convention. The students will have a chance to meet and perform with Emil Richards, Lalo Davila, and Glen Caruba during the clinic, attend sessions, and interact with percussionists in a way that will change their appreciation of our art. I certainly believe that those experiences alone will go a long way toward making this year's percussion ensemble a success.

Scott Brown is Assistant Band Director at Dickerson Middle School (www.dickersonpercussion.com) and Assistant Percussion Director at Lassiter High School, both in Marietta, Georgia. Under his direction the Dickerson Middle School Percussion Ensemble has performed for the Georgia Music Educator's Association Conference three times, the National Middle School Association Conference, and the 2006 National Band Association Southern Division Conference. Brown is a co-author of the Instrumental Music Curriculum for the Cobb County School District. **PN**

CONTESTS

SOLO TIMPANI COMPETITION
Thurdsay, 9:00 a.m.

TIMPANI MOCK AUDITION
Thursday, 2:00 p.m.

PAS EDUCATION COMMITTEE PANEL DISCUSSION
Saturday, 9:00 a.m.

The Drumline Experience:
How Much is Too Much?

BY PAUL BUYER

Marching percussion has steadily become one of the most popular percussive arts in American culture. The performance level, creativity, and artistic achievement of marching percussion ensembles throughout the country continue to grow year after year and provide many young percussionists with an experience they crave.

What exactly is it about playing in a drumline that attracts so much interest? Certainly, some students thrive on competition and the challenge of achieving perfection, while others are drawn to the technical demands of the music and the thrill of performing in front of thousands of fans. Additional factors include the enjoyment of playing the instruments themselves, the visual and aesthetic aspects of the activity, and the opportunity to perform drum features and cadences. It is also very motivating and meaningful to be part of something bigger than yourself, collectively achieve a common goal, and develop lifelong friendships.

The greatest benefits of the marching percussion activity, however, may be the life skills students learn as a member of a marching percussion ensemble. In my 2003 PN article, "Lessons Learned On and Off the Field," I state, "Marching percussion [and marching band] activities can serve as a vehicle for teaching our students some of life's most valuable lessons." These lessons include hard work, preparation, confidence, consistency, commitment, attitude, leadership, teamwork, and focus, and can provide lasting value that reaches beyond students' drumline experience, impacting the rest of their lives.

During this period of incredible growth and popularity, percussion educators have started to question whether today's high school and college percussionists are spending too much time playing marching percussion. I was recently made aware of a high school band in the Southeast where no percussionists are enrolled in the wind ensemble or symphonic band during the school day. Instead, they are enrolled in drumline class. For the past two years, the band director has called weekly 7:00 A.M. rehearsals for the entire band, leading up to concert festival and concerts, so the percussionists can learn the music. According to a parent of a percussionist in the feeder middle school, "When my son reaches high school, I want him to have a concert experience as well. When he graduates from high school I want him to be able to say that he is a percussionist—not just a guy who plays bass drum #3."

On Saturday, November 11 at 9:00 A.M., the PAS Education Committee will host a panel discussion entitled, "The Drumline Experience: How Much is Too Much?" This panel discussion will focus on the role marching percussion has and/or should have in high school and college percussion programs in the United States. The panel will focus on our commitment to outdoor drumlines, pros and cons of indoor drumlines, and developing a well-rounded and balanced percussion curriculum. Issues such as recruiting, motivation, and competition will be discussed as well as transfer value between marching and concert percussion.

"The greatest benefits of the marching percussion activity may be the life skills students learn."

Without question, this topic should provoke a healthy discussion at PASIC. The purpose of this panel will be educational, providing a forum for discussion. The distinguished panelists will respond to questions followed by a Q&A session with the audience.

Some of the potential questions being considered are:

- How much time should students/band programs be dedicating to marching percussion during the school year?
- How do we as educators incorporate marching percussion to provide our students with a balanced percussion education?
- What are the greatest benefits of participating in an indoor drumline? What are the cons?
- Is transfer value taking place between marching and concert percussion, and are we fully using the learning potential of the drumline experience?
- What skills or values does indoor drumline provide that outdoor drumline does not?
- Should we be concerned that the drumline is the only musical experience some students are receiving?

While many percussion instructors offer a balanced program including marching percussion, concert/orchestral percussion, percussion ensemble, marimba ensemble, Latin percussion, jazz, and various world percussion ensembles, there are still young players who only want to play in drumline and have no interest in other percussion. The real question is *when,* and more importantly *why* did they decide that marching percussion was the only thing they wanted to do? Ironically, most educators would agree that the drumline is an integral part of training the well-rounded percussionist.

The distinguished panelists for "The Drumline Experience: How Much is Too Much?" are **Dennis DeLucia**, DCI and WGI Hall of Famer and former Associate Professor at Rutgers University; **Ward Durrett**, WGI Hall of Famer and drumline instructor at the University of Northern Colorado; **Julie Davila,** PAS Marching Committee Chair, WGI Adjudicator, and member of Caixa Trio; **Brian Hanner,** Assistant Band Director and Director of Percussion at La Porte (TX)

High School; and **Robert Carnochan,** Associate Director of Bands and Director of the Longhorn Band at the University of Texas at Austin.

Paul Buyer is Director of Percussion and Associate Professor of Music at Clemson University. He received his Doctor of Musical Arts and Master of Music degrees from The University of Arizona and his Bachelor of Science degree from Ball State University. Dr. Buyer is a contributing author to the second edition of *Teaching Percussion* by Gary Cook and his articles have appeared in the *American Music Teacher, Teaching Music,* and *Percussive Notes.* Buyer was a member of the Star of Indiana Drum and Bugle Corps and a staff member with the Dutch Boy Drum and Bugle Corps. He currently directs and arranges for the Clemson drumline. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the Education Committee. **PN**

DOUBLE IMAGE
David Friedman
and Dave Samuels
Evening Concert
Friday 9:00 p.m.

Double Image:
Two Musicians + Eight Mallets = 32 Years

BY LAUREN VOGEL WEISS

It has been almost a decade since PASIC attendees have been treated to the unique mallet keyboard combination known as Double Image. Although there are many performing keyboard percussion duos today, David Friedman and Dave Samuels were the first to combine vibraphone with marimba. The result was a totally new sound and approach that set a standard for mallet percussionists around the world.

DOUBLE IMAGE

The year was 1974 and the two had met at the Manhattan School of Music, where Friedman was teaching at the time. "One of our first concerts was at Berklee," he remembers. "Even then it was evident to me that we had a wonderful chemistry, which inspired me to write 'Nyack,' our very first duo piece using vibes and marimba. We were both totally knocked out by the way the instruments complemented each other, and I guess the rest is history!

"We always play well together," Friedman continues. "Each of us has a good sense of time and a very similar way of using it as a way of creating tension and rhythmic interest. We could nail figures that we played together—and had a great time doing it! Now, however, we've reached another level. The tightness is still there, but there's also more of an emphasis on spontaneous communication and the element of risk that goes along with it. We aren't as dependent on written pieces or set solo sections as we previously were. In fact, we now start each concert with a spontaneous composition. And to be perfectly honest, we are both often astounded how 'compositional' these improvisations sound!"

Samuels says that for their PASIC concert in Austin, the duo will play some new music, some jazz standards, and some spontaneous pieces. "That being said," Samuels adds, "we never feel tied to a particular order of pieces; we play the music in the order that feels right for the moment. We'll also be playing some of our older tunes that have been rearranged, like 'Sunset Glow' and 'Carousel.' These new arrangements have a different feel, different time signature, and different solo sections."

"We've really opened them up," injects Friedman, "so they're totally different every performance. This is an exciting new development in our thirty-plus-year musical journey together, and we're both thrilled about it."

One of the new pieces to be performed at PASIC will be Samuels' "White Russian." "I'm not sure how to describe the music using words," Samuels says after a pause. "It's a slow dance with a music box kind of quality to it. It's very unadulterated—not cluttered in terms of density—and there are sections for improvisation in it. It's really a great contrast to some of the other music we play." He pauses again and then smiles. "It's a piece I would say is laden with attitude."

Another new piece is Friedman's "National Pride." "I wanted to write a piece with pure major and minor chords, with no typical jazz tension notes," Friedman explains. "I thought that would give the melody more of a 'folky,' melancholy flavor. When the piece was finished, I played it through and it sounded to me like a national anthem—maybe from some imaginary Eastern country! It moved me in a strange way, so I stayed with the national anthem idea for the title. I like the mood it evokes."

Both the "old pieces" and the "new pieces" will be on a new (and still untitled) CD that Double Image will release this November—the duo's fifth album, following their self-titled recording *Double Image*, *Duotones*, *In Lands I Never Saw*, and *Open Hand*. The new recording is from a live concert the duo did in Fairfield, Connecticut in February 2006.

"In addition to the new piece of mine and the new piece of David's, we also wrote one together called 'Under the Dolphin'," explains Samuels. "Plus we did a couple of standards: an arrangement of 'Night in Tunisia,' which we've been playing for a while, along with Freddie Hubbard's 'Up Jumped Spring.' And, of course, we did a very long, free piece."

DAVE SAMUELS

Since Double Image last performed at PASIC '97 in Anaheim, California (they've also played at PASIC '93 in Columbus, PASIC '82 in Dallas, and PASIC '79 in New York City) Dave Samuels has made a few PASIC appearances by himself (Nashville in 2004 and Dallas in 2000) and also with his group The Caribbean Jazz Project (2001 in Nashville).

Samuels has been performing and recording with The Caribbean Jazz Project since 1993, following a 17-year association with Spyro Gyra. CJP won a Grammy award for Best Latin Jazz Recording at the 2003 Grammy Awards for its CD *The Gathering*. Their next two releases, *Birds of a Feather* and *Here and Now*, were also nominated in the same category.

CJP's most recent CD, *Mosaic*, was released this past August. "There are three different parts to this mosaic," Samuels elaborates. "Three tunes are with the three original CJP co-leaders—Paquito D'Rivera [alto saxophone and clarinet], Andy Narell [steel pan], and myself—plus a rhythm section of Mark Walker [drums], Oscar Stagnaro [bass], Alon Yavnai [piano], and Pernell Saturino [percussion]. The other six tunes were done with an ensemble of vibes, marimba, drums, percussion, acoustic bass and B3 organ—an instrument not usually heard in a Latin jazz band," he says with a laugh. "It's a whole new kind of sonic tapestry. There is also a fantastic violinist [Chris Howes] on a couple of the tunes, plus an arrangement of my new ballad 'White Russian'."

In addition to his playing, Samuels is a respected educator, teaching at the Berklee College of Music in Boston and giving clinics and master classes all over the world. Some of his new compositions can be found at his website, www.dsamuels.com, as well as at sheetmusicnow.com, jazzbooks.com, and malletworks.com.

DAVID FRIEDMAN

Currently living in Germany and teaching at the University of the Arts (formerly Hochschule der Künste) in Berlin, Germany, where he has been a Professor of Jazz Studies since 1989 (and currently heads the jazz department), David Friedman has not been at a PASIC since 1997, so this will be a special opportunity for percussionists in the U.S.

This past September, he recorded a new album with his trio Tambour and some special guest artists: drummer John Hollenbeck, Israeli pianist Anat Fort, and young, gifted German cellist Stephan Braun, who is a former student of Friedman's. In the late 1990s, Friedman performed and recorded with another trio of his, Rios, which featured the legendary Bandoneon player Dino Saluzzi along with American bass virtuoso Anthony Cox. Rios took traditional Argentinean tango to the next step, using original material and improvisation to create a new sound.

"Last year I started seriously writing marimba pieces—or would that be writing serious marimba pieces?", Friedman says with his characteristic sense of humor. "But seriously," he continues, "after hearing the standard marimba repertoire for so many years, I wanted to try to write for the marimba in a way I really haven't heard up until now. That may sound a bit vague but to say more would be saying too much. I currently have six new pieces, including two new mallet ensembles and a new solo vibraphone work, published by Norskmusikforlag, a wonderful publishing company in Oslo, Norway. They also published seven etudes from my book *Vibraphone Technique, Dampening and Pedaling* as vibraphone and piano duets, arranged by Spanish pianist Jordi Vilaprinyó, who did the vibraphone and piano arrangement of Mark Glentworth's 'Blues for Gilbert.'

"Several classical marimbists, such as Nancy Zeltsman and Kaska [Katarzyna Mycka] have been extremely supportive with their positive feedback," adds Friedman. One of his new pieces was recently premiered at the International Marimba Competition in Linz, Austria. "And I've

been commissioned to write a marimba duo for Katarzyna Mycka." For someone so closely associated with a metal keyboard percussion instrument, Friedman is showing his "rosewood side."

Whether as individual keyboard percussion artists or in their unique duo, David Friedman and Dave Samuels continue to provide listeners around the world with new sonic experiences. For some in Austin, it will be listening to and reminiscing with old friends; for others, it will be a new introduction to the possibilities a marimba and vibraphone have to offer.

It's hard to believe that it's been more than 30 years that these two musical giants have been making music together. "I figure Double Image has performed 1,122 and 1/2 concerts in the 32 years we've been playing together," Samuels says. Half a concert? "We had to stop once halfway through due to rain." PN

PANEL DISCUSSIONS

THURSDAY

Collegiate Committee Panel Discussion . 9:00 a.m.
Health & Wellness Committee Panel Discussion . 11:00 a.m.

FRIDAY

Recreational Drumming Committee Panel Discussion . 9:00 a.m.
Music Technology Committee Panel Discussion . 11:00 a.m.
World Committee Panel Discussion . 1:00 p.m.

SATURDAY

College Pedagogy Committee Panel Discussion . 11:00 a.m.
Symphonic Panel Committee Discussion . 2:00 p.m.

KEIKO ABE AND MARIMBA ENSEMBLE JAPAN
Keyboard
Clinic/Performance
Saturday 3:00 p.m.

Keiko Abe and Marimba Ensemble Japan

BY ALISON SHAW

Keiko Abe has long been considered one of the finest marimbists in the world, and is also a composer of indisputable virtue, having contributed a wealth of music to the standard repertoire of the instrument. For more than three decades she has received worldwide recognition for her virtuoso performances. Perhaps most noteworthy about these performances is her continuously expanding ability to elicit a wealth of nuance from the instrument.

One of her latest endeavors, both as a composer and performer, is the exploration of original works for marimba ensemble and the musical possibilities for this genre. The marimba is clearly established as a solo instrument, and its voice as a chamber music instrument, in the percussion ensemble, as a solo instrument with orchestra, and even its voice in jazz is somewhat solvent in the world of classical and popular music. But Abe believes that the marimba ensemble, with its potential for timbre, new harmonic color, and compositional ideas, has yet to find its place.

There is room for growth to be sure, even after the glorious and time-honored traditions of Musser's Marimba Orchestras of the 1930s and the subsequent groups that followed. There is also no doubt that arrangements and transcriptions for marimba ensemble have been indispensable in pedagogical settings. But Abe wants to push the envelope with original composition for marimba ensemble. She has a marimba ensemble at Toho School of Music, where she teaches in Tokyo. This ensemble (consisting of six to eight marimbists) has an immense body of repertoire that has been written for them by many well-known Japanese composers. This format has become an important element of Abe's teaching.

Marimba Ensemble Cadendia was founded in 2004. It consists of nine select members studying under Abe at Tokyo's Toho-Gakuen School of Music. The ensemble is designed not only to perpetuate Abe's musical aesthetic in performance, but also to explore the undiscovered potential of the marimba ensemble and to arouse musical inspiration in its audiences.

Those who are familiar with Abe's compositions will recognize such titles as "Reflections on Japanese Children's Songs," "Memories of the Seashore," and "Wind in the Bamboo Grove." While these lovely pieces are complete and satisfying as solo works, it is always intriguing to hear them re-worked in Keiko's own hands, to accommodate the sound of several marimbas. On Saturday, November 11 at 3:00 P.M., Abe, along with Marimba Ensemble Japan (Cadendia), will present a clinic exploring the possibilities of the marimba ensemble, using several of these titles. In this clinic, she will demonstrate how she arranges music for an ensemble utilizing the elements of color and sound that are so important to her.

She will talk about sound. She will talk about music. She will talk about life and how to bring its sweetest nuances to the marimba, and demonstrate the pure joy of music-making with her friends. PN

道 *michi*—Keiko Abe's Path

BY REBECCA KITE

By 1970, Keiko Abe had established herself as the leading marimba soloist in Japan. For the next three decades, she worked tirelessly to foster public awareness of her instrument's broader capabilities—by performing, commissioning, and composing serious marimba music. Abe, in a sense, created an audience "appetite" for the concert marimba, and then fed that appetite with her performances and new music, whether commissioned or composed by herself.

These decades also saw a related progression in the pioneering core of Abe's professional life: She exported the marimba's concert role to the rest of the world by giving performances in the United States and Europe. This was not a simple thing to do, nor was it a completely foregone conclusion that she would succeed. In fact, one major concert during the initial part of her international period was plagued by unforeseen setbacks that had nothing to do with music at all.

KEIKO ABE PERSONAL COLLECTION

Sergui Comissiona and Keiko Abe with the American Symphony Orchestra, Carnegie Hall.

In 1981, Abe was asked to perform at Carnegie Hall in New York City as a concerto soloist in a concert titled "Music from Japan." The concert featured the American premiere of four pieces by Japanese composers. It would be conducted by Sergui Comissiona and performed by the American Symphony Orchestra. And Abe would perform the marimba solo part in the Akira Ifukube work "Lauda Concertata for Orchestra and Marimba." But she had to fly to New York for a week of rehearsals prior to the Friday night performance.

The difficulty began with her travel plans. During Abe's American tours in previous years, she was accompanied by a language interpreter who made all the hotel reservations and obtained the necessary passport visa. But this time, despite Abe's limited fluency in English, she would travel without an interpreter, and her manager would take care of the visa. Unfortunately, her manager's English was little better than her own, and he applied for a visa that would allow Abe to visit the United States, but not to work there during her visit. When she landed in Seattle, Washington, for the first leg of her journey to New York City, her difficulties started. The Immigration and Naturalization Service (INS) agent glanced at Abe's visa and asked her occupation.

"Musician," she answered.

"And where do you perform?"

"Carnegie Hall," Abe replied.

This answer told the agent that this particular foreign visitor was going to work in the United States, and therefore needed a different visa. Abe was pulled out of line for questioning in another room. Because she could not understand more complex questions in English, an interpreter was called in to translate the agents' questions and her responses. Through this interpreter, Abe explained that she had no intention of remaining in the United States to work. She was only performing in New York and returning to Japan. She also had no idea that her visa would present problems.

Nearly four hours later, the INS agents decided Abe was telling the truth—that she simply did not realize her visa was the wrong type. She could enter the United States, they said, but she must have her tourist visa changed to a work visa in New York, before performing. This she was happy to do.

Meanwhile, due to the long delay in immigration, Abe had missed her connecting flight from Seattle to New York. Taking a much later plane, she arrived at 4:00 in the morning, exhausted and alone. With difficulty, she took a taxi from the airport to her hotel and registered at the desk. But as she turned to find the elevator up to her room on the fourteenth floor, she saw a group of men standing around in the lobby. They looked her over and said things she didn't understand, but their threatening intentions were clear. Abe tried to ignore them.

She entered the elevator, and one of the men walked into the car with her. Ascending floor by floor, Abe felt this man looking at her. She remembered what her father had said about dealing with Americans—how it wouldn't do to bow politely. Instead, she must look them in the eye.

By now, the atmosphere in the elevator was thick with tension and Abe felt very afraid. She decided to use the strong energy that comes to her during a performance. Deliberately, she looked into the man's eyes with her performer's intense focus and concentration. "Back off. Don't bother me," her eyes said. The stranger got the message. When Abe left the elevator, he stayed behind. She found her room and quickly locked the door behind her.

Though safe at last, she was unable to sleep that night. The next morning, she phoned the artistic director and founder of the Music from Japan organization, Naoyuki Miura, to find out if he could help her with the visa. Since Miura had been called by the INS in Seattle, he already knew about her difficulties. He told Abe that he would be willing to cancel her concerto appearance if she wasn't able to perform in the United States legally.

Abe had not cried during the INS interrogation, nor even when she was harassed in the lobby and followed by a man into the elevator, but the thought of losing everything she'd worked for was the last straw. She felt tears stinging her eyes. Still, she asked Miura not to change the program. She would try to get the correct visa.

That same morning, she found her way to the Japanese Embassy and waited at the gate until it opened. Meeting with the embassy person who handled visas, she was told that she had two choices. She could perform without the right visa. But afterwards she would be blacklisted and could never enter the United States again. Or, she could go to the American Immigration Office and attempt to transform her tourist visa into a work visa. But this would be extremely difficult; in fact, it probably wouldn't be possible at all.

Abe decided to get the proper visa—and as soon as she made that decision, she *knew* she would succeed. Going ahead with the orchestra rehearsals, she planned to visit the INS Office later on and take care of her visa. But on her first attempt, after waiting in line for a long time, an INS agent told her, "No. Impossible." Undeterred, she returned a second day. Again, she waited, and again she got the same response.

On the third day, things were different. Instead of the usual quiet, tired strangers standing in long lines, the whole waiting room was filled with groups of Vietnamese refugees. These were "boat people" who had fled their country in tiny boats. Many were crying, and all were sad and scared.

Hours passed. Abe felt very moved by the refugees; they had lived through a war as she had, when she was a child, though they had actually been forced to escape their native country simply to survive. By comparison, her visa problem seemed insignificant. Abe began to question everything about her career. *Why do I play the marimba?* she asked herself. *Why do I play for other people? Why do I need music?*

Recalling this profound experience years later, she said, "Before this moment, my idea had been to establish myself as a soloist. And I had such a happy, lucky time! I was working with composers and other performers. I was successful. I was young, and I wanted to create a reputation, to play with great orchestras, to become famous. But, that day, waiting to get my visa, waiting with the Vietnamese refugees, I realized I had been wrong.

"Suddenly, in that waiting room, I didn't care about my concert at Carnegie Hall, anymore. If I could not get the visa, that was okay. I realized that I play music because I need to—for myself. And I didn't care, then, about the music business, about music critics. I realized that I must be true to my real personality and character. I wanted to be more naturally myself. It was enough to simply play the marimba for my own enjoyment.

"I realized that I have a feeling of very strong energy when I play the marimba. I need that power and that energy when I play music. But when I finish the performance, that strong energy is gone. I am just a normal person, then."

As Abe continued to wait in the INS Office that day, she began writing a poem to express her feelings. Later on, she would title her poem *Traveler*.[1]

> I am a traveler, just a traveler,
> Rather unremarkable.
>
> On the mountain path,

Trees overhang the narrow places,
Their branches sweeping down to cover my body.
If the May wind pauses in such a place
To caress me, and cool the sweat on my cheek,
It is enough.

Or down by the sea,
White waves dancing like birds,
Rising in a storm.
The smell of the shore
Calls my consciousness awake.
If, in such a place,
There is a harbor promising sleep,
It is enough.

The suffering,
Passed through like a tunnel.
Morning sun dappling through the trees,
Radiant, awesome, pure.
If, on such a morning,
A cloudless morning shines also in your eyes,
It is enough.

If, at the parting of ways,
I can laugh,
And say that you, too,
Have made a journey.
It is enough, and more.

A traveler, just a traveler,
Rather unremarkable.

When Abe realized that she no longer cared whether she appeared at Carnegie Hall or not, she felt herself letting go of her lifelong career ambitions: She no longer felt that her performance career was her core identity, who she really was.

And then, a sort of miracle occurred. On Abe's fourth and final trip to the INS Office, Mr. Miura accompanied her to act as interpreter. But he wasn't needed. It was as if there had never been any difficulty at all. Abe was called forward by an agent to get her passport stamped, and suddenly, she had permission to work in the United States.

That evening, on January 16, 1981, she performed the American premiere of Ifukube's "Lauda Concertata for Marimba and Orchestra at Carnegie Hall." The next day, she flew home to Japan.

Abe's spontaneous "self-realization" (knowing in a profound way who she truly was, apart from her professional identity and success) had a far-reaching effect. When she understood, in the INS waiting room, that she was someone whose way of engaging and interacting with the world was through music and the marimba—someone for whom that self-expression was actually *enough*—she felt, in a sense, reconnected with her roots in Japanese culture.

And so, while the early decades of her life had been focused on working extremely hard to build her musical career, from that point forward she placed less of her attention on the energetic, outward "doing" aspects of her professional life, and more on those aspects of her life in music that contained the more rooted quality of "being" and the fuller expression of her real artistry.

Similarly, while Abe's performance career in childhood, young adulthood and, to some degree, later on, had almost completely revolved around performing Western xylophone and marimba transcriptions, she now largely concerned herself with the musical sensibility of the East.

The energy of a piece of music or art is thought to already exist, in the East; it is present in the very air—part of the universal energy of life. The artist is one who uses her creativity to give voice to what is already present, so that others may hear or see the energy that is there. The individual artist is simply a conduit for art or music.

"When I compose, the best music comes when I feel alone, solitary," Abe has said. "It is not physical solitude, but mental solitude. If I go out into nature and listen, the ground and the trees give me energy.

"And then I realize that my everyday feelings and desires are actually very insignificant. I am just a small part of nature, a small part of the universe. My desires evaporate. I feel healed and calm. Then, I can see clearly and concentrate on the music."

ENDNOTE

1. Translated by David Crandall.

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ALICE GOMEZ
Keyboard Fundamentals
Saturday 2:00 p.m.

Sight-Reading Through Spatial Visualization

A method for mallet sight-reading

BY ALICE GOMEZ

Many beginning mallet players have more trouble with sight-reading than with basic mallet technique. Mallet instruments are especially difficult to play because you cannot physically "feel" the notes with your fingers the way you do on a piano or any wind or string instrument—that is, there are no fingerings for point of reference. Trying to hit the notes accurately while trying to read the music on a stand requires training of peripheral vision. Add a conductor in front of the ensemble and you have three things at different eye levels to focus on.

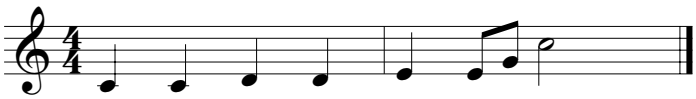
Particularly when reading mallet music with an ensemble, there is no time to stare at each line or space and think of "Every Good Boy Does Fine" or "F-A-C-E." I can hear my students thinking that way, which further slows down the response time from page to instrument. To remedy this, I teach sight-reading through spatial visualization—looking at the music more graphically than theoretically, concentrating on the spaces between notes.

Here are some basic steps I use in teaching sight-reading.

Step 1: To begin, try to choose music in the key of C major or A minor without accidentals. The student will have to concentrate only on the "white keys" of the instrument.

Determine whether the motion of the melodic line is going up or down. (Sometimes I have to explain the concept of "up" or "down" in melodic lines.

Upward motion



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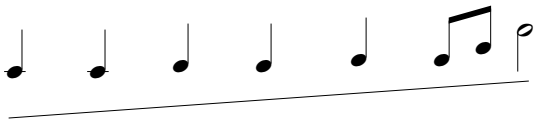
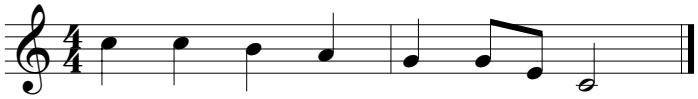


Downward motion



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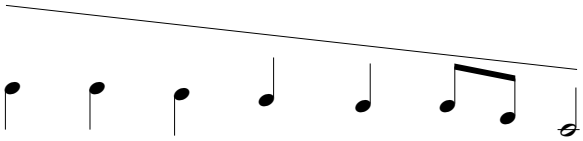
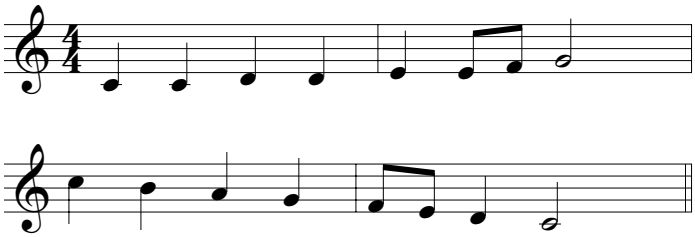


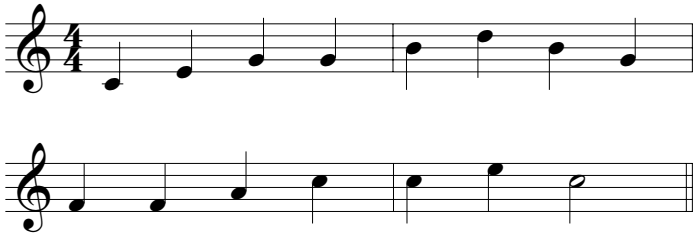
Step 2: Determine whether the notes are moving in stepwise or skipping motion. Moving in stepwise motion involves notes moving from space to adjacent line, or line to adjacent space on the staff. Have the student play a C major scale on the instrument, paying close attention to the spacing of the bars.

Stepwise melody

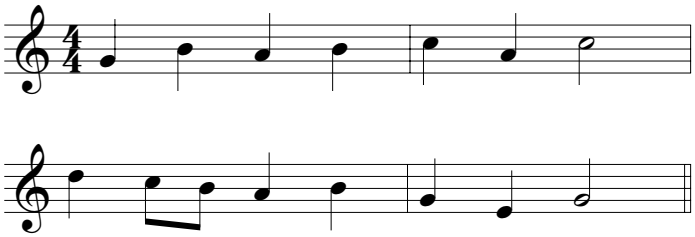


Skipping motion involves notes moving from space to space, or line to line. Explain that from line to line on the staff or from space to space on the staff is the interval of a third. Have the student play thirds diatonically on the "white keys" of the instrument: C-E-G, D-F-A, E-G-B, F-A-C, etc. This exercise will also help the student get more familiar with the location of the notes on the instrument.

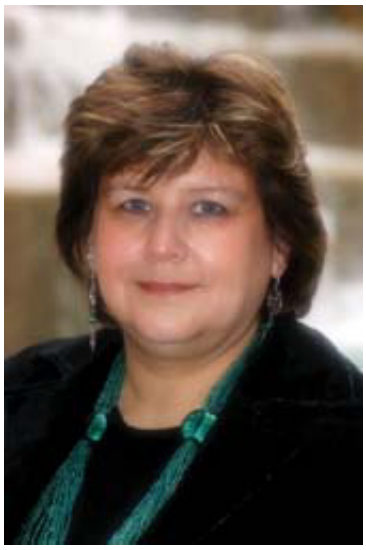
Melody with skips in thirds



Step 3: Read a melody that contains both steps and skips.



Be sure that the student spends at least fifteen minutes during the lesson or ensemble rehearsal on sight-reading. Often, the band director focuses on the wind and brass instruments during sight-reading time while the drummers keep the beat with some kind of cadence in the background. This is only one of the many reasons that most of my beginning college percussion students are deficient in mallet playing.



Two of my favorite sight-reading books for beginning mallet players are *Fundamental Studies for Mallets* by Garwood Whaley, and Mel Bay's *Fun With The Oboe*. Beginning oboe books keep the notes on the staff, unlike flute books, which quickly get into ledger lines above the staff. I have also developed a fun sight-reading book with rhythm tracks, *Sight-reading Jams*, available on my website, www.alicegomez.com.

Alice Gomez is an Associate Professor of Music at San Antonio Community College. She is an ASCAP Award-winning composer, arranger, educator, performer, and recording artist. She has also presented workshops and clinics at many schools and universities. PN

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Sound Development and Four-Mallet Usage for Vibes

BY ED SAINDON

The vibraphone is still a very young relative to many other instruments. As a result, there's much untapped potential on the instrument that hasn't been explored and developed. In this article, I'll cover two areas that offer the vibist a great deal of potential for exploration. The first area is in sound development on the instrument. Sound development refers to playing the vibraphone with subtlety, nuance, and expression. It focuses on playing the vibraphone with a wide dynamic range and the ability to bring out the many potential sounds and colors on the instrument.

The second area is in the consistent utilization of four mallets using the complete range of the instrument. Thinking like a pianist, arranger, and orchestrator, the vibist approaches the instrument like a piano and focuses on a multi-linear way of playing. Regardless of whether the vibist is playing classical or jazz, the above-mentioned areas are common to both genres.

SOUND DEVELOPMENT

The vibraphone is a difficult instrument in terms of expressive playing. Basically, it's composed of pieces of metal that we are trying to "sing" on. The vibraphone does not have a lot of inherent nuance and subtlety that many other instruments possess, such as woodwind and brass instruments, violin, or the ultimate expressive instrument, the human voice. How many times have we heard a sax solo with a great deal of expression and nuance, followed by a vibraphone solo that sounded flat in terms of dynamics, articulation, and other nuances? So, that is the challenge. How do we play the vibraphone with more expression?

To be sure, playing vibes expressively is a challenge. But as a starting point, we can focus on two areas: articulation and dynamics. With these two areas, we can greatly enhance and develop a touch and sound on the instrument. To me, technique is not only about speed; it's about playing the instrument with finesse, dynamic control, and a refined touch. It's the ability to bring out the many potential sounds, beauty, and colors of the instrument.

Articulation

A common problem with many vibists is lack of variety with articulation. Many notes are consistently played either too short or too long. More often than not, much of the attention is given to the initial attack of the note but not to the duration and the subsequent note cut-off. As a result, there is often no space and every note rings up to and sometimes into the next note.

With my students, we may take a simple melodic phrase and explore the many possibilities of playing that phrase with a variety of articulations. We might play some notes staccato and some legato, add some slurs, simulate pitch bending, and so on. The key is to make sure there is some space in the phrase.

Some techniques to be used in accomplishing these goals include a wide array of dampening and pedaling techniques as well as the use of deadstrokes (where the mallet stays on the bar after striking it, stopping the note from ringing). Try playing some lines and randomly use some deadstrokes and dampening. Deadstrokes will give you a very staccato sound while dampening will give you a very legato sound. Experiment with using these two contrasting types of articulation. If you concentrate on playing with more articulation, you will come up with your own techniques to play what you want to hear.

In using articulation, don't be afraid of leaving space between notes in a phrase. One note may be long while the next note might be played staccato. Listen to other instrumentalists (especially such classical pianists as Horowitz and Rubinstein) and try to duplicate their articulation. Some jazz pianists to check out for clear articulation are Brad Mehldau and Keith Jarrett.

Dynamics

Another common problem is that the vibraphone is generally played with too much tension and force. The result is a very heavy, forced sound that lacks any degree of dynamic range. Very often, everything is played too loudly and there is a lack of soft to medium dynamics. If we lose dynamics in our playing, we lose too much.

I suggest playing classical music (piano, guitar, violin) as a means of refining one's touch on the instrument. Phrases should be shaped dynamically (e.g., cre-

scendo or diminuendo) and every note should have its own dynamic level. Ghost notes and accents with every dynamic level in between should be utilized.

Here are a few suggestions for applying dynamics to your playing: Try playing two phrases with contrasting dynamic levels. Or play one phrase ending with a crescendo and the next phrase beginning with a diminuendo. Play a scale and alternate between ghost notes and accents. Come up with your own exercises. The goal is to make the use of dynamics so automatic that you don't have to think about it. It should be a natural component of your playing.

Granted, in some playing situations this may not be possible, but that doesn't mean that the vibist shouldn't strive to play with a consistently wide dynamic range. A common problem with all vibists is that we may be playing in a band with a rhythm section that is not sensitive to dynamic levels. Typically, a vibist might start out a solo with some effective dynamic variations and reach a *forte* dynamic level. Unfortunately, the rhythm section may come up to that dynamic level and stay there for the rest of the solo. However, in a perfect musical world, the vibist should have the ability to go up and down dynamic levels many times throughout a solo. He or she should be able to go from *piano* to *forte* in one phrase and not be covered up. Personally, I love duo playing because it gives me the freedom to play with a wide dynamic range at all times.

Combining Articulation and Dynamics

In conclusion, taking a simple melodic phrase and playing that phrase with a wide dynamic range and with varied articulation will make the phrase much more musical and effective. Playing a single note can be very effective when using dynamics and a variety of articulation. Playing a single note without any degree of dynamics and articulation will be boring and unmusical.

"Technique is not only about speed; it's about playing the instrument with finesse, dynamic control, and a refined touch."

I've had many students come to me feeling that their playing lacked interest and seemed flat. Usually, this has been a result of playing consistently too loud and without any sensitivity to sound (specifically lack of articulation and dynamics). I use a book for reading—*Develop Sight Reading*, published by Chas. Colin Music—that helps fine tune sensitivity in terms of dynamics and articulation.

CONSTANT FOUR MALLET UTILIZATION

I approach the vibraphone as a piano and consequently play a great deal of piano. Like pianists, vibists can think in terms of arranging and orchestrating on the instrument. With four-mallet independence along with a variety of pedaling and dampening, we can approach the instrument in a multi-linear manner. There is much potential on the instrument in this area.

In four-mallet playing, we should be able to play with any mallet with equal speed and volume. Marimbists have taken four-mallet dexterity to a very high level, utilizing many different grips. Vibists should be encouraged to try many different grips, create their own grip variations, and to experiment with their own way utilizing the four mallets.

Four-Mallet Technique

A few years ago, I started experimenting using finger control in my grip by utilizing a fulcrum point. After playing for thirty-plus years, I started refining and tweaking my four-mallet technique! That's the beauty of music; we never stop growing and learning. Originally a drummer (I still enjoy playing drums), I wondered why vibists couldn't use finger control like drummers. So my experimentation focused on trying to play with finger control (as in playing snare drum).

Basically, the mallets are held very loosely in my hand and actually come out of my palm and are snapped back with the fingers. With the use of finger con-

trol, there is a minimum of tension in the hand, wrist, and arm. It also takes much of the responsibility off of the wrist and arm (and arm rotation, which is not a good motion and can cause problems, is minimized). Consequently, four-mallet dexterity and the overall dynamic range are increased with less work and less overall wrist and arm motion.

In addition, the use of downstrokes and upstrokes is sometimes overlooked. The wrist should be very flexible and loose when playing with downstrokes and upstrokes. Classical pianists usually have a very refined and superb sound. Observe some classical pianists and you'll see they use everything to create their sound: fingers, wrists, forearm, and upper arm as well as downstrokes and upstrokes, among other specialized techniques. Mallet players can learn a lot from listening to and watching classical pianists in terms of sound and technique.

Four-Mallet Utilization

As I said earlier, the goal is to make use of the four mallets on a consistent basis, whether we are playing jazz, Latin, classical, or whatever. I suggest playing classical music such as Bach's sonatas and partitas for violin, the Bach chorales (which necessitates many dampening techniques), or the "Two-Part Inventions" (playing both parts simultaneously). Other suggested material to use would be any classical piano music by such composers as Beethoven, Debussy, and Ravel. Baroque guitar music is also very appropriate for adaptation.

I have many students adapt simple piano pieces on the vibraphone, or we may take a two-bar excerpt of a Beethoven sonata and figure out how to play that on the vibes. Many times, in order to play the example, we have to use octave transposition, intricate dampening techniques, and possibly leave out a note here or there. The main purpose is to use these kinds of material as sources of ideas, possibilities, and inspiration for vibraphone playing. The key is to get these various multi-linear concepts in one's playing so that it becomes natural and automatic.

Melodies and single-line improvisation should also be played with four mallets. Scales and arpeggios may be played with four mallets. In constant four-mallet playing, the mallets should be held in a position where each mallet is readily available. The spread of the mallets in each hand should constantly be changing, depending upon the intervallic makeup of the line. Experiment with playing in the middle of the bar or on the inside or outer edge of the bar.

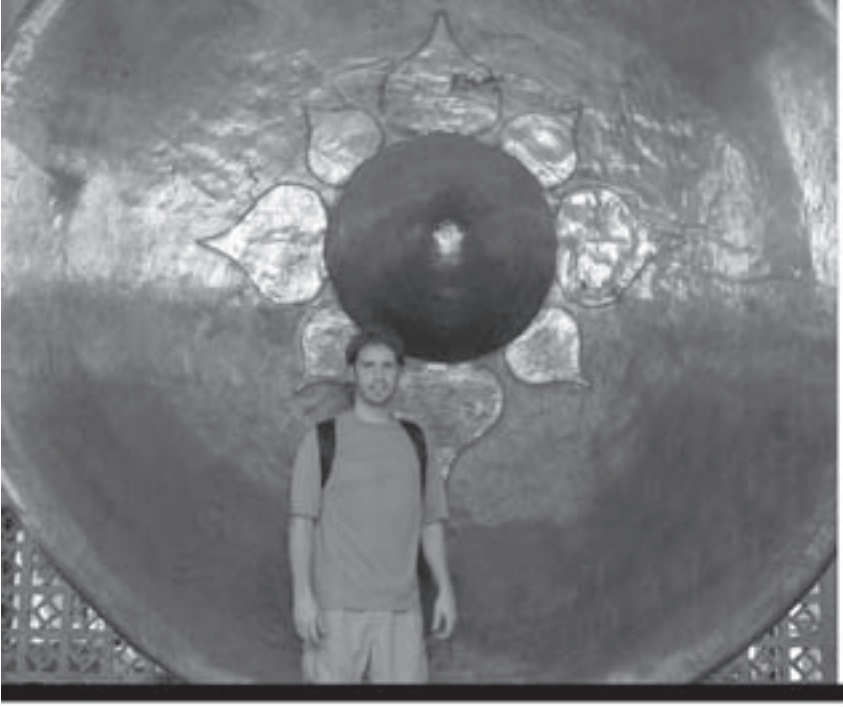
The possibilities are endless. What about playing Latin montuno patterns, a Brazilian choro, a Piazzolla tango, stride pianistic techniques, left-hand ostinato vamps, or jazz fourth-type voicings while the right hand plays the melody or solos, improvising contrapuntal lines as in the "Goldberg Variations"? We can think like an arranger/orchestrator. For example, play a high-end staccato (deadstroked) phrase like a violin section playing pizzicato while the left hand solos on the low end with legato articulation like a cello. In this case, pedal the left hand and not the right hand.

Contrast in articulation helps keeps the various parts more separate and clear. For example, work on a two-bar phrase going from C to G7sus4 with a samba groove. In the left hand, use the notes G and E for the C chord and G and F for the G7sus4 chord. Play the left hand accompaniment as deadstrokes on beats 1 and 3. Improvise with syncopated rhythms in the right hand and make sure to pedal the right hand and keep the solo very clear and expressive (lots of ghost notes, accents, varied articulation).

Sources of inspiration can come from many places. We can be in an elevator listening to the Muzak and concentrating how we can play that type of orchestration or arrangement on vibes. If we approach vibes from a conceptual standpoint as illustrated in the preceding examples, we can further extend the instrument's seemingly limited boundaries. The goal is to try and use the four mallets on a consistent basis with a variety of four-mallet techniques.

In summary, the vibraphone has a great deal of untapped potential. Playing music and specifically growing and developing as a vibraphonist is a life-long pursuit. We should enjoy the journey since the destination should never come. At some point, we transcend the instrument and it comes down to being a good musician. So, although this article has focused on vibraphone-related issues, it's important to be a total musician, which involves the in-depth study of such areas as harmony, composition, rhythm, and improvisation. In the end, it's all about the music.

Ed Saindon is a professor at Berklee College of Music, where he has been teaching since 1976. He is active as an educator giving clinics on vibraphone, marimba, drumset, piano, jazz theory, and improvisation. Recent clinics have included appearances throughout the United States as well as Italy, Switzerland, and Japan. His latest book, *Vibraphone: Practice Method*, is distributed by Hal Leonard Corporation. **PN**



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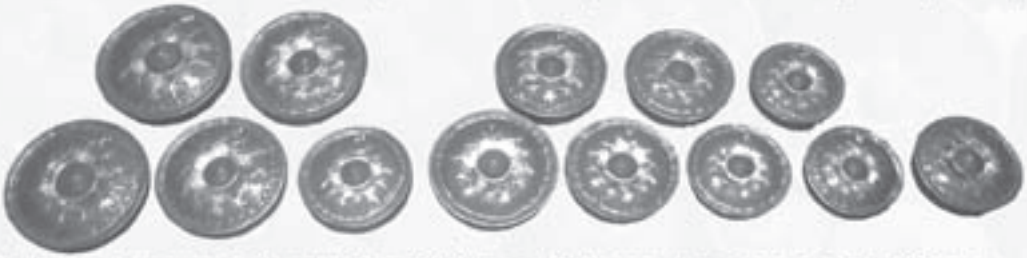

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BY JAVIER NANDAYAPA

EDITED BY ALISON SHAW

International marimba soloist and composer Kai Stensgaard is one of the true innovators of marimba playing. He started creating his own style by arranging and composing. His compositions began with a few easy marimba solos, and now his latest work is a concerto for marimba and orchestra. He was one of the first marimbists to utilize six mallets, and in recent years he has composed several pieces for this technique.

I know his music well, and have enjoyed many of his concert performances in Mexico and other Latin countries. He has always explored many new stylistic directions in marimba playing and specialized in combining the marimba with other instruments such as saxophone, pan flute, violin, and a singer.

He also started a project called Marimbas on Tour. In the beginning it included marimba soloist Daniella Ganeva and in recent years it included Marimba Nandayapa from Mexico. Most recently, we have been doing more than 100 concerts with a program showing the possibilities of the traditional marimba and modern marimba in combination. These concepts incorporate many musical styles, folklore music, classical music, and works by Astor Piazolla and Kai Stensgaard.

Nandayapa: *How do you see the marimba today as a concert instrument?*

Stensgaard: As we all know, it has become a very important and interesting instrument. Our growing audience likes the experience of seeing and hearing a solo concert very much. In that way we have a great instrument.

For me, it is now very important to combine the instrument with other instrument combinations to reach a wider audience. I sometimes find that marimba solo concerts are becoming an event for other marimba players. We must be careful not to make the music too narrow for an audience. That is why I am trying out a lot of possibilities with other instruments as well as trying out a lot of music styles.

Nandayapa: *Yes I remember you started with the saxophone duo Calabash.*

Stensgaard: Yes, my first duo was with soprano and alto saxophone player Jakob Mygind. He is a jazz player, so we build our program around classical pieces with space for improvisation, and we found that it attracted a younger audience, which was great for us. We play a lot in churches, and the acoustics there are great for this kind of music.

Nandayapa: *Tell me about other instrument combinations you are exploring.*

Stensgaard: I am also performing with a flute and pan flute player. The idea came from playing Latin American music. I realized that I had never heard the combination of the pan flute and the marimba; I found that a little strange because they were two folklore-based instruments from the same continent. Also they both have a very natural sound created from nature, and this combination of a warm marimba sound and the very clear tone from the pan flute is great.

At a percussion festival in Argentina I met a great singer and composer from Argentina, Gabriel Amadeo Videla. Last year we had a very great tour in Denmark playing music inspired by the folklore music from Argentina. Gabriel also plays guitar and percussion, so the combination was marimba, singing, and guitar. For me, that was a new and very interesting combination.

Nandayapa: *Why did you start playing with six mallets?*

Stensgaard: For me it was a natural way to go. I have always been trying to continue developing the way of playing marimba solo. For an audience I have always thought it is important to have a lot of variation on a solo program—different styles of music, different sounds, and different playing techniques.

I was looking for some light pieces at the end of my program and I remembered from a trip to Guatemala in 1984 I saw a marimba player with six mallets, so I started a different way of holding the mallets. I was not looking very much for independence, so I started playing some piano-like playing—left hand doing bass and harmony with a waltz feeling, and the right hand playing melody with three voices. As a result of that I wrote two easy pieces called "Two Mayan

Dances" consisting of "Lain Nebaj" and "Manzanilla" in the style of Guatemalan music. I found that the audience enjoyed them. I felt like I was making some easy points in that way, but I also learned that, from an audience point of view, technique is not important. It started my interest in developing the six-mallet playing and composing original works for it.

Nandayapa: *Do you see six-mallet playing as the next step for marimba solo playing?*

Stensgaard: Yes and no. Four-mallet playing will still be very important; six mallets only opens up for some new possibilities that you do not have with four mallets. It is the same as with two mallets. The music composed is different from the music composed for four mallets, and with six mallets the music is different from four mallets. It has something to do with the logic of playing technique.

For me, six mallets creates some very interesting things that you can not do with four mallets. Let me give you some examples. I made an arrangement of "Gloria" from "Misa Criolla" by Ariel Ramirez. Here, the left hand plays the bass and harmonies in a calypso-like way, and on top of that you can get great full sound for the melody. That would not be possible with four mallets. If it were done with four, the harmony would sound very thin.

One of my latest pieces, "Salsa Mexicana," has a salsa piano thing going in the left hand, and the right hand is adding the melody in a cowbell-like rhythm. When playing that one I am using two different sounding ankle bells, one on each foot, and all together the piece almost sounds like a salsa band.

Nandayapa: *What problems do you see with six-mallet playing?*

Stensgaard: The biggest problem is playing on naturals and sharps at the same time. That's why most of my compositions are written in the keys of C, F, and G Major, and D and A minor. Then, I don't need the sharps very much.

In my latest piece, "Zita," I am trying to use more different keys and exploring the possibilities of moving six mallets all over the keyboard while still playing harmonic music. I think if you compose atonal pieces you can also come up with some interesting things, but the way of composing will be affected by the possibilities of the technique. But again, the same thing happens when you compose for four mallets!

Nandayapa: *How did Marimbas on Tour affect your music?*

Stensgaard: The meeting of Mexican and Latin music has inspired me a lot. Many of my latest works have a Latin feeling. My "Concierto Mexicano" for marimba and orchestra is a very good example. It has a lot of inspiration from the folklore music of Mexico and the Latin rhythms. The concerto also includes six-mallet playing, but it is also possible to play with four mallets. It is going to have its U.S. premiere on November 15 at Kutztown University, Pennsylvania, and the soloist will be Daniel Mark.

Javier Nandayapa is member of Marimba Nandayapa, started by his father, *el maestro* Zeferino Nandayapa. He also is a very active marimba soloist with concerts and clinics all over the world. He has recorded several CDs with The Javier Nandayapa Trio and other instrument combinations. **PN**

THOMAS BURRITT WITH THE UNIVERSITY OF TEXAS WIND ENSEMBLE
Showcase Concert
Saturday, 4:00 p.m.

Dr. Thomas Burritt:
An Evolving Role in New Music

BY JEFFREY H. OTTO

While a master's student at Ithaca College studying with Gordon Stout, I had some life-changing experiences in the realm of new music, specifically the performance of new music. I had the opportunity to play with Ensemble X, the Ithaca College faculty chamber group, as well as the Festival Chamber Ensemble at Cornell, both under the direction of Chris Kim. From a programming perspective, the rehearsals and performances for these groups were unlike anything I had experienced as an undergraduate. Some were new music chamber pieces by well-known composers such as David Lang, while others were performances of new pieces by the Cornell composition graduate students. Both shaped me in ways that were completely unknown to me at the time. It also made me realize the limited exposure to new music that I had as an undergraduate.

As a recent addition to the percussion program at The University of Texas, I've had some wonderful experiences with the new music scene in Austin. Throughout the past year I have also had many conversations with Dr. Thomas Burritt, head of percussion at UT Austin, about the role of the performing percussionist in this country and his views on the need for percussion students to become more involved in new music. Here is some of what has been discussed.

How do you think the role of the performing percussionist has evolved over the past few decades?

As contemporary music evolves so has the performing percussionist. In today's new music scene, composers are presenting many different performing opportunities for percussionists. As a result, percussionists are responding to that need by being versatile, multifaceted artists. If you look at artists such as Evelyn Glennie, Michael Burritt, and David Cossin, we see examples of this. Virtually all of the percussion concertos written in the past two decades require a complete knowledge and performance facility of western and non-western percussion instruments. Michael Burritt is known as a marimbist, but is active playing these same percussion concertos. Furthermore, there are artists like David Cossin who are involving themselves in chamber music and fusing percussion and multi-media/technology. Not every percussionist will have the same opportunities these artists had, but some of us will. More importantly, if we do get these opportunities, we need to be ready!

As a college professor what is your philosophy to prepare students for the world that awaits?

Our philosophy at UT really centers on practically preparing students to be successful. Our flexible but rigorous curriculum allows each student to discover for him or herself what experiences they will need to take the next step in their goals. While many incoming undergraduate students think they have an idea about what they will be doing after they graduate, that often changes several times for each student. Initially then, students are required to learn fundamental concepts that build general musicianship. As students progress through their degree they are steadily exposed to other areas of music/percussion that usually shapes their interest in a more specific direction. Using this process it is our goal that a student becomes confident in a direction; it could be public school teaching, orchestral performance, or any related percussion area. We have found that once students learn their identity as musicians, they are more likely to persevere and be successful.

This philosophy really is a reflection of my teaching and performing career. I wanted to play drumset as I went to college. Then, after watching and learning from Gordon Stout, I wanted to play marimba. As I got into graduate school I became interested in orchestral playing and chamber music. While I still play a lot of marimba, I've been playing just as much chamber music and even solo percussion with orchestras.

The bottom line is you never know what opportunity may come up. So being prepared for many things is critical. We've been dancing around the issue of comprehension versus specialization. To me it is more about building the kind of musicianship that is present regardless of the performance focus or instrument. More simply, we are musicians first, percussionists second.

What balance of pedagogy and performance do you feel is appropriate for the aspiring solo percussion performer?

I've found that the better performer I am,

the better teacher I am. The fundamentals of performance and developing musicianship—sound, pulse/time, and musical understanding—all involve intellectual exercise to apply in an artist's expression. Therefore, there really isn't a difference between performance and pedagogy; as you better understand one, the other is enhanced. An equal study in both as they relate to the other will lead you to the realization that artistic expression in music is indefinite. I've found this perspective to open doors of ideas in performing and teaching that I never new existed. And, equally important, it keeps me humble—I hope!—knowing there is still so much to discover and learn.

How big of a role do new music experiences play for percussion performance majors, undergrad and grad?

It is critical for all levels of percussionists to be experienced in the performance and knowledge of new music. In today's highly competitive performance arena you need to be prepared for any opportunity that may present itself. I remember my first gig playing in the Arkansas Symphony. I was asked to play in the percussion section on Joseph Schwantner's "New Morning for the World," "Daybreak For Freedom." It was a tough first job, playing with people I had never played with before, and it gave me much confidence to know that I was already familiar with Schwantner's music.

Some of my most exciting new music experiences occurred when playing with other performers. Many percussionists I have spoken with are unaware of the exciting new music scene that is developing all around them. Most cities have new music ensembles that are meeting, not in concert halls, but in theaters and nightclubs. These ensembles all need percussionists! These new music groups are all trying to change the perception of new music to the general public. They are producing musically stimulating concerts/presentations that are interesting to both performers and audiences.

Recently I had the privilege of performing as part of the Hammers and Sticks Ensemble, a chamber group performing works for two percussion and piano. After touring the East and West Coasts it became clear to me that there is a vibrant group of presenters, performers, and composers who are producing concerts of works that are all unique. Having significant interest and experience in playing chamber music, I found this to be an incredibly exciting project. Through this experience I had the opportunity to get to know and work with composers such as Steven Mackey, Zhou Long, and Alvin Singleton.

I believe the music of the 20th and 21st centuries will one day be considered the most creative musical time period in the history of western music. That may sound like an absurd prediction, but if you ask the right questions you may begin to be persuaded.

Why did Cage develop the prepared

piano? Why do Crumb scores look sometimes like circles? What is the basic point of minimalism? When we find the answers to these questions we really begin to understand music of our time. Fortunately for us, composers today are interested in exploring percussion sounds!

What has your performance career involved over the past few years with regard to solo performance, commissions, and recordings?

Overall it has been an interesting mix of solo marimba playing, solo percussion with orchestra, and chamber music, and a little orchestral playing as well. As a student I didn't have aspirations of playing percussion concertos, but I've really enjoyed having those opportunities, and I really hope to have more in the future. I've found audiences to be very receptive to works by James MacMillan ("Veni, Veni, Emmanuel"), Joseph Schwantner ("Percussion Concerto"), Steven Mackey ("Micro-Concerto"), and Michael Daugherty ("UFO for Solo Percussion and Orchestra").

Since the late 1990s I have been active commissioning new works for solo marimba. These works include contributions from Thom Hasenpflug, Joseph Harchanko, Stephen Barber, and Paul Dickinson. While we already have excellent pieces in our repertoire, it is very exciting to be a part of the creation of works that will hopefully become a part of our growing repertoire.

As I write this I am waiting for a piece for solo marimba to arrive from Bang on a Can co-founder David Lang. With the help of the University of Texas and a large consortium of percussionist/marimbists—Steve Schick, Robert Van Sice, Michael Burritt, Bill Moersch, Todd Meehan, Doug Perkins, Adam Sliwinski, Eduardo Leandro, and Joseph Gramley—it took only four days to come up with his commissioning fee. David loves the idea of each of these percussionists bringing his piece to their students, and we love the opportunity to play music written by one of America's leading contemporary composers.

I spent a week in California in June of 2004 recording all the music performed earlier that same year with the Hammers and Sticks Ensemble. In November of 2004, *Music for Hammers and Sticks* was released on the Innova label. More recently I have been in the studio recording my first solo marimba recording. It will feature American music for marimba, most of which I commissioned. Paul Bissell at Go Fish Music is the engineer for the project. It will feature Paul Bissell's "Alabados Song," Joseph Harchanko's "Heavy Circles," Paul Dickinson's "Variations on a Theme of Paganini," Ellen Linquist's "Scorned as Timber, Beloved of the Sky," and Stephen Barber's "Molitva." I plan to have it available at the Go Fish Music booth at PASIC.

What is the program for your PASIC performance?

The PASIC performance is really a microcosm of my career thus far. With the help of the University of Texas Wind Ensemble, Jerry Junkin conductor, the concert will open with "Alabados Song" for solo marimba and wind ensemble. David Lang's new solo marimba work will follow. The concert will close with Daugherty's "UFO" concerto. I see it as a celebration of what opportunities have come our way over the past several decades.

Jeffrey Otto is a doctoral candidate at the University of Texas at Austin. He received his master's degree from Ithaca College under Gordon Stout, and his bachelor's degree from Friends University in Wichita, Kansas under Kevin Bobo. **PN**

PASIC FUN RUN

Grab your running shoes and meet us each morning of the convention November 9, 10, and 11 at 7:00 am for an exhilarating run along town lake. The group will meet each morning at the southwest corner of the convention center. The trail begins one block to the south at the Austin Rowing Center. All fitness levels are welcome to run or walk your choice of distances ranging from 1 to 3 miles. For more information or if you wish to lead a specific route/distance please contact Chad Stewart via email: chaddrumming@earthlink.net

DANIELLA GANEVA
Keyboard Concert
Saturday, 11:00 a.m.

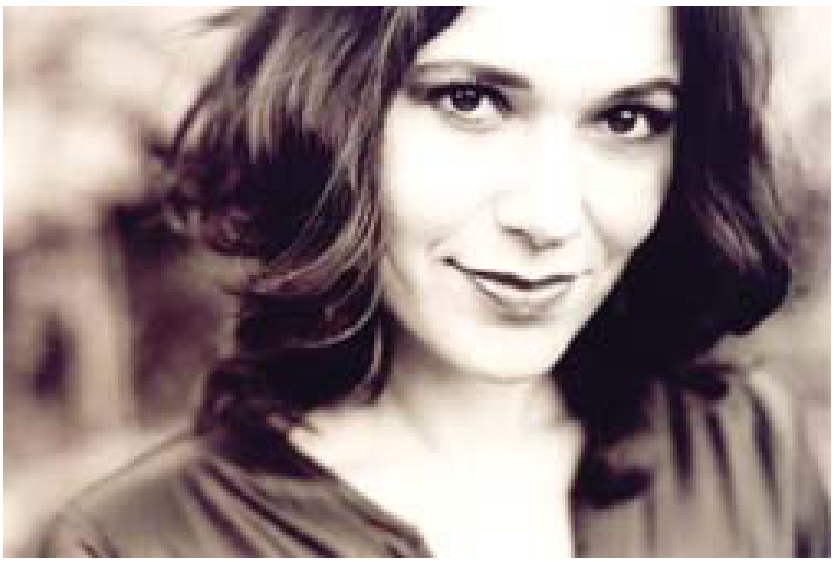
Framed Resonance

A Journey of Discovery

BY DANIELLA GANEVA

To be completely honest, my experience with music technology is decidedly limited. I guess I'm fearful of the unknown, and computer technology simply baffles me. Obviously, but perhaps subconsciously, my career and choice of repertoire to date has reflected this fear, steering me away almost without exception from pieces that use the sort of machinery that sends small shivers up my spine.

Some of you reading this may be aware of my recording of "For Marimba and Tape" by Martin Wesley-Smith, a piece I continue to enjoy and perform. This piece and others like it represents the extent to which I dabble in this field, although someone else is always in charge of the playback equipment—someone I trust!



One other key factor in all of this is that, as a soloist, I'm a control freak, eager to have the final say whenever I play. Having the freedom to interpret pieces in precisely the way we want helps set soloists apart from each other. I have often found that being anchored to a "backing track" is rather too limiting for me, restricting any room for manoeuvre to dynamics and not a lot else. I see it as my job to breathe life into a piece; if I cannot breathe naturally and freely, my integrity is compromised.

Imagine, then, my anxiety when the composers I have worked with for "Framed Resonance" declared their intention to use state-of-the-art technology to realize their musical aspirations. It took a great deal of effort on my part to disguise my inner concerns, but as these incredible musicians explained how it would all work, my feelings of anxiety were replaced with feelings of extreme excitement and anticipation. This was going to be a very special collaboration.

Shortly before Christmas last year I had the pleasure of giving a recital and master class in Cambridge, England. This was my first visit to Anglia Ruskin University (ARU), and until then I was not familiar with its music department. Not knowing quite what to expect I played it safe and readied myself for the challenge of giving my all to a less-than-enthusiastic audience. How wrong I was! The ARU boasts a vibrant and energetic department and the day was a complete success. I loved the place.

As I was shown around their new music building I felt somehow transported back to my student days—eager, almost obsessed with learning new ideas and concepts. I felt thoroughly inspired—so much so that a week or two later I met with the Head of Performing Arts, Paul Jackson, to propose an idea for collaboration, and "Framed Resonance" was born.

Ten months ago, though, this particular project was a very different beast. For the last couple of years I have enjoyed performing alongside film projections and I have been searching for ways to develop this further. My original idea was to bring together the music and video departments of the ARU to create a collection of films to accompany pieces already in my repertoire, and musical "interludes" to bind everything together into one "piece."

That, though, was before I met Dr. Julio d'Escrivan, composer and ARU's senior lecturer in music technology. Bringing to the table a wealth of music, technology, and film experience, Julio suggested that there were other avenues worth exploring that could also break new ground; this sounded very exciting. And rather than playing music already in my repertoire, he and a student or two could write new electro-acoustic music specifically for the project.

But the proposed extensive use of computer technology soon began to worry me as my old fears of being out of control began to surface. However, several months on, I now understand that this amazing technology actually keeps me entirely in control. Through the wonders of science I will be able to perform freely whilst controlling/manipulating not only the audio backing but also the video footage. There are no click tracks or other audible cues, though, just space—space in which I can steer the music as I want it and have fun with real-time video manipulation, all via an array of sensors and triggers. Suddenly, my marimba is not alone, but at the center of an extraordinary sensory experience, full of colorful abstract video and stunning sound design (created using only samples of my MarimbaOne instrument and my Sabian cymbals and gongs).

So, with the music almost ready and PASIC on the horizon I find myself start-

ing to prepare a show somewhat different— and far more exciting—from what I planned last year. I have discovered new technology, new composers, new friends, new ways of working, and I guess a new me. I still have my concerns about the technology as I'm all too aware that things can and do go wrong. But rather than shying away, I have embraced it and allowed it to become an extension of me as a performer, whilst enabling me to breathe freely. Thank you, Julio, for helping to shape "Framed Resonance" and for leading me on this tremendous journey of discovery. **PN**

THE MUSIC OF 'FRAMED RESONANCE'

I thought it might also be interesting to hear a few words from a couple of the composers working on this project – so read on!
— Daniella Ganeva

"Canción Americana"
"Juguete"
"Sueño Con Ranitas"
By Dr. Julio d'Escriván

These pieces were composed for Daniella Ganeva. The "Canción Americana" is a prelude to a set of three pieces for the marimba, which may also be played separately. They belong to the same "creative batch" as it were and share much of their harmonic, melodic, and rhythmic ideas. In "Canción Americana" (the title is a purposeful pun as people from the U.S. call themselves "Americans," but so do all of us from south of the Río Grande—that is, from México to Patagonia, in case you don't know!), I dwell on the simple beauty of American folk harmony, with a touch of chromaticism. Although mostly characterized by the use of 5ths and 4ths, the music is permeated by more southern, i.e., Latin-American, harmonies. It brings together sounds of my childhood in the U.S. and then Caracas. A true Latin-American always has a "gringo" element.

In "Juguete," my fascination with the "caution, melody being built by stages" techniques, pioneered as a minimalistic development technique by Steve Reich in the early '70s, is given a South American angle and built with no rigor at all, just playfully, losing the plot shamelessly here and there. It owes as much to the Stravinsky of the American period in pieces such as "Orpheus"—repetition for the sake of poetic statement.

"Sueño Con Ranitas" (privately subtitled "en tierras de bárbaros") is an aural journey through the soundscapes of my childhood, led by the rhythmic guidance of the marimba. It includes the possible sounds of frog singing/calling that I must have heard at birth in Caripito, Venezuela (very near to the island of Trinidad) and that I encountered again at age seven, upon arriving in Caracas from Philadelphia after six years.

The sound of frog calling is the most characteristic sound of the evening in Caracas and in many parts of Venezuela. The call varies in certain regions. Using only the marimba and various cymbals found in Daniella's collection as a sound source, I tried to recreate elements of earliest recalled soundscapes.

The piece is also a journey through favorite construction techniques glimpsed in the work of Adams, Reich, and Glass. The electro-acoustic sounds are born of the marimba and provide it with sonic backdrops as well as becoming a timbral extension of the instrument. Through the use of a simple MaxMSP cue player the prepared sounds are triggered by the performer in her own time; the pace is entirely controlled by the player.

A further dimension to this piece is the use of accelerometer sensors sewn into custom sleeves that the player wears. The sensor data can be interpreted differently in different cues. I have chosen to affect the video playback, which will accompany the performance in such a way as to translate the performer's movements into modulations of color and light.

"ataxia"
By Orestis Karamanlis

"ataxia": "absence of order"

"Ataxia" is an interactive composition for marimba, percussion, electro-acoustic sound(/sensors) and images scored for a single percussionist. It may be better described, though, as a neurological disorder for the performer resulting in experiencing a lack of coordination between arms during the performance.

It functions in four layers:

Instrumental, where the sound originates from the instruments on stage (marimba, gongs, cymbals, etc.) and is the consequence of realizing the actual score.

Electro-Acoustic, which are pre-elaborated sounds diffused via the speakers.

The sensor costume, a musical interface allowing real-time manipulation of sound and image by using the performer's body.

Images, which are pre-constructed abstract films that accompany or drive the music.

The architectural design of the *sensor costume*, a device that connects the real world to the virtual, greatly influenced the compositional process. The system consists of two different kinds of sensors attached to the wrists of the performer that measure tilt and distance between the hands, an A/D converter, and a laptop computer to process the data. At specific moments within the piece, the performer triggers certain sound files and images and is able to alter various parameters in real time by using her arms while the piece develops. The interaction between the acoustic and the electro-acoustic sphere is linked to the physical world via the *sensor costume*. The system grasps the physical movement of the performer and turns it to electronic gestures diffused via the speakers.

It is obvious that the theatrical aspect plays a significant role, but the purpose of using sensor technology is not aesthetic. It is a means to go beyond the standard format for mixed pieces (instruments and electronics), embracing the physical world in a new way by taking into account the actual movement of the performer and considering how this can affect the unfolding of a piece.

The whole project was developed in close collaboration with and help from Daniella Ganeva, and this piece has been specifically composed for her.

MINORU MIKI &
BRIAN ZATOR
Showcase Concert
Friday 2:00 p.m.

TIME for (more than) Marimba Spiritual

BY BRIAN ZATOR

What do Keiko Abe, Safri Duo, and the Broadway musical *Blast!* have in common? They have all been associated with Minoru Miki and his popular work "Marimba Spiritual." Composed in 1984 and premiered by Keiko Abe and the Amsterdam Percussion Group, "Marimba Spiritual" is written for solo marimba and three percussionists. Safri Duo recorded a duet version and *Blast!* expanded the piece to include more than a dozen parts accompanying the soloist. Over the past two decades, it has been performed thousands of times in numerous venues.

In addition to "Marimba Spiritual," Miki is also well-known for his marimba solo "Time for Marimba." This ten-minute solo was composed in a little over a week and premiered by Abe in 1969. Regarded as one of the three most important early Japanese marimba solos (the other two works being "Mirage" by Yasuo Sueyoshi and "Torse III" by Akira Miyoshi), "Time" has been recorded numerous times and performed on many college and professional recitals around the globe.

Although Miki has gained wide popularity in the percussion world through "Marimba Spiritual" and "Time," many of his other percussion and marimba works have gone unnoticed. The purpose of the upcoming PASIC session is to bring attention and exposure to Miki's new and unknown works for percussion.

First, a brief history of his career is necessary. Miki, born in 1930, has been composing since 1953. His most recent project was "Ai-en," an opera that premiered in February 2006. This was his last work in his cycle of eight operas that trace Japanese history from the fifth to nineteenth centuries.

In 1964 he founded Pro Musica Nipponia and served for twenty years as their artistic director. He composed many pieces for this group and also won the Grand Prize in Japan's 1970 National Arts Festival for his four-album collection of works, *The Music of Minoru Miki*.

Minoru Miki

Brian Zator

Throughout his career, Miki has established many ensembles, such as Orchestra Asia in 1993, ORA-J in 1998, and Asia Ensemble in 2002. These ensembles combine traditional Japanese instruments with different traditional and contemporary Asian instruments.

Miki is constantly on the cutting edge of instrument development and exposure. His relationship with marimba virtuoso Abe helped the marimba gain a more prominent role as a soloistic instrument. He also worked with Keiko Nosaka in 1969 to expand the repertoire for the Japanese koto, and he has been working with Yang Jing to expand the pipa repertoire. In addition to solos and chamber ensembles using these instruments, he has composed concertos for all three of these individuals, including "Concerto for Marimba" (1969).

During this PASIC session, Miki will discuss his music while excerpts and entire works will be performed by me and the Texas A&M University-Commerce Percussion Ensemble. One of the pieces performed will be "Z Conversion," a ten-minute percussion octet. Utilizing the zomeki rhythm from the Awa dance in Miki's hometown of Tokushima, Shikoku, this ensemble is an exciting work for drums, cowbells, woodblocks, temple blocks, gongs, xylophone, vibraphone, and marimba. The zomeki rhythm, a shuffle-type pattern, is tossed among all the players to create different variations and many unique colors.

Two of his shorter percussion ensemble works are "Yoshitsune Daiko" and "Kincho Daiko." Written for an amateur percussion ensemble, these pieces use one instrument per player and work very well for younger ensembles. Each piece lasts about three minutes and has a horn player accompanying the group.

Another short piece, "Marim Dan-Dan," is for marimba soloist and two percussionists. Utilizing syncopation and a brisk tempo, this three-minute piece provides an exciting addition to Miki's reper-

Texas A&M University–Commerce Percussion Ensemble

toire. Like his other marimba works, the part fits well on the instrument, and the drums offer a steady and constant texture throughout.

Another work to be performed is "Sohmon III" for soprano, piano, and marimba trio. Based on ancient Japanese poetry found in the *Manyoshu* text—a collection of sixth-century Japanese poems—Miki creates amazing textures throughout this fifteen-minute piece. This is a very serious work and is sung using Japanese syllables. However, the English translation for the spoken text recites the poem before the singing sections repeat the poem in Japanese. Nanette Verner (soprano), Nathan Ratliff (piano), and I (marimba) will perform "Sohmon III."

With Miki's approval, his koto quintet "Cassiopeia" has been arranged for marimba quintet by me and will be premiered at the convention. The koto is a string instrument with a hollow wooden base that sits on the floor. Players kneel behind the instrument and either pluck or strum the strings with their right hand. Different size kotos include seventeen, twenty, and twenty-one strings, and each string is tuned to a specific pitch, depending on the piece. The strings can then be adjusted with the left hand to produce bends, slides, and higher pitches.

Miki came up with the idea for the work from the Cassiopeia constellation that forms a "W" in the night sky. He organized five kotos at each point of the "W" and used different tuning schemes for each instrument. Giving each player a certain role, he created a unique color. The resulting effect is that of endless motion and desire.

All of these pieces, which have previously been unpublished, are now available through Go Fish Music. Not only will PASIC attendees be able to hear Miki's works, but they will also have the opportunity to gain insight into the pieces from the composer himself. PN

SHOWCASE CONCERTS
Friday

TRINITY HIGH SCHOOL
9:00 a.m.

CENTRAL MICHIGAN UNIVERSITY
10:00 a.m.

HANDS ON'SEMBLE
4:00 p.m.

ROYAL OPERA HOUSE TIMPANI AND PERCUSSION SECTION
Symphonic Clinic/Performance
Friday 11:00 a.m.

Royal Opera House Percussion Heritage

BY NICHOLAS ORMROD

The timpani and percussion sections of the Orchestra of the Royal Opera House Covent Garden are delighted to be presenting "The ROH Percussion Heritage" at PASIC 2006. Current members Russell Jordan (Principal Timpani), Nigel Bates (Principal Percussion), Nigel Charman, and I will be joined by *Principal Emeritus* Michael Skinner to give a taste of the stylistic and practical problems encountered when working in an orchestra pit, and the particular ROH traditions inherited by the present incumbents.

There has been a theatre on the site of the Royal Opera House in Covent Garden, London, since 1732, the original building being built with the proceeds from the first production of John Gay's "Beggar's Opera." This first theatre, named the Theatre Royal Covent Garden, had a strong association with Handel, many of whose operas and oratorios were written for the house. Following a devastating fire the theatre was rebuilt and reopened in 1847 as the Royal Italian Opera with a performance of Rossini's "Semiramide."

The current building dates from 1858, when it opened with Meyerbeer's "Les Huguenots," and was renamed the Royal Opera House in 1892, reflecting the increase in German and French repertoire. Following use as a furniture repository during WWI and a dance hall in WWII, the ROH reopened in 1946 with Tchaikovsky's "Sleeping Beauty" and Purcell's "Fairy Queen."

Under music director Karl Rankl, the ROH provided the first permanent home for the Royal Opera and Royal Ballet companies. The orchestra of the ROH was founded at this time and carries the unique remit of dividing its time equally between opera and ballet. Subsequent music directors have been Rafael Kubelik, Georg Solti, Colin Davis, Bernard Haitink, and Antonio Pappano.

Some of the great names of British timpani and percussion playing have been associated with the Royal Opera House, both as members of the orchestra and as freelance extras. The orchestra parts of Wagner's *Ring* still in use today at the ROH bear the signatures of timpanist Willem Geznick and percussionist Hans Schroeder, who played the cycle under the baton of Hans Richter at Covent Garden in 1908. Subsequent players have included Reginald Barker, Stanley Beckwith, James Blades, Dennis Blyth, James Bradshaw, Bernard Harman, Clary O'Neil, Reg Rashley, Alan Taylor, Norman Taylor, Jack Wakely, and Jack Wilson.

The Royal Opera repertoire consists of the regular doses of Mozart, Verdi, Puccini, Wagner, Strauss, et al, but also includes modern works by Thomas Adès, Stephen Sondheim, and Harrison Birtwhistle, and last season saw the premier of Lorin Maazel's "1984." The Royal Ballet repertoire includes all the great 19th-century classics but also has frequent performances of Stravinsky's "Sacre du Printemps" and "Les Noces," and Bartók's "Sonata for Two Pianos and Percussion" has been used for the ballet "Rituals." Last season incorporated ballets using music by Arvo Pärt, Malcolm Arnold, and Ned Rorum, and a revival of the 1935 ballet "Rake's Progress" (music by Gavin Gordon), which includes a virtuosic swanee whistle part!

The ROH has inherited a large number of instruments from former players, and we regularly perform on these and various other unique "thunder drums," gongs, and church bells, all of which are older than the current players. The music in the library is equally historic and the markings in the parts are legendary—everything from useful cues to comments on various conductors! When Michael Skinner first joined in the 1970s there were manuscript copies in the archive that still had candle-wax drippings on them! The timpani parts for Verdi operas are particularly interesting, with carefully selected note changes, many of which are dated and initialed by former players.

One of the great ROH traditions is the use of calf heads—despite the moist British weather! The plastic revolution of the late 1950s was all but ignored by the players within the hallowed walls of the Royal Opera House, who preferred the organic and musical sounds of calf to complement the fine acoustics of their working environment. This very environment, or rather the confines of a rather small orchestra pit (even after a multi-million rennovation in the1990s) has had a definite effect on the choice of instruments and the balance problems within the section and the orchestra—let alone

the problems of not being able to stand upright in some areas!

The presentation in Austin will seek to demonstrate these performance traditions and *house style* through the use of extracts from ballet and opera works that represent the orchestra's core repertoire. Included will be Wagner's "Götterdämmerung," Puccini's "Turandot," Tchaikovsky's "Swan Lake," Prokofiev's "Romeo and Juliet," Rossini's "Barber of Seville," and Britten's "Billy Budd," plus Mozart and Verdi. The ROH players look forward to meeting you there! PN

ARIZONA STATE UNIVERSITY
CONTEMPORARY ENSEMBLE
Percussion Ensemble
Literature Session
Thursday, 4:00 p.m.

FREDERIC MACAREZ
Symphonic Master Class
Saturday 9:00 a.m.

Jacques Delécluse's Snare Drum Etudes

How to make music with a snare drum

BY FREDERIC MACAREZ

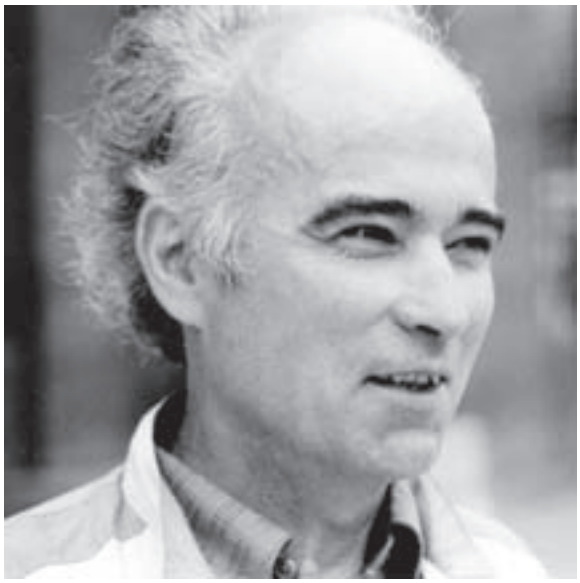
As one of Jacques Delécluse's students at the Paris Conservatory (1979–81), then as his colleague at the Orchestre de Paris (1987–2000), and also as a friend, I have shared with him many great moments of percussion, of music, and of life during more than twenty-five years, and I am very happy about this. Jacques is now retired from the Orchestre de Paris and from the Conservatoire de Paris, but he is still composing music, giving master classes, and being part of juries for many exams, auditions, and competitions.

Jacques Delécluse is the son of Ulysse Delécluse, a very famous clarinet player and teacher. Born in September 1933, Jacques first studied piano and was a very gifted pianist. He won the First Prize at the Conservatoire de Paris in 1950 (best of the competition), with better results than many students who became famous soloists (e.g., Philippe Entremont).

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

At the Conservatoire of Paris, Jacques also studied harmony, counterpoint, and composition, and he got the percussion First Prize in 1951. Then he chose to become a percussionist and timpanist and was appointed to the Paris Opera and the Société des Concerts du Conservatoire, which became Orchestre de Paris in 1967.

Delécluse left the Paris Opera to become a full member of the Orchestre de Paris—as a pianist! But he started to play percussion again very soon and became timpanist of the orchestra in 1993.



Jacques Delécluse's

(But he still played piano, too!) He was probably the only musician able to perform both timpani part of "The Rite of Spring" and the piano part of "Petrouchka."

When he was teacher at the Conservatoire of Paris, he was playing all piano accompaniments, and much better than most of the pianists! Years after I left the Paris Conservatory, I sometimes asked Jacques to play an orchestra score piano reduction with me when I had to prepare to play a concerto with an orchestra as a soloist. He was the best pianist and coach I could ever find.

These particular qualities are obvious in Delécluse's writing and teaching. The main reason why Jacques's etudes have been so popular for over forty years all around the world is because they have musical sense; they are written not just by a percussionist but by a composer and a full musician.

When Jacques started to write his etudes in 1964, there was almost nothing in the repertoire in France—no method, no book, no etude, no solo piece. The percussionists had to study from orchestral excepts, field drum books, and a couple of low-level, standard pieces. In fact, Delécluse did not merely revolutionize the teaching literature for percussion in France, he invented it ! From nothing, he built a real school for percussion and created a pedagogical repertoire for snare drum, xylophone, timpani, and vibraphone. Most of these books are still used today all around the world.

In 1964, Alphonse Leduc published Jacques's *12 Etudes for Snare Drum*. As with many of his works, these etudes are inspired by the orchestral repertoire. But contrary to many books, Delécluses's studies are filled with music. No mere technical patterns, no measures without any artistic merit, but expressive dynamics, intelligent phrases, useful steps to progress on the instrument, and a wonderful source for exams, auditions, and performances repertoire.

As Jacques writes, "These etudes are difficult only as far as the metronomic movements, the dynamics, accents and 'bindings' are strictly observed." This is why Etude #9 (based on Rimsky Korsakov's "Capriccio Espagnol") has a real interest if one plays it at the indicated tempo (quarter note = 66–69). Many players can play it slower, but the

Frederic Macarez

real pedagogical and musical interest is at the exact tempo.

Each etudes has its own musical character and has to be played not only with perfect technique but also with real musical expression. This is why the Delécluse *Etudes* are requested in many exams and auditions: they provide a way to evaluate a player in a very short time.

Because of the evolution of technique and the progress of the players, and also to increase the repertoire, Delécluse composed new snare drum etudes: *Keisleiriana 1* (1987) and *Keisleiriana 2* (1990), both published by Alphonse Leduc. In these etudes, the references to orchestral repertoire are even more evident. For example, #2 of *Keiskleiriana 1* is inspired by Ravel's "Daphnis and Chloé" and #1 of *Keiskleiriana 2* is inspired by Shostakovitch's "11th Symphony."

I have a very personal relationship with Delécluse's snare drum etudes and pieces. When I auditioned in 1987 for the principal snare drum position at the Orchestre de Paris, we had to play (among many other pieces and excepts) Delécluse's "Test Claire" and a non-published original piece by Delécluse, written by hand. This piece was based on "Daphnis and Chloé" and became #2 of *Keiskleiriana 1*.

A few months later we played Shostakovitch's 11th with a very "speedy" conductor! The symphony was a challenge in these conditions, but some months later Jacques gave me his new snare drum book, *Keiskleiriana 2*. It was dedicated to me and the first etude was based on Shostakovitch's 11th!

Of course, my own playing and teaching of percussion is inspired by Jacques's sense of music. So when I wrote my own snare drum etudes (*Snare System*), I was inspired by all I got from him over the years, and I submitted my works to him before publication. He gave me very precious advice and suggestions. The first etude of these books is an homage to Delécluse's etudes, and the books are dedicated to him.

I mentioned "Test Claire": this piece is the best resumé of Delécluses's talent. Based on many orchestral excepts, connected together with a real musical sense, it's a very convincing work. In only two short pages, there is everything one needs to know about snare drum playing! This is why this piece is very popular and requested in many exams and auditions. I recommend that my students play it every day!

Jacques Delécluse brought a new dimension to snare drum playing. He just makes us think about "How to make music with a drum." He did this more than forty years ago, and his influence is still felt today!

Frederic Macarez is Principal Timpanist of Orchestre de Paris, Director of Percussion Studies at CNR of Paris, and President of the PAS France Chapter. **PN**

JOHN TAFOYA
Symphonic Clinic
Friday 10:00 a.m.

Plan B

Unusual techniques for the orchestral timpanist to accommodate extraordinary requests from the podium

BY JOHN TAFOYA

Every orchestral timpanist receives technical and/or musical requests from the conductor during rehearsals. But what do you do if the request is impossible to execute? Or what if the conductor's tempo is so fast that you are unable to play the part?

In this business, quick solutions are needed in order to survive the job. The focus of my PASIC clinic will be to discuss and demonstrate some practical (and, in some cases, quite radical) alternatives that will enable the timpanist to satisfy even the most unusual requests from the podium. Here are some of the musical/technical issues that will be presented:

DYNAMICS

If you are playing your softest roll and a conductor wants it even softer, how do you accomplish this? The opening soft roll in Sibelius' "First Symphony" is very challenging for a timpanist. What can you do to produce an incredibly soft roll? The same situation can also be found in the opening solo of Shostakovich's "Symphony No. 11."

ROLLS

The discussion of various styles of timpani rolls could take up an entire clinic session. Has a conductor ever commented on your roll speed? This rarely happens, but you may want to explore numerous roll speeds in order to obtain the desired musical effect. The loud roll in Tchaikovsky's "Romeo and Juliet," the rolls in the finale of Stravinsky's "The Firebird," and a movement from Orff's "Carmina Burana" provide some interesting musical options.

STICKINGS

Early in our training we spend a great deal of time focusing on the evenness of our right and left hands. However, for reasons of consistency, there are some passages in the orchestral repertoire that require the use of one hand. A few measures in the slow movement of Brahms' "Symphony No. 4" and the final section of Tchaikovsky's "Romeo and Juliet" come to mind. At what point do you switch from playing with one hand to alternating, or vice versa? Is there a set speed/tempo that would be considered too fast for just one hand? And when is it acceptable to use double stickings?

DRUM SETUP

Every once in awhile a change in the regular drum arrangement (32″, 29″, 26″, 23″) or in the assignment of pitches on each drum can benefit the timpanist during a technically difficult passage. These various setups will be demonstrated to show possible options that will assist you in performing very soft rhythmic passages (Bernstein: "Serenade") and loud/fast sections (Beethoven: "Symphony No. 8" and Tchaikovsky: "Symphony No. 2, Little Russian").

MUFFLING

Most timpanists enjoy the rich sounds that are possible on today's fine instruments. Quite often a conductor may ask for a drier or muted sound. In addition to using mutes, what other ways can you muffle the instrument? Brahms' "Symphony No. 1" and Tchaikovsky's "Romeo and Juliet" include some passages that may require some muffling but, in the case of the Brahms, lead from an articulate passage into a series of rolls. How do you make this transition without changing sticks and/or using a mute?

SPECIALTY MALLETS

A combination or specialty mallet can be very helpful under certain circumstances. Hovhanness' "Symphony No. 2" includes a passage of soft rolls followed immediately by some articulate rhythms (with no pause to change sticks). Some kind of combination mallet may be needed for this work. Special mallets used for Elgar's "Enigma Variations" (at auditions) and Bernstein's "Symphonic Dances from West Side Story" will also be discussed.

The primary job of any orchestral timpanist is to be able to quickly satisfy the usual and unusual demands of today's conductors. For these rare and extraordinary requests, sometimes developing a "Plan B" is the only option.

John Tafoya is Principal Timpanist of the National Symphony Orchestra and Director of Percussion Studies at the University of Maryland. He earned BM and MM

degrees in percussion performance from Indiana University, where he studied with George Gaber and Gerald Carlyss. Tafoya has written articles for various publications including *Percussive Notes*. His educational website, www.johntafoya.com, is accessed by thousands of percussion students and professional players each month. He is the author of *The Working Timpanist's Survival Guide*. PN

DRUMSET SESSIONS

Thursday
GIL SHARONE
11:00 a.m.
TODD SUCHERMAN
1:00 p.m.
THOMAS LANG
3:00 p.m.
TEDDY CAMPBELL
5:00 p.m.

Friday
STEVE WHITE
9:00 a.m.
JIM PAYNE & MIKE CLARK
11:00 a.m.
CHRIS LAYTON
1:00 p.m.
RALPH PETERSON
2:00 p.m.

Saturday
JIM RILEY
9:00 a.m.
BOB GATZEN
10:00 a.m.
BENNY GREB
1:00 p.m.
JOHN RILEY
2:00 p.m.
RODNEY HOLMES
3:00 p.m.
KEITH CARLOCK
5:00 p.m.

UNIVERSITY OF NORTH TEXAS WIND SYMPHONY WITH SOLOISTS KEIKO ABE, MARK FORD, CHRISTOPHER DEANE, PAUL RENNICK, ROBERT SCHIETROMA & BRIAN ZATOR
Evening Concert,
Thursday 8:00 p.m.

A Collaboration of Forces

BY BRIAN ZATOR

Two PAS Hall of Fame members (Keiko Abe and William Kraft), two PAS Past Presidents (Mark Ford and Robert Schietroma), and one PAS Board member (Christopher Deane) are only a few of the many participants for the Thursday night PASIC showcase concert. Eugene Corporon, the director of the University of North Texas Wind Symphony, says, "We will be collaborating with soloists and composers to highlight the development of percussion and wind band."

This concert not only celebrates the collaboration of percussion soloists and wind band, but also features performers from both sides of the Pacific. As a teacher, Keiko Abe uses many different methods to deliver her message. Besides her knowledge of the repertoire and her amazing sight-reading abilities, Abe uses improvisation to accompany students while they are playing. Her solo performance will cultivate this aspect of her playing style.

One piece on the program will be the third movement from William Kraft's "Concerto for Four Percussion Soloists and Symphonic Wind Ensemble" featuring Ford, Deane, Schietroma, and Paul Rennick. A former member and composer-in-residence of the Los Angeles Philharmonic, Kraft was inducted into the PAS Hall of Fame in 1990. Kraft, who directed the Los Angeles Percussion Ensemble, performed the American premieres of Stockhausen's "Zyklus" and Boulez's "Le Marteau sans Maître." His work with Stravinsky and "Histoire du Soldat" is legendary. Many of his percussion compositions are part of the standard repertoire, including "English Suite," "French Suite," and the entire "Encounters" series.

Except for Abe, all the soloists on this concert are associated with the University of North Texas. Serving as the Percussion Coordinator, Mark Ford is responsible for the entire percussion studio as well as teaching graduate and undergraduate lessons, the graduate percussion ensemble and the steel band. Deane is Assistant Professor at UNT and assists with all facets of the program. Schietroma is a Regents Professor at North Texas after serving as Percussion Coordinator for twenty-two years. Rennick is director of the Contemporary-Pop percussion ensemble and the Indoor Drumline, which has won the PASIC Marching Percussion Festival thirteen times. Brian Zator is the Director of Percussion at Texas A&M University-Commerce and is currently pursuing his DMA at North Texas.

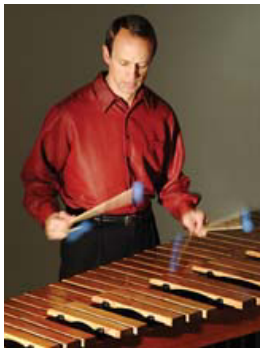
John Adams' exciting overture "Lollapalooza" will open the concert. Using the entire wind symphony and showcasing the mallet percussion, Adams' website says this work is "something large, outlandish, oversized, not unduly refined. American author Henry Louis Mencken suggests the word Lollapalooza may have originally meant a knockout punch in a boxing match."

The wind symphony will feature the percussion section in Bruce Yurko's "Concerto for Percussion." This work explores the many colors percussionists bring to a wind band. Yurko, a former student of Karel Husa, understands the amazing palette available through percussion. "It is quite an honor to have my music performed by this conductor and this ensemble at such a prestigious event," he says.

In addition to color, percussionists can also deliver excitement and showmanship to a concert, as in Russell Peck's "The Glory and the Grandeur." Although originally composed for a percussion trio and orchestra, this concert will mark the world premiere of the wind symphony arrangement. The new version for wind symphony, written by Peck himself, keeps the solo trio parts the same. He requires the soloists (Ford, Deane, and Zator) "to maneuver around the planned stage setup to create a kind of geographical aspect to the piece, with percussion sound bouncing back-and-forth, spinning around in space, and in general coming from different locations." In addition to the spatial aspect of the work, Peck states, "The link into the music itself is the number three, which is particularly emphasized not only by three players, but three pitch levels of drum sound, and a three-note broken triad motif, which is very prominent." He uses the opening portion of his own work "Lift-Off" to begin the concerto and ends with a flourish of xylophones and drums.

One of the highlights of the concert


William Kraft


Mark Ford


Robert Schietroma


Christoher Deane


Paul Rennick

will be the performance of Abe's "Prism Rhapsody II." Coming off the success of the UNT Wind Symphony DVD *Ra!*, which included this work and "Carmina Burana," this marimba duo concerto will feature Abe and Ford as soloists. With this piece, Abe "expresses the conversations, peacefulness, and energy within the forest. I want the audience to feel the joy of life through my music." Containing themes from her work "Prism," the concerto uses flowing melodies, ad-lib improvisation, and fiery runs. Two-, four-, and six-mallet playing help create many textures from the duo marimbists.

Abe will perform three solo works in addition to her own concerto. She will open with "Monovalence Ia" by Shinichiro Ikebe. Originally composed as a virtuoso marimba solo, she will perform the latest version for marimba, tape, and improvisation. The next selection will be "Ode to Whales" by Teppo Hauta-aho for marimba, tape, and improvisation. Her final piece will be "Airscope II" by Isao Matsushita, also for marimba, tape, and improvisation. All three of these pieces were composed for or dedicated to Abe.

"Percy Grainger predicted that the 20th century would be the time of percussion," Corporon says. Through the diligent work of percussionists and conductors, this prediction has held true and will continue to flourish in the 21st century. PN

Drum Circle Facilitation Workshop

Bob Bloom, Workshop Presenter

Designed for first-time and seasoned facilitators, this workshop offers methods and ideas to create engaging interactive-drumming programs and drum circles.

The session will showcase ways to:

- Format interdisciplinary drumming activities that 'partner' with schools, health care and special needs centers, recreation and park settings, social work agencies, and concerts.
- Connect participatory drumming as an accompaniment to sports, drama, storytelling, dance, and movement.
- Invent, retain, and guide rhythms; foster rhythmic entrainment.
- Select and play drums and percussion instruments that meet your musical and logistical requirements.
- Integrate musical form, singing, arranging techniques, and conducting skills as drumming facilitation tools.
- Market and contract your services as the coordinator and leader of interactive drumming programs and drum circles.

Percussion instruments will be provided for use at the workshop and you are encouraged to bring your own. The afternoon's schedule includes a series of breakout segments at which you can practice the workshop's methods and ideas with the other participants.

Sunday, November 12, 2006 . 12:00 p.m. – 5:00 p.m. Austin Convention Center
To Register or for More Information visit: www.pasic.org or Call 580-353-1455

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DONNY GRUENDLER
Electronic/Technology Lab
Saturday 4:00 p.m.

Donny Gruendler:
Creating Realistic Drum Loops

BY KURT GARTNER

Los Angeles-based percussionist Donny Gruendler will share his expertise in loop sampling and performance with the PASIC '06 audience. Raised in the musically diverse environment of Detroit, Michigan, Gruendler programs technological components such as backing tracks transparently, keeping his audiences focused on the music (not the gloss of production or the layers). He has brought his programming and performance skills to stage or studio with artists such as Kenny Burrell, John Medeski, D.J. Logic, Rick Holmstrom, Rebecca St. James, Julia Fly, Denny Freeman, Rhett Frazier Inc. and iTunes' first unsigned artist, Jody Whitesides.

Gruendler earned a Bachelor of Music Degree from Berklee College of Music and a Master of Music Degree from Wayne State University in Detroit. Currently, he is a faculty member at Musicians Institute (PIT) in Hollywood, California. Recently, Carl Fischer published his book *Playing with Drum Loops – How to Work with Loops, Samples, and Backing Tracks*. In addition to his own website, donnygruendler.com, his work, articles, and lessons may be found at vicfirth.com and pacificdrums.com.

In his PASIC session, "Creating Realistic Drum Loops," Gruendler will address live and studio techniques in a non-intimidating format, which will be highly accessible to both the novice and the well-versed. "Drummers are natural programmers," says Gruendler. He believes that drummers have a great perspective on the "big picture" of any arrangement, including groove, texture, and color of sound. By learning principles of looping, drummers can place more of a personal stamp on a project, while becoming more versatile (and employable) in studio, live, and touring situations.

The session will include three primary topics: 1. how to program a groove (in this case, for a jingle) that reflects the style and effectively uses layers of sound; 2. how to develop a personalized sound by creating your own custom samples; 3. how to perform with a click and backing track, and how to develop musical backing tracks for live use.

Gruendler is an expert at making his backing tracks transparent. "The biggest compliment I get is when no one notices the backing layers," he says. An audience would realize how much is missing only when these layers of an arrangement are removed.

In his clinic, Gruendler will focus on principles of effective looping. By avoiding a "gear-specific" presentation, attendees may implement these concepts in their own situations at any time. Find his PASIC clinic materials at www.pas.org. His book (cited above) includes many additional loops. PN

TERRI HALEY & BRIAN MASON
Health & Wellness Workshop
Thursdsay 9:00 a.m.

The Athletic Percussionist
Conditioning and Injury Prevention

BY TERRI L. HALEY

How is your overall health? Are you really fit to play your instrument? Are you fit to haul your instruments from one place to another? Many times we percussionists only consider the music we're playing and don't give our bodies a second thought, or a first thought for that matter—until something goes wrong.

The role of a percussionist is physically demanding, from playing and performing to maneuvering heavy percussion instruments and equipment. It is, therefore, in the best interest of every percussionist to become educated in proper body mechanics, building and maintaining appropriate physical strength and stamina, how to avoid injuries, and what to do in case of an injury.

Any serious injury can ruin your career. If you ignore your body long enough, or take it for granted, it may catch up with you. The injury that you endure may be debilitating—for the rest of your life.

NUTRITION

What types of food do you put into your body? Do you consume a lot of sugary snacks? Do you drink mostly soda or caffeinated beverages? Does your schedule force you to eat during odd times of day? Do you know how this affects you? Eating late at night when your body just wants to rest can have some devastating effects. Running frantically from gig to gig and not eating until you're about to crash can also be a detriment to your body. The sugar levels in your body need to be maintained throughout the day. If they are allowed to fluctuate from one extreme to the other, it can cause mood alterations, headaches, and weight gain, which can lead to diabetes and heart disease, just to name a few.

ARE YOU PREPARED TO PLAY?

What do you do in order to condition your body to play? Do you stretch your muscles? Do you stretch them when they're cold or warm? Do you slouch over your drums or keyboard? Do you ever wonder why your back, neck, or wrists ache after you play? The most common injuries percussionists endure are to the wrists, knees, and spine. You must know how to prepare your body to play, every day, and to avoid these common injuries. The most prominent reasons that people suffer these injuries are poor posture, poor body mechanics, and poor flexibility.

YOU MUST PAY ATTENTION TO YOUR POSTURE

Many percussion instruments require us to stand for long periods of time; therefore all percussionists should be aware of their posture. Holding proper posture will help to eliminate unnecessary stress and fatigue and will enable performers to practice and perform for much longer periods of time.

Percussionists should constantly be aware of sitting posture during drumset and timpani playing. When you sit slouched at the drumset, timpani, or anywhere, the ligaments and muscles in the spine become stretched, weakened, and unable to do their job in supporting you. This makes you more susceptible to injury.

KNOW AND PRACTICE GOOD BODY MECHANICS

The majority of back injuries occur when we least expect them. This can come from repeated *microtrauma* to specific tissue either from sports, poor posture, carrying heavy weights for extended periods of time (marching percussion), and many other reasons.

The main reason and "the last straw" is usually because of poor body mechanics. When poor body mechanics are used, it is not uncommon for what seems to be a very easy lift, such as bending over to pick up a mallet, to be the culprit for causing a back injury.

There are three basic rules for proper body mechanics. If you learn these and apply them to your everyday activities,

Terri Haley

Brian Mason

they may help you avoid a disabling spinal injury.

STRETCH YOUR MUSCLES IN PREPARATION FOR PLAYING

A tight, stiff body is more prone to injury because the required nutrients are not getting to the area. More movement equals more blood flow, and more blood flow means more nutrients reach the area.

A stiff body also works much harder and cannot adequately recover from injury. Especially bad for the spine are tight hip and hamstring muscles. It is good practice to *gently* stretch these muscles every day.

SLOWLY WARM YOUR MUSCLES UP IN PREPARATION TO PLAY

A warm-up routine is always a good start to playing. In addition to stretching your body, warm up your brain and hands as well. Your muscles need to be moving in order to get the adequate blood flow (and nutrients) needed to play successfully.

Due to the physical nature of what we do, every percussionist should always run through a warm-up routine prior to playing the music. Too many injuries have occurred because a player jumps right into the "cheese-cha-chattas" before warming up. Play slow eighths first. Get that blood into the muscles to wake them up.

COOL DOWN AFTER PLAYING

A lot of injuries do not only occur during activity, but afterwards. How many times have you been so tired after a rehearsal or performance that you collapse in a heap and slouch badly? This is one of the worst times to allow your body to employ this posture.

Our marching activity is very athletic and places heavy demands on our bodies. During the process of vigorous activity, joints of the spine are moved rapidly in many directions over an extended period of time. This process causes a thorough stretching in all directions of the soft tissues surrounding the joints. In addition, the fluid gel content of the spinal discs is loosened, and distortion or displacement can occur if an exercised joint is subsequently placed in an extreme posture.

From now on, after rehearsal or a performance, you should watch your posture in both sitting and standing. Keep your spine in the natural S-curve, keep shoulders back, and avoid slouching.

BRINGING IT HOME

As percussionists, demands are continuously placed upon us in terms of timekeeping, rudimental complexities, and nearly sprinting at 200 beats-per-minute while carrying upwards of thirty pounds on our bodies. We need to be informed concerning how these instruments affect our bodies so we can be prepared for each rehearsal and performance when we are put to the test both physically and mentally.

A severe injury can ruin your life. You may suffer constant pain, loss of income, and possibly an end to your career. To prevent a disabling injury, do everything

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Richard Weiner
Principal Percussionist
The Cleveland Orchestra

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David Cerone, President

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The members of the percussion faculty at the Cleveland Institute of Music include (left to right) Paul Yancich, Principal Timpanist, and Richard Weiner, Principal Percussionist of The Cleveland Orchestra.

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"A severe injury can ruin your life. You may suffer constant pain, loss of income, and possibly an end to your career."

in your power to take care of yourself. Get educated. Taking care of yourself will not only help prevent an injury, it will also allow you to enjoy less stress and fatigue before and after playing your instrument.

We are responsible for taking care of our bodies. This may be achieved by educating ourselves on basic anatomy and physiology, proper posture, good lifting techniques, body maintenance, and proper warm-up and cool-down techniques. Many injuries can be avoided if we learn these techniques and apply them to everyday living as well as to our lives as percussionists.

During our PASIC clinic, Brian Mason and I will cover these topics and more. Our goal is to share this information with the rest of the percussion community to help avoid serious injuries before it is too late.

Terri L. Haley is Board Certified and Registered in Nuclear Medicine with a Bachelor of Science degree in Radiological Sciences, and she also holds a Master of Music degree with an emphasis in percussion. She has written numerous percussion compositions and arrangements, and is the author of *Percussion Keyboard Exercises for Two and Four Mallets.*

Haley spent nine years in drum corps and has been the Marching subchair of the PAS Health and Wellness Committee since 2000. Residing in Las Vegas, Nevada, Haley practices nuclear medicine and teaches percussion. PN

TERRACE CONCERTS

TEXAS STATE UNIVERSITY PANORAMA STEEL BAND
Thursday, 3:00 p.m.

GLOBAL PERCUSSION TRIO
Friday, 1:00 p.m.

ACADEMICOS DA OPERA
Friday, 3:00 p.m.

INSIDE OUT STEELBAND FEATURING RAY HOLMAN
Saturday, 11:00 a.m.

P1-13 A PERCUSSION ONE ENSEMBLE
Saturday, 1:00 p.m.

PASIC 2006 FOCUS DAY

Percussion 2, 3, 4 – Chamber Music For Percussion

This year's PASIC Focus Day, coordinated by the PAS New Music/Research Committee, will celebrate chamber music featuring percussion. Session I, beginning at 9:00 a.m., will focus on pieces that have prominent mallet-keyboard parts. Sesson II, beginning at 10:45 a.m., will feature mixed instrumentation. Session III, starting at 12:15 p.m., will center on percussion with piano as well as mallet duos. Session IV, at 1:45 p.m., will feature percussion ensembles.

Session V, beginning at 2:45 p.m., is the Showcase Concert featuring the Yale Percussion Group; Two Percussion Group; Christopher Norton, Anders Astrand, Leslie Norton and Kevin Schempf; Paris-Percu; and William Moersch and Jonathan Haas. Focus Day concludes with an evening concert at 8:00 p.m. featuring Percussion Group Cincinnati.

Following are excerpts from the program notes for the Focus Day performances.

SESSION 1: MALLET PERCUSSION

Shawn Mativetsky, tabla; Marie-Hélène Breault, flute; Catherine Meunier, vibraphone
"Elementalities" by Christian Ledroit

"Elementalities" is a set of short pieces, all based on different presentations and mutations of elements. The piece started with the idea of creating elements (short melodic and/or rhythmic fragments) and transforming them, and grew into a suite of five "mind games," all related to each other, but independent, such that any combination of movements may be played in concert. The piece was commissioned and premiered by Montreal's Lithium Ensemble and was awarded second prize in the 2001 SOCAN Awards for Young Composers, chamber music category.

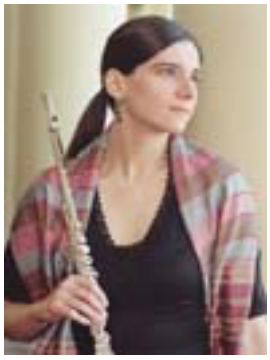
Lisa Rogers, vibraphone; Amy Anderson, oboe
"Tangling Shadows" by Nathan Daughtrey

"Tangling Shadows" was commissioned by oboist Amy Anderson and percussionist Lisa Rogers, both professors in the School of Music at Texas Tech University. The eight-minute work is based upon the Pablo Neruda poem "Thinking, Tangling Shadows."

Gilmar Goulart, marimba; Julie Mellon, violin
"Legal Highs" by David P. Jones

"Legal Highs" won the 1988 Marimolin Composition Competition. Its three movements, "Mr. Coffee," "Menthology," and "Sweet Thing," present interaction


Shawn Mativetsky


Marie-Hélène Breault


Catherine Meunier


Lisa Rogers


Amy Anderson


Gilmar Goulart


Julie Mellon


Ivana Bilic


Ana Domancic


Lisa Pegher


Minghuan Xu


Kevin Schempf


Iain Moyer


Ian Hale


Brian Tinkel


Dave Wolf


Due East


Bill Sallak


Frederic Macarez

between violin and marimba through dialogue, counterpoint, and solo with accompaniment. Even though it features changing meters, it has a dance quality throughout.

Ivana Bilic, vibraphone; Ana Domancic, flute
"Duo" by O. Jealska

The piece was written for and premiered by Ivana Bilic and Ana Domancic in 1997. Vibraphone and flute are treated as two living creatures chatting about everyday life, sometimes listening and interacting, sometimes talking for themselves, present in the same time and space and yet distant and different. The soft sound of the triangle reaches for the world that lies beyond expression.

Members of the PNME: Lisa Pegher, marimba; Minghuan Xu, violin; Kevin Schempf, clarinet
"And Legions will Rise" by Kevin Puts

Composed in 2001, "And Legions Will Rise" is about the power in all of us to transcend during times of tragedy and personal crisis. According to the composer, "While I was writing it, I kept imagining one of those war scenes in blockbuster films, with masses of troops made ready before a great battle. I think we have forces like this inside of us, ready to do battle when we are at our lowest moments."

Iain Moyer, Ian Hale, Brian Tinkel, Dave Wolf: percussion
"39 a manicheus alma/beFORe JOHN" by Hoolo Aurel

This is a percussion quartet utilizing four marimba players performing on three marimbas and a small percussion setup. The work is highly energetic in nature and uses repeated ostinatos that change at the performers' discretion.

SESSION II: MIXED INSTRUMENTATION

Due East (Greg Beyer, percussion; Erin Lesser, flute)
"Ligare" by Alexandre Lunsqui

The western flute and percussion families have natural counterparts in folk-

loric music the world over. Afro-Brazilian music is no exception. In "Ligare," ("linked"), Brazilian composer Alexandre Lunsqui utilizes this fact to great advantage. "Ligare" is a piece that literally links the two instrumental colors into a rapid flow of singular gestures. The performers are frequently connected in rhythmic unisons, rhythms clearly informed by Afro-Brazilian vocabulary. "Ligare" links the contemporary with the folkloric, and in doing so succeeds in a beautiful fusion representative of the celebratory aspects of music globalization.

Bill Sallak, marimba; Stephen Crichlow, violin

"Circling Dawn" by Roger Zehab

This piece pairs marimba and violin in a truly equal relationship, with added percussive and frictional interest provided by a glass bowl and several glass tumblers. Various blends of tone are achieved: the marimba and violin at the beginning, the marimba and glass bowls throughout the body of the work, and violin harmonies and scraped glass in the coda.

Frederic Macarez, percussion; Sandrine Françoi, flute

"Eclipse" by Franck Dentresangle

"Eclipse" is a duet for flute and percussion in two movements, inspired by the mixed culture in Dentresangle's life. Franck is from center of France and studied with Frederic Macarez in Paris. He is a great jazz vibraphone player and is now a recognized teacher, too. His wife is originally from Brazil but her father is from Africa. This is why travels and different cultures are the basis of Dentresangle's music.

I-Jen Fang and Michael Schutz, percussion; Scott Perry, oboe

"Time to Burn" by Judith Shatin

(Notes by the composer) "Time to Burn" was fueled by my rage and sadness at the burning that has erupted around us. One is hard pressed to keep track of it all. The past decade has been an era of renewed holocausts driven by ethnic and religious hatred. The rampant intolerance in our world is reminiscent of the "burning time" of the Inquisition or the burning of witches. "Time to Burn" was commissioned by I-Jen Fang and Michael Schutz.

MarimbaSong (Andrew Spencer, percussion; Mia Spencer, mezzo-soprano)

"Three Haiku" by Joseph Klein

(Notes by the composer) "Three Haiku" is a setting of three haiku by John Ashbery. My continuing interest in numerical sequences and resultant cyclical patterns directed me toward a formal design based upon the simple progression 3, 4 and 5, which is applied proportionally at several structural levels and manifested in a variety of ways. This relationship is reflected at the deepest level in the durations of each haiku setting: the first setting is 1:20, the second is 1:40, and the third is 1:00 (thus resulting in the ratio 4:5:3); each individual setting is itself proportioned similarly, these diversions being delineated by textural and dynamic contrast as well as pitch distribution (pitch material being likewise divided into groupings of 3, 4 and 5); finally, this pattern is reflected at the surface within the basic rhythmic structure.

As for the actual setting of the texts, each of the three haiku is itself separated into three parts, these portions then being set in contrasting ways according to

Sandrine François

I-Jen Fang

Michael Schutz

Scott Perry

MarimbaSong

duo Contour

Tony Oliver

Ashlee Mack

PASIC 2006 LAB SESSIONS

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
NOVEMBER 8–11, 2006 AUSTIN, TEXAS WWW.PASIC.ORG

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before October 13, 2006. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first serve basis. For more information, contact Horace Hsu, E-mail: intern@pas.org; Tel: 580-353-1455; Fax: 580-353-1456.

KEYBOARD
BILL PATTERSON

XYLOPHONE

1. Gershwin – Porgy and Bess (Symphonic Suite arranged Bennett)
2. Gershwin – American in Paris
3. Kabalevsky – Colas Bregnon

BELLS

1. Dukas – Sorcerer's Apprentice
2. Resphigi – Pines of Rome
3. Tchaikovsky – Sleeping Beauty

CYMBALS
MATT STRAUSS

1. Tchaikovsky – Romeo et Juliette Ouverture (2 before reh. O to 8 before reh. P)
2. Tchaikovsky – Symphony #4, 4th Mov't (reh. A to reh. B) and (m. 272 to end)
3. Rachmaninoff – Piano Concerto #2, 3rd Mov't (reh. 32 to Allegro scherzando)
4. Moussorgsky – Night on Bald Mountain (reh. S for 7 bars)
5. Sibelius – Finlandia (reh. N to reh. O)

SNARE DRUM
DOUG HOWARD

1. Prokofieff – Lt. Kije
2. Rimsky- Korsakow – Scheherazade
3. William Schuman – Symphony No. 3
4. Shostakovich – Symphony No. 10
5. Rimsky-Korsakow – Capricco Espagnol
6. Bartok – Concerto for Orchestra

TIMPANI: RON HOLDMAN

1. Beethoven – Symphony #1, Mov't III, Pick-up to letter A to 1 measure before Trio
2. Barber – Medea's Mediation and Dance of Vengeance, Number 28 to number 32
3. Wm. Schuman – New England Triptych, Measure 1 to downbeat of measure 14
4. Hindemith – Symphonic Metmorphosis on Themes of Carl Maria von Weber Movement II, 5 measures after letter S to letter T, 5 measures after letter V to 9 measures after letter W and 2 measures before letter Z to end of movement.
5. Mozart – Symphony #41 "Jupiter" Movement I. Measures 1 to 23
6. Brahms – Symphony #1 Movement IV 9 measures after letter Q to end of piece

---

Notate which lab(s) in which you would like to participate.
If multiple labs are selected, number in order of preference.

___ KEYBOARD ___ SNARE DRUM ___ CYMBALS __ TIMPANI

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

TEL _____ E-MAIL _____

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the system outlined above. Thus, while the texts themselves are brief, the interpretive possibilities contained within them are thoroughly explored in this ostensibly rigid (though inevitably liberating) manner of text setting.

duo Contour (Leff Forrest Feguston, percussion; Stephen Altoft, trumpet)

"exit wound" by James Gardner

(Notes by the composer) Unlike some governments I could mention, I had a clear idea of my exit strategy when I started out on this incursion into foreign territory. As a result, "exit wound"—the final module of the larger work-in-progress "Local Economy"—was the first to be completed.

A useful way of approaching the piece might be to think of the trumpet as the character, familiar from science fiction movies, who wakes up one morning to find himself in a new body, and who goes through the clichéd ritual of studying the alien contours of his new visage in the mirror with a mixture of horror and fascination.

By the same token, the percussionist could, perhaps, be imagined as some sort of sidekick, offering advice, encouragement, and occasionally a dissenting voice.

The percussionist's setup, and the performative energies deployed in the part, are modeled on those of an improvising percussionist, inspired in part by the Wellington-based percussionist Anthony Donaldson, who ought not be blamed for any shortcomings in this piece.

SESSION III: PERCUSSION WITH PIANO & MALLET DUOS

Tony Oliver, vibraphone; Ashlee Mack, piano

"Islands That Never Were" by James Romig

"Islands That Never Were" was commissioned by the Hoffmann/Goldstein Duo for premiere performances in the fall of 2003. The work's title is a reference to fractal-generated "landscapes" illustrated in Benoit Mandelbrot's text *The Fractal Geometry of Nature*. In Mandelbrot's groundbreaking study, simple but precise rules produce highly complex fractal images that appear, counter-intuitively, to be completely "natural."

Proper Glue Duo (Melanie Sehman and Steve Sehman)

"Sanctuary" by Akemi Naito

(Notes by the composer) "Sanctuary" was originally scored for an accordion solo that I composed in 1998. While preparing for its recording in April 2005, I had the opportunity to rethink the piece. I was captured by an inspiration to transcribe it to a marimba duo.

Because of the similarities of its timbre to that of the sho (mouth organ) and the pipe organ, the sound of the accordion, for me, evokes a certain spirituality, a religious sublimity. I wanted to capture that image in a serene space and time. The longing for the sound is always backed by purity. Marimbas simply follow the accordion, except for position of the chords, and they are played by tremolo throughout the piece.

Sole Nero (Jessica Johnson, piano; Anthony Di Sanza, percussion)

"Sojourn" by Serra Hwang

"Sojourn" is inspired by Korean folk drumming. The rhythmic cycles used, such as 8+9+10+10+9 or 10+6+10+10, are combinations of patterns that are common in folk ritual music of traditional Korea. Within a cycle, groupings between two and three are constantly changing to create an active and evolving energy flow. And the large recurring rhythmic cycle produces a distinctive groove. Above this groove of percussion, the piano flows

Proper Glue Duo

Sole Nero

Al Wojtera

David Allen

Wayne Gallops

Coalescence Percussion Duo

Condundrum

freely—singing, telling, and chanting a story.

Al Wojtera, vibraphone and bass drum; David Allen, clarinet; Wayne Gallops, piano
"Skye Lines" by Bruce P. Mahin
(Notes by the composer.) This piece takes its name and inspiration from the Isle of Skye, located near the western coast of Scotland. The beautiful but rugged island presents the visitor with a contrast of geological formations battered by centuries of prevailing ocean winds and sea currents. Storms sweep across the land mass with a severity and suddenness that is both startling and potentially dangerous. Overall, the island serves as a reminder of the universal truth that struggle is at the heart of all things and that time is the only other constant in our world.

Coalescence Percussion Duo (Gregrey Secor and Judy Moonert)
"The Lonelyness of Santa Claus" by Fredrik Andersson
This piece was originally commissioned by RE: Percussion in 1994. It is an exploration of sound and silence combined with lush harmonies. The simplicity and modality of the melodic material is reminisant of Gregorian Chant. There is intimacy and space within the piece that brings forward the natural resonance, nuance, and beauty of the marimba.

SESSION IV: PERCUSSION ENSEMBLE

Yale Percussion Duo
"Village Burial with Fire" by James Wood
(Notes by the composer) Paul Klee used to refer to his own work as "abstract with memories." I hope he will allow me to borrow the term in this instance. Here the memories are of a Hindu, princely funeral ceremony. For two months the villagers have been making preparations; hundreds have turned out wearing their most lavish and colorful clothes, and carrying offerings of food on their heads.

First there is the noisy procession down to the river for purification of the soul, then a short ceremony, and then the vast funeral pyre is set alight. At this moment it seems as though the whole village has exploded into music and dancing. Soon, some go into trance. Gradually the physical form of the pyre disintegrates, and the spirit of the deceased is formally set free to mingle with the spirit world. In the evening, when the festivities have moved on to another place, some mourners lament beside the glowing embers.

Conundrum (Terry Longshore, Brett Reed, Tomm Roland)
"Okho" by Iannis Xenakis
Iannis Xenakis is known for his complex, stochastic compositional style as well as a fascination with extremes of timbre. In "Okho" he scores for three identical (except in tuning) djembe drums and for six independent striking areas/techniques in order to explore various sounds on the drums. The composition begins with fairly simple rhythms, which the performers exchange and layer. It develops rhythmically into much more complex rhythmic passages and eventually into one of Xenakis' favored techniques in which each performer is playing a tempo independent of the others, then all coming together again after the mathematically structured alignment of the three tempos. Despite the compositional techniques employed, the unique timbre of the djembe brings a distinctly West African sound to the music.

Third Coast Percussion Quartet
"Deep Carving" by Aaron Travers
(Notes by the composer) "Deep Carving" is a phrase used by the Northwest Coast First Nations people to denote "well-making." Something that is deeply carved is said to be of great artistic merit and is highly valued among the community. My piece is both an attempt at likewise creating something "deeply carved," as well as serving as an analog to the unique aesthetic of the carvings and paintings of these people.

All of their visual art uses a small set of shapes that can be pulled, compressed, and generally molded to serve various functions within a clearly defined frame. Almost all of the images carved or painted are of archetypal human or animal figures in their mythological pantheon. Because much of this visual art is used on ceremonial boxes and the sides of homes, the frame, the boundary, becomes very important. The images seem to rush to the boundaries before folding back in, repeating the process until the space is completely filled, sometimes yielding a high degree of abstraction.

My piece, as an analog, clearly defines its boundaries by starting with the registral boundaries (low bass drum, high glockenspiel), which are echoed by the physical boundaries on the stage (Percussion I and IV as the outer players). In addition, it uses a small number of rhythmic patterns that are, like the shapes of the First Nations artists, compressed, expanded, fractured, and re-ordered to create a maximum variety with limited materials. As a final analog, the piece begins with mostly wood and skin


Third Coast Percussion Quartet


Olivia Gay


Cecile Monsinjon

instruments, eventually yielding considerably to non-pitched metal, a reference to the recent introduction of metal in the First Nations community, as well as to the unfortunate disintegration of their culture.

Third Coast Percussion Quartet
"Like a Sick, Breathing Tambura" by Andrew McKenna Lee

(Notes by the composer) This piece is based on a North Indian rhythmic *tala* or beat cycle called Tala Pacham Sawari, which is a 15-beat cycle. The rhythm has a great feel, especially on beats 11–15 where it becomes syncopated. The whole thing feels very "cantabile" to me, which is sort of unusual (in my experience) for something that is strictly rhythmic. My piece just uses the basic feel of this rhythm and then goes off to do something totally different.

Indian music doesn't really inform any other part of the piece, with the exception of the beginning (and the "optional" ending) where I was trying to simulate the sound of a tambura by using two bowed cymbals and a bowed vibraphone. The name of the piece is an allusion to this; it was originally just supposed to be an imaginative tempo marking but it grew on me and, in lieu of finding something different, I just kept it!

SESSION V: SHOWCASE CONCERT

Yale Percussion Group
"Lion Lying Down" by Mark Dancigers

(Notes by the composer) New timbres can provoke emotional responses. When Joshua Quillen approached me about writing a piece for steel drums, I was excited about every aspect of the project. I wanted to see how this sound, so rare in a "classical" context, could interact with the bright, clear world of other metallic percussion instruments. I knew that the main focus of the work and its main source of emotional content would be the way the steel drums expand this distinct palette. The material is written to let the sounds of these instruments naturally emerge and mingle. The title is an image I like. I sometimes wonder what a sleeping lion dreams about and what sounds it hears.

Two Percussion Group
"Cymbalism" by Tom Baker
(Notes by the composer)

"Cymbalism" was written for Dale Speicher and Chris Leonard, who were interested in a piece that could travel easily, using very few instruments. I have worked with Dale and Chris before, and was fascinated by the interplay and interconnectedness of their work. "Cymbalism" tries to exploit this interplay, as both players work together on the same three cymbals, gong, and triangle, muting for each other, striking simultaneously, and completing rhythmic figures that the other starts. I also wanted to use "Cymablism" to explore the idea of increasing resonance, where the entire work evolves from a dry, tight sound towards maximum resonance.

Paris-Percu (Sandrine François, flute; Olivia Gay, cello; Cecile Monsinjon, harp; Frederic Macarez, percussion)
"Focus Day" by Frederic Macarez

This quartet will receive its world premiere at PASIC 2006. "For a long time I wanted to write this piece," says Macarez. "Most of these instruments are used to playing together in duets: flute with harp, flute with percussion, etc. But it's quite challenging to have these four instruments all together. Also I love to combine sounds and rhythms mixed into different parts.

"This quartet is based on dreams, imagination, and travel. This piece is inspired by North Africa. Time is suspended in this quartet, where virtuosity doesn't have place because it's not musical expression."

William Moersch, marimba; Jonathan Haas, timpani
"Partnership" by Irwin Bazelon

"Partnership" is a musical dialogue between timpani (five drums) and marimba. Each instrument has its own solos and virtuoso techniques. The marimbist utilizes two mallets in each hand, playing chords, complicated passages, and counterpoint between top and bottom registers. The work is lyrical, not dramatic, in spite of certain rhythmic interjections that occur from time to time. Prominence of instrumentation is determined by dynamics, phrasing, and the general character of the music, which is often quite subdued, light, and somewhat wispy. "Partnership" was commissioned by Jonathan Haas, and written expressly for Jonathan Haas and William Moersch. PN

ELECTRONIC/ TECHNOLOGY LABS

JOEL DAVEL
Saturday, 12:00 p.m.

DAWN RICHARDSON
Saturday, 2:00 p.m.

William Moersch

Jonathan Haas

CHARLES ABBOTT PHOTOGRAPHY

WORLD SESSIONS
Saturday

TIKI PASILLAS . Saturday, 2:00 p.m.

UNIVERSITY OF ARIZONA & UNIVERSITY OF TEXAS STEELBANDS
Saturday, 1:00 p.m.

PAS THANKS ITS INDIVIDUAL FRIENDS

Jose Alicea . Ruben P. Alvarez . Anders Astrand . Jim Atwood . Wade Barnes . Sonja Beirnaert
Robert Bell . Joel Bluestone . Ruth P. Cahn . Gary Cook . Jeffrey Davis , Henrique C. De Almeida
Noel Eccles . Daniel Florio . Mark Ford . Brad Fuster . Christopher Gamper
Richard P. Guastamacho . Andy Harnsberger . Richard Holly . Michael Shawn Huestis
David E. Johnson . Eric Jones . Christopher Karabin . J. Katz . Michael G. Kenyon . Mark Kohler
Frederic Macarez . Robert M. McCormick . William Moersch . Ken Murphy . Valerie Naranjo
Stu Needel . Jose Ortiz Charriez . Ripin Paitimusa . Donald Prorak . Chris Reichmeier . Lisa Rogers
Dr. Thomas Romine . Jim Royle . Navy School Of Music . Orville Smith . Frans Swinkels
Doug Tann . Roy Tapia . Chris W. Treloar . Ruth K. Underwood . Kelly Wallis . Susan Wu

STEVEN SCHICK
Lecture/Presentation
Saturday 1:00 p.m.

A Hard Rain:
The Case for Complex Music

BY STEVEN SCHICK

"…and what did you hear my blue eyed son? I heard one hundred drummers whose hands were a-blazin'."
—Bob Dylan from "A Hard Rain's A-Gonna Fall"

The American composer Robert Erickson once observed, perhaps ruefully, that human beings do not have "earlids." He went on to claim that since the auditory experience is complex, involuntary, and unmediated it defines human communication at its most basic and emotionally meaningful levels.

Indeed, sound is the standard unit by which we measure primal emotional experiences, from power to intimacy, ownership to kinship. We musicians can take heart in the power of our chosen medium. When there is something important to say, humans say it with sound: After all, if you see someone about to step into the path of an oncoming truck, your first impulse is to shout, not to wave. Or, if you propose marriage to the woman of your dreams, it seems more appropriate to whisper in her ear than to pass her a note.

However, there is a tragic crease in the deep, natural connection of sound to human communication and intimacy. Sounds are fragile. Play a musical note, and before you can blink it has disappeared forever. They say a picture lasts forever, but a sound is gone before you know it.

The real problem of fragility, then, lies in its application to the intimate linkage of sound with expression and memory. When we lose a sound we also lose its connection to the emotions and memories it represents—thus the special poignancy as the final chord of the Mozart "Requiem" decays into silence.

But fragility applies to everyday sounds as well. Daily noises are disappearing at an alarming rate: the rapidly vanishing hiss of a stereo stylus on vinyl or the extinct whir of a film projector are just two examples of noises that are now consigned to the dusty hallways of nostalgia. The recognizable clatter of my grandmother's manual typewriter was a very different sound and, therefore, is connected to a very different memory than the much slicker sonic contours of my mother's electric keyboard. However, both are gone now, replaced by the uniform sounds of the Macintosh chord and the blooping alert of an instant message hitting. (Will *these* be the sounds that bring misty eyes to my six-year old goddaughter in fifty years?)

But if sounds and noises etch a sharp portrait of an individual's memories, they are also the most telling barometers of communal interaction. In one small example, sound has traditionally been a reliable gauge of territory; if you are close enough to hear your neighbors' personal conversation, you are trespassing. But now I wonder what meaning trespassing has in a crowd of cellphone users who bring private communication into a shared public space? More confusing yet are "hands free devices," the users of which lack the hand-to-ear posture of "being on the phone," and as a result seem not to be engaged in private conversation but in widely ranging monologues about their bad dates and colonoscopies.

Clearly the world is getting louder; in a culture of traffic jams and ipods, e.e. cummings' phrase "drownIn sound" often seems more than merely poetic. But as we are losing particular sounds (and the particular emotions they evoke) while turning up the volume on an increasingly undifferentiated noise floor (and its increasingly confusing social codes), we find ourselves in a louder but a duller world. For musicians—in particular for percussionists—who rely on a strongly differentiated set of sonic signals as the basis of expression, growing comfortably numb to sound presents a serious dilemma.

But let's pause here. Let's say for a second that you agree with me and that we (and our audiences) are becoming deadened to the very sensations we would hope to be most sensitive to. What do we do? I am not proposing a Luddite agenda here. Ned Ludd, who smashed machines to protest the de-humanizing effects of mass production, did not go down in history as a hero but as a fool—hopeless and useless.

We cannot make the world a quieter and less confusing place, but we can use the tools at hand to sharpen our sensitivity to the sound world in which we live. For musicians the tools at hand are vital pieces of music. In my personal practice these are often new, complex and challenging works of percussion music, and I believe they can help us understand the ruckus of modern life and its implications with respect to personal memory and social interaction.

At the time of this writing I am home

on a brief break at the midpoint of a 700-mile walk up the California coast to listen to and record the changing noises of contemporary life. When I started I could not have told you what I was after and, yes, 700 miles did seem like a long way to go to listen to noise. I was pretty sure I knew what kinds of sounds to expect, and indeed walking through Los Angeles with its unending loop of urban traffic and jet engine noise was predictably a forbidding din. Even the usual southern California polyphony of a dozen languages shouted from storefronts and car windows seemed like an inevitable soundtrack to the heated national debate about immigration. Predictable and numbing—until I started thinking about "Ionisation." Varèse's masterpiece is our big, messy, percussive Tower of Babel where bongos, cowbells, and maracas from Latin America converse with Asian gongs, European snare drums, and the wailing of sirens to make phrases that in the end are neither Latin nor Asian nor European. Varèse's assertion in "Ionisation" that seemingly incompatible sounds might be combined to create sonic alloys that are stronger and more important than the simple sum of their parts placed an indispensable tool in our hands with which to address other apparent incompatibilities of our day.

Some might think that using great music like "Ionisation" to understand the way hip-hop booming from a car stereo clashes with street musicians playing djembe or kindergarteners at the beach is demeaning at best and sacrilegious at worst. But I would much rather that music be useful than sacred.

Along my walk, I began to think seriously about other ways I could really *use* the music I knew and loved. I sat at the edge of a field near Oxnard and listened to a bank of sprinkler heads clicking in and out of phase until they merged in my mind's ear with the swarms of metal simantras from Iannis Xenakis's "Persephassa." Could it be that stochastic compositional methods and modern-day irrigation systems were speaking the same language?

The most poignant moment of my hike thus far came when I walked through the Marine Corps base at Camp Pendleton. I listened to the dull thud of tank artillery from a distant firing range mix with the faint recorded sounds of "Pomp and Circumstance" as sixth graders at the camp's grade school walked solemnly to their graduation. Ives has never seemed so relevant.

Contemporary musicians living in the shadow of John Cage's 1952 influential "4′33"" understand the importation of noises from the outside world into musical compositions as their birthright. But why should we not also take musical compositions out into the world and see if they can help us make sense of the noises outside the concert hall? Or (and this might be a stretch), perhaps those pieces could help us actually change the world.

In either case, the world I hear outside my door is a confusing one: It is often disjointed, contradictory; it is sometimes dispiriting and always challenging. In a word, it is complex. So it seems to me that if pieces of music are to shed light on our increasingly complex world, they them-

selves must also be complex. This notion might help a young percussionist who faces our thorny contemporary repertoire and asks the (logical) question: why should I invest the enormous amount of time needed to master the complexities of "Zyklus," or "Bone Alphabet," or "Drumming"? Answering that question reveals that we are not learning pieces of music—or that we are not *only* learning pieces of music. We are also constructing new intellectual and emotional models. We are making new ways to look at and listen to the world.

Perhaps the interlocking spirals of "Zyklus" might help us understand the pervasive cyclical nature of much of the world, from political fortunes to stock prices to storm systems. And the superfluity of musical information to be found in "Bone Alphabet" amplifies the need to make choices within a saturated system. When dozens of sounds vie for our attention, certainly they cannot be equally important. Answer questions of priority in "Bone Alphabet" and you have a head start on a welter of real-world options. If the relationship of the one to the many in Steve Reich's "Drumming"—the musical version of the age-old question of balance between individual rights and group responsibility—can be solved with bongos, then perhaps it need not be addressed using sticks and stones. In short, we can use the music we make to understand the lives we live. And beyond that we can use the music we make to change the lives we live.

In June of 1988, I found myself sitting down with the American composer Kenneth Gaburo to a post-concert midnight meal in the small Warsaw apartment of Józef Patkowski, who had been president of the Polish Composers' Union through the darkest days of the Soviet occupation of his country. The enormous storm clouds of political upheaval that were just beginning to gather on horizons all over eastern Europe that summer were ominously mirrored by flashes of real lightning clearly visible through the window. I sat quietly by as Patkowski and Gaburo talked about contemporary music in Poland and how an uncompromising Polish avant-garde gave Poles a real voice, even when all other freedoms of expression had been strangled. I had just flown in from California, arguably the most unconstrained culture in the history of the planet, and yet I was stunned by the way contemporary music—yes, thorny and complex modern music—was being *used* in Poland for the common good, to understand and to change lives.

There was a pause in the conversation as the storm approached and I began to wonder towards what quality of the common good I was using the music that I played. Patkowski slapped his hand on the table. "The food is ready," he said. "Let's talk about life now, not music." He laughed then as though such distinctions were absurd, and the rains came.

Steven Schick is the author of a new book about solo percussion playing, *The Percussionist's Art: Same Bed, Different Dreams*, which was released in May by the University of Rochester Press. **PN**

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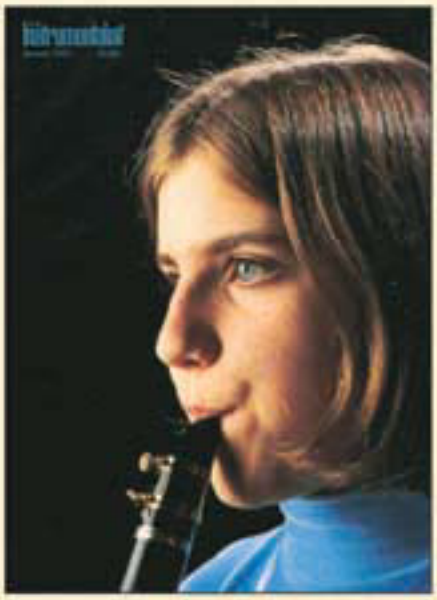

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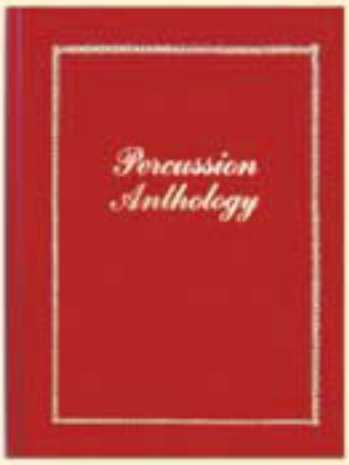

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PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION • PASIC 2006 • 31ST ANNUAL CONVENTION • NOVEMBER 8–11, 2006
AUSTIN CONVENTION CENTER • AUSTIN, TEXAS

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AUSTIN 2006 TEXAS

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Suites Available	Yes	Yes	Yes	No
Distance to Convention Center	Across Street	2 Blocks	4 Blocks	8 Blocks
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Room Service	Yes	Yes	Yes	Yes
Parking	Valet $18/day Self $13/day	Valet $14/day	Valet $15/day + tax	Free

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PASIC Research Presentations

BY KATHLEEN KASTNER

PASIC provides many opportunities for exposure to the breadth of percussion, and this year's convention will be no exception. In the ever-growing arena of percussion research, this year's topics represent an interesting mix.

BACH MARIMBA TRANSCRIPTIONS

Thursday's research-focused sessions begin with a poster presentation by Bill Sallak, "Marimba Transcriptions of Bach's Works for Unaccompanied Solo Strings: Idiom, Flexibility and Multiplicity." Sallak's presentation will focus on the techniques and strategies for creating transcriptions of Bach's unaccompanied solo string works. Crafting transcriptions for marimba reflect Bach's own practice of transcribing his works for other instruments. His poster will be in the Listening Room from 9:00 A.M. – 5:00 P.M. on Thursday, and he will be present to talk to visitors from 9:00 A.M. – 10:30 A.M.

FORGOTTEN PERCUSSION ENSEMBLE MUSIC

Thursday at 3:00 P.M, Dr. Tom Nevill will make an oral presentation, "Rediscovering a Forgotten Voice: The Percussion Ensemble Music of Johanna Magdalena Beyer." Johanna Magdalena Beyer stands among the relatively small number of composers to first write for the medium of percussion ensemble as it began its rise during the 1930s. Although her pioneering efforts remain significant to the history of the percussion ensemble, her percussion music has been overlooked for the most part. Neviil will explore the events that contributed to the advent of the percussion ensemble in the 1930s, provide some of the little-known biographical information of Beyer's life, and present a music analysis of her six pieces for percussion ensemble composed from 1933 to 1939.

Bill Sallak

Dr. Tom Nevill

Dr. Mark Joseph Ramirez

CUBAN RUMBA

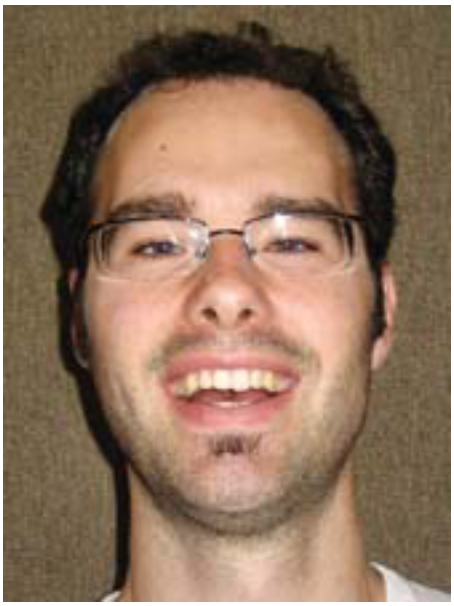
Friday's research events include a poster presentation by Dr. Mark Joseph Ramirez: "The Clave Matrix: Exploring the Rhythmic Modalities of Afro-Latino Centric Secular Music Rumba: *guaguanco, yambi, columbia*." His presentation will address the geographical, historical, political, religious, and musical traditions of Cuba, focusing on the the rumba, its instrumentation, and general formal structure. Ramirez also will present a transcription of three standards in the rumba repertoire. His poster will be in the listening room from 9:00 A.M. – 5:00 P.M. on Friday for visitors to view; Ramirez will be present from 9:00 A.M. – 10:30 A.M.

EARLY TIMPANISTS

Andrew Martin will present a paper on Friday at 3:00 P.M. entitled "Marching to the Beat of a Different Drummer: An Ethnographic History of Timpanists in Early Modern England, 1542–1660." Martin's oral presentation will review recent research that calls into question earlier scholarship regarding English timpanists before 1660. He will also discuss his investigation into iconographical and court documents and the results of this research as it applied to English court musicians, particularly timpanists.

HIGH SCHOOL AND COLLEGE STEELBAND

The final research presentation is a poster session scheduled for Saturday. Jeffrey Allan Jones will present his research, "From Roots to Branches: Enhancing the Cultural Experience of Steelband Programs at the Secondary and Tertiary Levels." Jones' presentation will include a brief cultural and historical



Andrew Martin

background of the steelband movement along with a survey of the political climate in the 1950s–1960s in Trinidad. The focus of his presentation will be a discussion of the phenomenon described by the metaphor "dropping the bomb," which refers to the steel band performances of foreign (non-calypso) music played in a calypso style during Carnival. The presentation will incorporate useful pedagogical practices for educators involved with steelbands at the high school and college levels. His poster will be on view in the listening room from 9:00 A.M. – 5:00 P.M on Saturday and he will be present from 9:00 A.M. – 10:30 A.M.

The goal of the PAS Scholarly Research Committee is to promote scholarly research in all areas of percussion. To this end, the committee has adjudicated and organized these presentations for the benefit of PASIC attendees. Those interested in submitting their research for future PASIC presentations or for the Online Research Journal should contact the PAS office. **PN**

PASIC 2006 LISTENING ROOM

The PASIC 2006 Listening Room will be open Thursday through Saturday from 8:00–11:00 A.M. and noon–5:00 P.M. in Room 13 of the Austin Convention Center.

A major component of the Listening Room collection is the Composition Committee's archive of manuscripts, published scores, and performance recordings of winning compositions dating back to 1974. New this year are the performance recordings and scores of the six prizewinning works from the 33rd annual PAS Composition Contest. The categories for the 2006 contest are Unaccompanied Timpani Solo (four or five drums) and Duo for Marimba and Pan. (The winning compositions are reviewed beginning on page 115 of this issue.)

The PAS Music Technology Committee offers visitors to the Listening Room recent compositions and recordings featuring one or more technology-related attributes: MIDI controllers, computer sequencing, or electro-acoustic accompaniment.

Always popular with both students and teachers is the Keyboard Committee's archive of scores and recordings for mallet instruments. This collection was established for PASIC 2000 in Dallas and then expanded for the 2003 convention in Columbus.

Copyright considerations prevent visitors from using personal laptops in the Listening Room to reproduce performances. However, visitors are welcome to use their own headphones or earbuds.

The PASIC 2006 Poster Presentations will also be on display in the Listening Room this year. See the accompanying article for descriptions and viewing days.

SYMPHONIC SESSIONS

ROLAND KOHLOFF MEMORIAL
Friday, 1:00 p.m.

USAF ACADEMY BAND PERCUSSION SECTION
Friday, 5:00 p.m.

New Percussion Literature and Recordings

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

PERCUSSION REFERENCE

The Art of Percussion Playing
Anthony J. Cirone, Neil Grover, Garwood Whaley
$19.95
Meredith Music
This new book is a compilation of three books: *The Art of Tambourine and Triangle Playing*, *The Art of Bass Drum and Cymbal Playing* and *The Art of Percussion Accessory Playing*. Nothing has been altered from the original texts.

Each section of *The Art of Percussion Playing* presents selected band and orchestral literature lists for each instrument, a brief history, technical descriptions, pictorial references and exercises written to practice certain technical demands. Each chapter deals with every conceivable technique for each of the listed instruments.

In addition to tambourine, triangle, bass drum, crash cymbals, suspended cymbal and bass drum with attached cymbal, the authors discuss the technical aspects of the cabasa, woodblock, temple blocks, finger cymbals, castanets, maracas, tam-tam/gong and more. This would be an outstanding tool for percussion methods courses as well as a great resource for conductors.

—Brian Zator

The Book of Percussion Audition Music
Cort McClaren and Nathan Daughtrey
$18.95
C. Alan Publications
This 35-page collection of audition material is designed for multiple purposes. One could be to serve as material for high school regional or all-state auditions; another could be tracking student progress; a third could be to supplement other method books or solos germane to this book's compositional emphasis.

Included in this compendium are audition etudes for timpani, keyboard percussion, snare drum, bass drum, crash cymbals and tambourine. Also included is an accompaniment CD with 33 tracks of timpani, keyboard percussion and snare drum etudes. There are 12 etudes each for timpani, keyboard percussion and snare drum, and two brief etudes each for bass drum, crash cymbals and tambourine. A very helpful evaluation form and a list of audition procedures complete this comprehensive educational resource.

The timpani etudes are graduated in difficulty from two-timpani etudes through pieces for three and four timpani. The keyboard percussion etudes include two- and four-mallet techniques. This collection should prove very beneficial for high school through college percussion instruction.

—Jim Lambert

By the Book
Rob Monath
$14.00
C. Alan Publications
This 4x7-inch, 78-page manual is designed to familiarize the reader with "A Simple Copyright Compliance Method for Musicians and Music Professionals." Author Rob Monath is an attorney and music publisher who has helped publish recent music from such performers and composers as John Rutter, Frank Ticheli and David Gillingham. In addition to a preface and introductory remarks, *By the Book* contains four chapters plus Rob's Rules and three helpful appendices with valuable website addresses for further resources.

As Monath states in his introduction, Chapter 1 provides a brief overview of copyright law; Chapter 2 sets out a three-step method of examination that will allow you to feel reasonably certain that you are not going to be accused of piracy or sued; Chapter 3 shows you how to apply the three-step method to specific areas arising in a music context such as repertoire, performance and recordings; and Chapter 4 contains "tricks of the trade" or ways to handle permission issues.

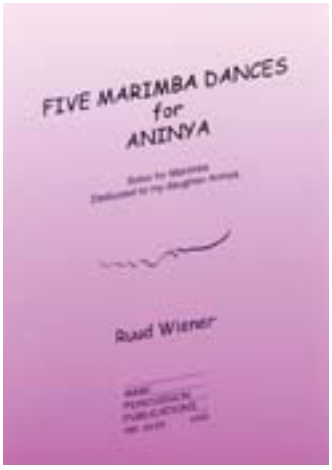
As Monath states, "You will not be an expert on music copyright law after reading *By the Book*…My point is that you do not need to be an expert, but you do need to know how to protect yourself."

—Jim Lambert

KEYBOARD PERCUSSION

Five Marimba Dances for Aninya II–III
Ruud Wiener
$13.00
RAWI Percussion Publications
"Five Marimba Dances for Aninya" is intended for the young marimbist in the process of developing technical and musical skills. Each of the five short pieces focuses on a specific technical or musical challenge.

"Dance of the Sevens" and



"Dance of the Threes" are in 7/8 and 3/4 respectively, while "Dance of the Thirds" and "Dance of the Fifths" work these intervals in each hand. Each dance has a simple form with a focus on repetition, allowing students to hone the intended skill without being bombarded with notes. Chord symbols are provided to help students get a grasp on the functional harmony.

—Scott Herring

Enduring **III**
Scott Johnson
$7.95
Upbeat Music Publications
This work for solo low-A marimba opens with a slow, rolled section in A-minor. For a large part of the work, Johnson uses an interlocking sixteenth-note figure to separate the melody and accompaniment. A brief rhapsodic section with sweeping lines is used to break up the rhythmic uniformity, and gives the performer a chance to stretch out. A section of double stops using the familiar rhythm follows, leading to the coda, which uses the 1-2-3-4 permutation at breakneck speed and concludes on a rolled A-minor chord. Slow-moving harmony and repetitive rhythmic figures make "Enduring" accessible and enjoyable for the intermediate marimbist.

—Scott Herring

Christmas Marimba **IV–V**
Bruce Henczel
$22.95
HoneyRock
This collection of unaccompanied Christmas music for marimba contains "We Three Kings," "O Holy Night," "Away in a Manger/Silent Night," "The Little Drummer Boy," "O Come All Ye Faithful," "What Child is This," "Oh, Come, Oh, Come Emmanuel," "The First Noel," "We Wish You a Merry Christmas" and "Cascabeles (Jingle Bells)." The collection can be performed as solos or, as arranger Bruce Henczel has suggested, as duets or with a larger number of performers.

Each arrangement has a unique flair, and in many instances the "squareness" of the traditional carol is gone. For instance, "We Three Kings" is presented in 7/8 with a small variation upon the familiar melody. "Cascabeles" presents "Jingle Bells" with a salsa background rhythm. Each solo has a similar twist of "newness" to its presentation.

A low-F marimba is necessary to perform these solos. A CD is included that provides an interpretive reference for each solo. This seasonal collection will challenge the intermediate to advanced four-mallet marimbist.

—Jim Lambert

Gotta Rumble **IV**
Chick Corea
Adapt. Paul Bissell
$15.00
Go Fish Music
Paul Bissell has contributed a wonderful addition to the marimba-with-CD-accompaniment repertoire with "Gotta Rumble." This work requires a four-octave marimba and uses two mallets throughout. Using two charts from Chick Corea's 1980's ensemble, The Elektric Band, Bissell has combined "Rumble" and "Got a Match" for this five-minute adaptation, linking the two d-minor works into one while maintaining the original character of both.

The CD accompaniment contains bass and drums, and most of the marimba part was transcribed from the original. The chart alternates between melody and solo *ad lib* sections. The opening melody is played twice, which leads into the first extended solo. A short unison melody line between the CD and marimba part provides a smooth transition to another solo section. Several unison interludes and marimba/drumset trade-offs bring the piece to unison ensemble figures and another improvisation. Following the highly energized bridge, the head returns and the piece comes to an exciting close.

Although the performer can improvise over the chords during the *ad lib* sections, written-out music contains Corea riffs and original material that fits the style. The CD also includes tracks at slow and medium tempos, a full demo recording of the entire work, and repeating loop tracks of the *ad lib* sections.

Bissell's adaptation would provide an exciting challenge to any level of performer. Younger players could play the written improvisational sections, while more mature players could utilize their own *ad lib* ideas.

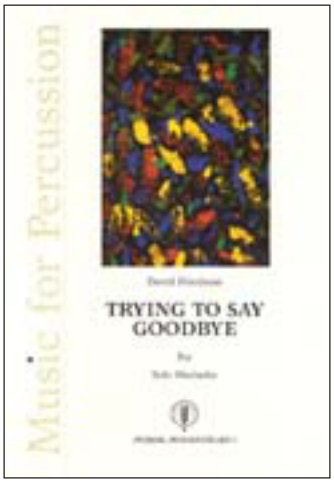
—Brian Zator

Marshmellow **IV**
David Friedman
$9.00
Norsk Musikforlag A/S
This is a fun and light-hearted piece for five-octave solo marimba. Lasting less than two minutes, the brisk 12/8 tempo allows the work to run quickly through the primary melody, bridge, repeated melody, and ending with a rapid ascending arpeggio. The work is written in a linear style with the melody line singing through the constant eighth notes.

Rapid single independent, double vertical and double lateral strokes are required. However, most of the intervals sit between a third and fifth so there are no extended technical demands beyond the fast tempo. In addition to the catchy melody, Friedman throws in several quirky harmonic shifts that keep the piece alive and interesting.

—Brian Zator

Trying to say goodbye **IV**
David Friedman
$9.00
Norsk Musikforlag A/S



This emotional work for four-mallet solo marimba, which requires a five-octave instrument, explores colorful harmonies and a great deal of rubato. Friedman's opening descriptions of "Slow and dreamy" and "Freely, with movement" reflect the overall sentiment of this two-minute piece. Although the piece does not incorporate advanced four-mallet techniques, the harmonic motion requires a mature player to successfully convey the desired emotions. Throughout the work, the step-wise melody in mallet four is accompanied by block chords and a fluid bass line in mallet one. Overall, the piece lays well on the in-

strument and could be a very effective addition to a junior or senior college recital.

—Brian Zator

The Wish **IV**
Kristen Shiner McGuire
$6.00
Kendor Music
This ca. 3:00 marimba solo with piano accompaniment addresses the abilities of intermediate marimbists. Two brief three-mallet chordal passages that open the piece give students the opportunity to use multiple mallets in one hand. The remainder of the solo can be performed with two mallets.

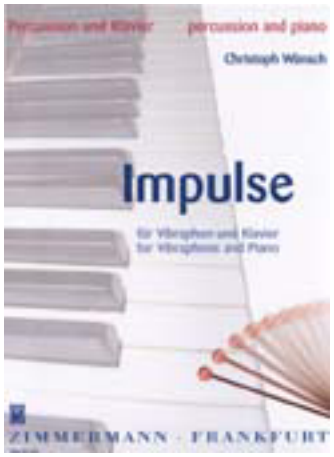
Although the technical demands of both the solo and piano parts are minimal, McGuire keeps the piece musically interesting. The solo features two hymn-like settings with quarter-note chords on piano that frame a contrasting middle section in which a simple melodic line, moving primarily by step, is played on marimba with legato, rolled octaves. That is followed by a faster section in which the marimba embellishes a stately progression of half-note chords in the piano with arpeggiated sixteenth-note runs. Harmonies featuring 7th and 9th chords impart an attractive, light contemporary flavor.

A sensitive, expressive performance is encouraged with directions such as "with warmth" and (in the cadenza) "*rubato espressivo*." The ending features a 4–3 suspension in the piano that suggests a plagal (IV–I) cadence, bringing the piece to a hymn-like conclusion.

—John R. Raush

Impulse for Vibraphone and Piano **V**
Christoph Wünsch
$33.10
Musikverlag Zimmerman
This three-movement vibraphone and piano duet showcases both instrumentalists. Beginning with a slow introduction, the cascading themes give way to a brisk tempo and the ostinato section of the first movement. While the piano provides a syncopated, jazz/rock ostinato, the vibes carry the melody line and intertwine with the piano variations of the ostinato. Constant triplet motion drives the momentum forward to a brief restatement of the ostinato and strong unison ending.

The second movement, "Floating," is much softer and lighter than the first and presents the two instruments as one, rather than two separate voices. The third movement, "Repetition," is a toccata with rapid sixteenth-note patterns echoed between both players. The vibraphone part requires only two mallets, and the composer says this movement can be played on a marimba and performed separately.



Although there are no pedal markings in the vibraphone part, the phrase markings help denote the desired resonance. Additionally, the vibraphone part includes a reduced piano part and the pages are organized to facilitate page turns.

—Brian Zator

Izgalom **VI**
David Friedman
$17.00
Norsk Musikforlag A/S
For the most part, this five-octave marimba solo is constructed linearly, with meandering chromatic melodic lines, influenced by David Friedman's Hungarian roots. The blazing tempo will challenge even the most accomplished marimbist. The theme that is set up in the first section recurs frequently with various octave displacements. A short chorale breaks up the perpetual-motion eighth notes, which is immediately followed by a section of block chords and foot stomping. After an intense groove section, the work returns to the original melodic material, crescendoing to the final low C. "Izgalom" will offer the accomplished marimbist a fresh work on a recital or as a competition piece.

—Scott Herring

Kingdom Lore Fanfare **VI**
Mark Ford
$15.00
Innovative Percussion
Requiring a five-octave marimba, Mark Ford's rhapsodic "Kingdom Lore Fanfare" has a dramatic opening, emphasizing a heroic, fanfare-like, three-note rhythmic cell that returns several times throughout this six-and-a-half minute composition. This 18-measure opening transitions to a faster section in which the left hand rolls in octaves (one-handed rolls) with the composer's instruction of "nimbly." The third section is more linear and lyrical, taking the marimbist through several metric changes from 5/8 to 6/8 to 9/16 to 3/8. Obviously, this third section demands precise rhythmic internalization as well as total control of each mallet because of the tempo demands. This third section leads to an even more difficult fourth passage, which involves sextuplets with wide intervals, stretching the performer's tessitura from the lowest portion of the marimba to its upper register.

The tonal references in "Kingdom Lore Fanfare" are somewhat vague—yet not offensive to the traditionalist. An eight-measure cadenza leads back to a coda that references the opening "fanfare" before ending very mysteriously with a soft arpeggiated passage from the lowest register of the marimba to its highest.

"Kingdom Lore Fanfare" takes the marimba repertoire a notch higher in difficulty and in overall sensitive beauty.

—Jim Lambert

Onyx **VI**
Leander Kaiser
$15.35
Alfonce Production
This vibe solo requires an artist of considerable skill. Technically, the work challenges the performer by interweaving the melodic material with the accompaniment, creating a thick texture. The performer is also expected to manipulate quick interval shifts from octaves to seconds, and although no special techniques are employed, savvy pedaling is necessary. The frequent two-against-three figures and persistent subdivision shifts provide rhythmic interest throughout the work. Very advanced undergraduate students, graduate students or professional performers will enjoy tackling this challenging work.

—Scott Herring

Scene for Vibraphone **VI**
Tobias Broström
$12.00
Keyboard Percussion Publications
"Scene for Vibraphone" was written for and dedicated to percussionist Johan Bridger. The work is composed for vibraphone with cymbal, wind chimes and two Javanese gongs. The first section requires substantial coordination, as the performer is asked to combine two hemiolas that are offset from one another with frequent interjections of the cymbal and Javanese gongs. The next section, marked *tempo rubato*, uses some of the melodic material from the first section, set in a consistent, quintuplet rhythm.

These quintuplets wind down into the next segment, which re-introduces the cymbal, gongs and wind chimes interspersed with arpeggiated chords in the vibes in a quasi-chorale style. The slow tempo continues through the final section except for one brief accelerando and ritardando to a poignant E-major over F chord that closes the work. The significant technical and musical challenges make this work suitable for a skilled vibist.

—Scott Herring

When to Stop **VI**
Nathan Davis
$15.00
Frog Peak Music
Dedicated to Robert Van Sice, this is a challenging work for solo marimba (five-octave) that explores groove and the sound possibilities of the instrument. The work makes extensive use of the "marimbshot" and the sound of the bar struck with the shaft of the mallet. Davis also uses a technique of striking the edge of the natural keys with the fist so that they jump up to strike the undersides of the accidental keys.

He also incorporates theatrics toward the end of the work, asking the performer to discard mallets four and one while performing, finishing the piece with two mallets, which are also dropped at the end of the work. The performer concludes the work face down on the instrument with arms outstretched, as if exhausted, an indication of "When to Stop." Difficult rhythms

and acrobatic flourishes up and down the instrument require an accomplished performer.

—Scott Herring

White Rain **VI**
Jim Verderame
$15.00
HoneyRock
This contemporary-sounding three-movement, unaccompanied four-mallet vibraphone solo has a total length of almost 10 minutes. The first movement is very rhapsodic and explores the tonal qualities centering around G with its perfect-fifth relationship (i.e., G–D).

The second movement has more rhythmic motion associated with its free form, and it displays a mysterious quality to its inconclusive final cadence, emphasizing a polychord made up of a tritone combined with a minor-sixth interval.

The third movement contains challenging passages at the vibraphone's extreme high and low registers before concluding with a very open-spaced, repeated polychord combining b-minor and and E tritone.

"White Rain" might complement a recital program of more traditional keyboard percussion compositions at the college level.

—Jim Lambert

KEYBOARD PERCUSSION ENSEMBLES

Just the Two of Us **IV**
Bill Withers
arr. Reid Kennedy
$15.00
Reid Kennedy
This popular tune by Bill Withers has been arranged for vibraphone and a 4.5-octave marimba duet. Structurally, the vibraphone carries the melody for most of the piece, with the marimba taking the melody line into and after the bridge. Repeated sections allow the piece to be learned quickly. The three-minute chart could easily be augmented with a bassist and drummer to create a stronger groove and fuller sound.

—Brian Zator

Purdy's Maze **V**
Brian Nozny
$12.00
Innovative Percussion
Commissioned by Christopher Deane for his University of North Texas marimba student quartet, "Purdy's Maze" requires two low-A marimbas, one low-E marimba and one five-octave marimba. Starting with an unusual polyphonic 12-measure passage of "stick clicks" in 4/4, each performer gradually changes from stick clicks to brief melodic units that function as transitional embryonic fragmentation.

After a second unison cadence on G sharp, the quartet begins its musical conversation with each performer stating a slightly different set of melodic pitches. Metric shifts from 4/4 to 9/8 to 8/8 back to 4/4 supply just the right amount of contrast from the opening 4/4 groove. Continued variations upon the opening rhythms provide unique interest in this challenging marimba quartet.

After a brief return to the opening "stick click" section, the 204-measure quartet climaxes with a driving, rhythmically satisfying ending.

—Jim Lambert

Assez Vif from String Quartet in F Major **VI**
Maurice Ravel
arr. Dave Gerhart
$15.00
Go Fish Music
This arrangement for four marimbas of the second movement of Ravel's string quartet in F major is marked *assez vif – très rythmé* (rather lively – very rhythmic). It requires four advanced mallet players to be acutely cognizant of their colleagues' parts as well as their own.

The score presents a variety of musical challenges including the need to coax an appropriate quality of sound from the keyboard by means of attack and mallet selection, maintaining proper balance of all voices especially in *crescendi* and *decrescendi*, executing rapid passagework at *pp* and *ppp* levels, and the accurate placement of rhythms that juxtapose 6/8 measures phrased in three groups of two eighths and those phrased in two groups of three eighths. This juxtaposition of what is essentially the simultaneous performance of

3/4 and 6/8 is found in the interesting, dance-like opening measures played pizzicato in the original, which Gerhart imitates on the marimba by using dead strokes.

Gerhart has retained Ravel's original tempo and performance markings. Mallet choice is left to the performer; the use of multiple mallets facilitates performance of the second and third marimba parts. Contributions from the arranger include the addition of rolls, the use of dead strokes, the enharmonic alteration of E sharps and C flats to F and B for ease of reading, and the use of treble and bass clefs in place of the alto clef in the original's viola part.

In addition to informative and helpful performance notes, all French terms are translated into English. Another commendable feature is the inclusion of two versions of the fourth marimba (cello) part—one for a low-A instrument, the other for a five-octave marimba.

For those with the motivation and ability to master its challenges, the musical rewards in this quartet are numerous. Rehearsing this work should help marimbists perfect their listening skills and develop the ability to match their colleagues' articulation and phrasing.

—John R. Raush

Summer from The Four Seasons VI
Antonio Vivaldi
arr. Brian Zator
$25.00
Go Fish Music
Considering the popularity of Vivaldi's *The Four Seasons*, it is surprising that the work, or portions thereof, has not attracted significant attention as desirable repertoire for a mallet keyboard ensemble. Brain Zator obviously considered it a worthwhile project and arranged "Summer," the second of the four concertos, for a septet of five marimbas, xylophone and orchestra bells, featuring a marimba playing the solo part. The remaining instruments handle the parts for the orchestral contingent of stringed instruments. A keyboard instrument that would have been used in the continuo is omitted.

Zator's arrangement presents the work in its entirety, keeping it in the original key of G minor, and if a five-octave instrument is available for the bass line, there is no need to make any alterations because of range problems. Parts have been designed to provide for the optional sharing of marimbas, with players 1 and 3 sharing a low-A instrument and players 2 and 4 a five-octave keyboard. The solo marimba part can be played on a four-octave marimba.

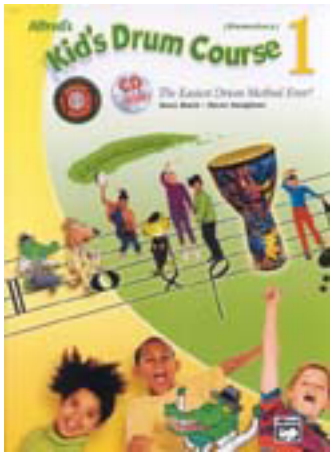
In addition to contrasts of colors provided by xylophone and bells, the arranger's contributions primarily center on the insertion of rolls and some "thickening" of the fabric through the use of octaves and note doublings. The part performed by the marimba soloist uses rapid chordal and scalar patterns that lie remarkably well on the marimba keyboard, with the exception of several very challenging passages in the third movement originally written for rapid cross-string bowing that remain problematic on a marimba, even with the use of four mallets. (In the first and most of the second movement the solo part can be played with two mallets.)

Zator has arranged one of the more interesting of the concertos, one that provides numerous changes of mood, compelling rhythms, exquisite melodies, colorful harmonies and sequential patterns, expressive lyric passages, and exciting cadenzas for the solo instrument. The solo part in this arrangement is an ideal vehicle to showcase the talents of a musically mature college-level marimbist. It will, however require an ensemble of better-than-average mallet players.

—John R. Raush

SNARE DRUM

Kid's Drum Course, Book 1
Dave Black and Steve Houghton
$15.95 (book and CD)
$24.95 (book, CD, and Remo Sound Shape drum)
Alfred Publishing Co.
Kid's Drum Course, Book 1 is promoted as "the easiest drum method ever," a "fun method that teaches you to play rhythms and songs on a variety of drums and sound sources, including many simple, inexpensive objects found around your home." The text reflects an awareness of new areas of music that have become important, such as "world" music.



Traditionally, all the music in such a method book would be played with sticks on a snare drum. In this book, however, a variety of options for instruments are suggested, including traditional and non-traditional instruments or "sound sources," along with numerous implements. Non-traditional instruments include everyday objects such as pots and pans and salad bowls, empty coffee cans and cardboard boxes, as well as Boomwhackers and Remo Sound Shapes. Traditional instruments recommended include djembe, frame drum, conga, doumbek, tambourine, bongos, maracas, woodblocks and temple blocks. In addition to conventional drumsticks and yarn, rubber or plastic mallets, implements suggested include pencils with large erasers, wooden or plastic spoons and empty paper towel rolls. Matched grip is described and illustrated.

Whereas some of the instruments suggested will be unfamiliar to the student, the songs used for play-alongs with the CD will not, including such familiar tunes as "Skip to My Lou" and "Merrily We Roll Along."

With the help of "body drumming," the text focuses on counting and experiencing the "beat" using foot stomps and hand clapping and patting. The material uses a traditional approach to music notation, presenting basics such as staff, barlines, measures, time signatures, eighth notes, sixteenth notes and dotted notes using exercises in 4/4, 2/4 and 6/8 that require specific stickings and counting aloud.

Additional areas pursued in this text include the simultaneous utilization of two and three sound sources, paving the way for the development of multi-percussion playing and material to develop coordination—e.g., playing two rhythms on different sound sources at the same time. Here a note played by the foot is added to those played by the hands, giving an early taste of drumset coordination. The text also introduces the "ride rhythm," fills, swing and rock styles, and improvisation. Snare drum techniques are relegated to combinations of single and double strokes and the paradiddle. No rolls, flams, or other rudiments are used. The text concludes with introductions to jazz and syncopation. The enclosed CD proves that, like a picture, a recording is "worth a thousand words."

The publication is a visual treat with an attractive cover and copious illustrations. It features colorful, cartoon-like characters who accompany students working their way through the 47-page text, all the way to the "Certificate of Promotion" at the end of the book.

The authors' approach has achieved more than merely providing some new ideas and fresh perspectives. It has been based on sound principles that should ultimately help students develop into better percussionists and more knowledgeable musicians.

—John R. Raush

Steps Ahead: Rhythmic Studies for the Snare Drum, Part One I-V
Dave Brady
$12.50
David Brady
Dave Brady addresses a wide range of difficulty with a series of 40 graduated studies beginning with whole, half and quarter notes, and progressing through advanced rhythms using thirty-second notes, thirty-second-note triplets and sextuplets, tied notes and dotted notes. He avoids fundamental rudiments in the first 21 exercises, thus allowing students to concentrate solely on notational concerns. Brady does not introduce the first basic technique, the 5-stroke roll, until the 22nd exercise. By the end of his text, students will be playing 5- through 17-stroke rolls, flams and ruffs.

The first part of Brady's text, which features exercises progressing in difficulty from simple rhythms with no technical chal-

lenges, is reminiscent of the opening pages of Morris Goldenberg's *Modern School for Snare Drum.*

Obviously, in a text limited to 50 pages containing 40 exercises and 10 duets ranging from those designed to introduce the basics of rhythmic notation to etudes that will challenge a college-level percussionist, Brady must move rapidly through a host of notational situations. For example, dots are introduced in exercise 10, ties in exercise 13, eighth-note triplets in 15, sixteenth-note triplets in 17, quarter-note triplets in 20, and "triplets within triplets" in exercise 21. Musical concerns are addressed with the introduction of accents in exercise 16 and dynamics in exercise 32, although it is surprising that Brady waits so long to introduce the latter. The final two exercises include notes that are stamped by one or both of the drummer's feet, accompanying a part played by the hands.

Steps Ahead, Part One provides a valuable source of new reading material, and the text can serve as a check of the student's progress in reading rhythmic notation.

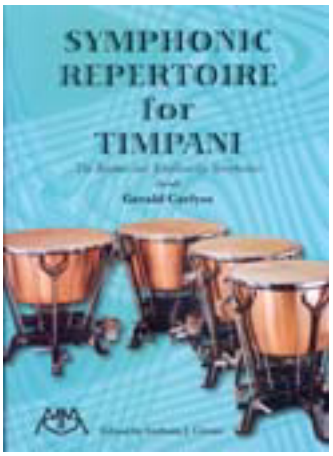
—John R. Raush

TIMPANI

Symphonic Repertoire for Timpani: the Brahms and Tchaikovsky Symphonies
Gerald Carlyss
ed. Anthony Cirone
$24.95
Meredith Music Publications

Although publications containing orchestral excerpts and complete timpani parts have been readily available for a number of years, most do not offer commentaries on performance-related issues and do not contain the comprehensive performance analyses one finds in this publication. Carlyss' text covers the four symphonies of Brahms and six Tchaikovsky symphonies (another volume by Carlyss and published by Meredith is devoted to the Beethoven symphonies).

Carlyss' book benefits from his



experience as timpanist of the Philadelphia Orchestra, which included numerous performances under Eugene Ormandy. One surmises that Carlyss' statements concerning tone production and the quality of sound have been inspired by Ormandy's preoccupation with orchestral sound. Commentary concerning the second movement of Tchaikovsky's fifth symphony reveal the quality of the author's input, and his practical suggestions that the timpanist can carry directly to the stage. The text also includes six optional inserts (two for the Brahms first and four for the Tchaikovsky first), which contain alterations to the original timpani parts, including changes contributed by Ormandy.

This text deserves a place in the mallet case of every timpanist who performs orchestral literature in venues from college to community and professional orchestras, as well as those preparing for auditions.

—John R. Raush

Goliath **IV**
Moses Mark Howden
$4.00
Kendor Music

Student timpanists who have successfully performed technique studies on four drums should be ready for "Goliath," an intermediate, ca. 2:20 solo for timpani that requires dexterity while moving rapidly around all four drums. (The metronome marking suggested is quarter note = 160.) The solo capitalizes on

an effective use of accents that delineate constantly changing patterns. Two familiar patterns are created by phrasing eighth notes in both 3/4 and 6/8 into either three groups of two eighths or two groups of three eighths. In addition to a liberal use of accents, a range of dynamics from *pp* to *ff,* dramatic juxtapositions of *forte* and *piano*, and a series of *crescendo*, *decrescendo* and *sfz* rolls contribute to the musical interest.

This well-crafted work should appeal to students, particularly as a result of the opportunities it gives them to display their technical facility. The solo contains no pitch changes that require retuning the drums; all four drums are set on the same pitches throughout the piece.

—John R. Raush

The Jury **V**
John Beck
$6.00
Kendor Music
John Beck's latest composition for four unaccompanied timpani is rhythmically challenging but accessible to the medium-advanced timpanist. The primary section opens with a few mixed meters that spice up the opening 4/4 passage with occasional 2/4 and 3/8 measures. The vast majority of this 131-measure composition is in 4/4. Well-placed dynamic markings and occasional double-stops create contrast in this well-crafted solo. The only tuning change from the opening G, B, E-flat, F is in the final measure where Beck changes the B to a C, creating a small surprise in the cadential tonality of C. This solo would be a superb choice for a festival or contest, as well as a solid choice for the undergraduate percussionist to utilize at "The Jury."

—Jim Lambert

PERCUSSION ENSEMBLE

Funky Kinda Pretty **III**
Scott Johnson
$19.95
Upbeat Music Publications
This work calls for pans (vibes), marimba, bass and drumset. After a four-measure intro with bass and drums, the marimba and vibes (or pans) enter and take the part of a solo duo, often tying in closely with the bass line. The work remains in 4/4 with the quarter note steady at 96 bpm. The score includes 42 measures but is expanded with a *D.S.*

—F. Michael Combs

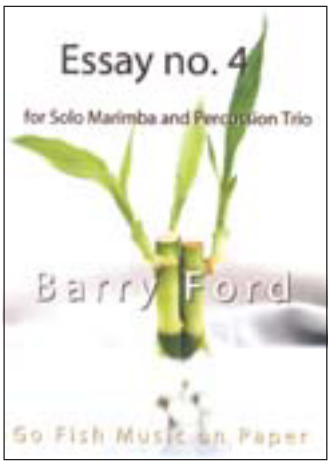
All In – Hold'em Suite **IV**
Scott Johnson
$19.95
Upbeat Music Publications
"All In," a part of the "Hold'em Suite" by Scott Johnson, is written for steel pan (or vibes), marimba (four-octave), electric bass and drumset. This two-minute chart establishes a funk/fusion groove from the very beginning with the pan and marimba parts taking the melody and harmony roles. The simple form has a 13-bar melody repeated three times with a four-bar solo vamp section in the middle. Although there is not much melodic development, this combo grouping is a fun way to explore new styles and improvisation.

—Brian Zator

Essay No. 4 **V**
Barry Ford
$25.00
Go Fish Music
Barry Ford's recent work is for five-octave solo marimba and percussion trio using bongos, cymbals, tom-toms, wind chimes, whip and timpani. "Essay No. 4" is relatively short, lasting approximately nine minutes. The solo marimba part in the first section features a repeated rhythmic figure that alternates with accented double stops, and a driving rhythmic accompaniment by the trio. Linear sixteenth notes dominate the marimba part in the second section with punctuations by the accompaniment.

The intensity gathers in the next section with an ostinato in the marimba part and more rhythmically active accompaniment parts. This section leads to a short solo marimba chorale, which gives way to an aeleatoric section. The end of the improvisatory section is the beginning of a percussion soli section, which gives each individual a short solo.

The final section further develops many of the ideas from previous sections and leads to an exciting conclusion. The trio parts to "Essay No. 4" are not individually difficult, but put a premium on timing and execution. The solo part requires a



reasonably accomplished marimbist.

—Scott Herring

Melee **IV**
Scott Johnson
$19.95
Upbeat Music Publications
"Melee" means "a free-for-all" and that's what composer Scott Johnson implies with this percussion trio. The four-minute work begins in C-sharp minor at a frantic pace in 7/8 before a drastically slower march-like section (in 4/4) appears. A recap (in 7/8) takes place before the climatic finish.

It is scored for three suspended cymbals, two triangles, one four-octave marimba, one low-A marimba (using four mallets), gong, four concert toms, water gong, xylophone, snare drum, shaker, bells and bass drum. The score calls for some unusual techniques (e.g., bowed cymbal), the texture is often dense and chaotic, and there are several passages with quintuplet rhythms. An advanced high school or college ensemble would be able to tackle this rambunctious piece.

—Terry O'Mahoney

The Nuts: Hold'em Suite **IV**
Scott Johnson
$19.95
Upbeat Music Publications
This quartet calls for pans (or vibes), marimba, bass and drumset. The bass plays a major role in the work but could be played on a marimba since it only goes to a bottom-space bass-clef A. While primarily in 4/4 at quarter note = 112, other meters are used for variety including 9/8, 6/8, 2/4 and 3/4. The pan and marimba lines work as a duo but often tie in rhythmically with the bass. Just before a *D.S.*, each player plays a solo vamp, so the overall performance time could be anywhere from 2–5 minutes or more.

There are some very interesting dialogues among the instrument voices and interesting unison rhythmic patterns. No parts were provided and playing from a score would not be possible for the players without some duplication.

—F. Michael Combs

April Showers **V**
Nathan Davis
$15.00
Frog Peak Music
This percussion trio uses the sound of water striking metal surfaces to replicate the sound of rain. The performers use powerful "super soaker" style water guns to execute rhythms by shooting at suspended metal trash can lids and tin cans (positioned some distance from the performers). The rhythms are not complex, but some anticipation is required in order to execute the rhythms (due to the distance from the targets). The performers must also improvise several times with rhythms and gestures and puncture suspended plastic bags to create the sound of running water.

The performance notes suggest laminating the score and covering the performance area with plastic. "April Showers" requires some imagination and programming latitude, but it might prove be a fun piece for the mature ensemble (and audience).

—Terry O'Mahoney

Over The Edge **V**
Steve Fitch
$40.05
Zimmermann
Steve Fitch attempts to push the envelope of performance in this percussion trio. Each performer plays one snare drum (snares off) and one Chinese tom (high, medium or low). The five-minute work begins almost mundanely with simple antiphonal passages and unison rhythms in 4/4 and 6/8. A theme in 7/8 soon emerges, followed by six variations, each more rhythmically dissonant than its predecessor. The final variations, for example, juxtapose a 7/8 pattern against a 4/4 ostinato, followed by 4/4 against 5/8 against 3/4 (with sporadic accents) before the driving unison coda. Its brisk

pace (M.M. = 184) really pushes the performers "over the edge," as does the required backsticking, paradiddles and rhythmic density. "Over The Edge" was composed as a finale of a three-movement work, and its spirited nature would work as a great closer for a concert.

—Terry O'Mahoney

Pulse **V**
Joseph Harchanko
$50.00
Keyboard Percussion Publications
"Pulse" is scored for solo marimba (five-octave) with percussion quartet accompaniment that uses a variety of metallic percussion as well as temple blocks, marimba, tambourine, bongos, hand drums and other percussion instruments. The solo marimba part is fairly difficult, favoring sweeping linear figures that require absolute control over four-mallet sequential stickings.

Frequent meter changes and cross rhythms between the solo and ensemble parts will challenge the performers' ensemble skills. The accompaniment players must be precise in their timing as they pass rhythmic ideas to one another and interact with the soloist. Although written for the Victoria Memorial High School percussion ensemble, "Pulse" is more appropriate for collegiate percussion groups.

—Scott Herring

Exit Wounds **VI**
Brad Dietz
$40.00
Keyboard Percussion Publications
Written for Jim Campbell and the University of Kentucky Percussion Ensemble, "Exit Wounds" is a sextet in which five players are each responsible for one mallet instrument (glockenspiel, xylophone, vibraphone, low-A marimba, five-octave marimba) and player six is assigned four timpani. In addition to a mallet instrument, players 1, 2 and 3 each play a pitched almglocken, tubular bell, tom-tom and woodblock, while players 4, 5 and 6 each add a tuned gong, tom-tom, and woodblock; players 4 and 5 are also responsible for a tubular bell. The woodblocks and tom-toms used by all six percussionists are differentiated into two high-pitched, two medium-pitched, and two low-pitched varieties.

This work creates its impact in areas largely other than melody or harmony. Brad Dietz has created a soundscape painted on a contrapuntal fabric woven from the mallet instruments and timpani that begin the piece, plus numerous interludes featuring the other instruments. Following these interludes, the original group of mallet instruments return.

Each part is consistently animated in a texture that rarely thins to fewer than six lines. In this active counterpoint, vertical sonorities resulting from the juxtaposition of the six voices result in dissonant combinations of pitches. Each part may be expressed in its own rhythm patterns, often reflecting constantly changing and complex subdivisions of the beat, or share the same rhythm with other parts.

Dietz works with four "colors" to create dynamic contrasts of timbre. These include the collective sounds of the five mallet instruments and timpani, an all-metal group, an all-wood group, and an all-skin group, which is at times combined with the woods. This manipulation of the color palette is enhanced by a broad range of dynamics. Metallic timbres are associated with very soft dynamic levels; woods, and woods plus skins, are presented (with dramatic effect) at the other end of the dynamic spectrum, with a marking of *ffff* being the norm. At one point, the juxtaposition of a short statement on metal instruments played *ppp* is followed with a thunderous response using all woods played at *ffff*. And, in one 24-bar passage for woods and skins combined, the dynamic range remains at *ff* and *ffff*! The piece ends on a meditative note with a dissonant chord played *pp* on

tubular bells over a bass note played in the timpani.

Dietz skillfully manipulates timbre, dynamics and rhythm to create an entertaining work with dramatic contrasts, featuring long, rhythmically complex passages played at extreme dynamic levels that deliver a visceral impact and highlight a performance that should leave the ensemble emotionally drained and the audience incredulous and impressed.

—John R. Raush

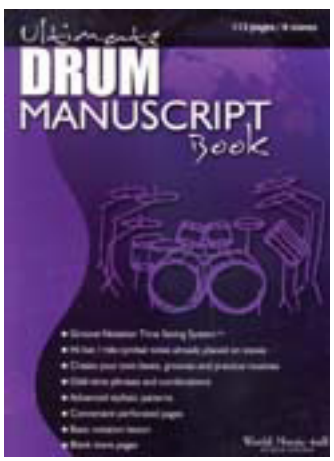
DRUMSET

Drum Manuscript Paper
$4.95
World Music 4all
Drum Manuscript Paper contains 48 pages of eight-stave manuscript paper with quarter note, eighth note, triplet and sixteenth note ride/hi-hat patterns already printed above each stave (in 4/4 time). Bass drum, snare and hi-hat patterns can be notated below each template for great-looking etudes or transcriptions.

—Terry O'Mahoney

Ultimate Drum Manuscript Book
$9.95
World Music 4all
This 112-page manuscript book contains ride/hi-hat templates using a variety of common rhythmic ride patterns (quarter notes, eighth-note, afterbeat eight-notes, eighth/sixteenth combinations, triplets, shuffle, jazz ride pattern, 3/4, 6/8, 5/8, 7/8, 6/8 cascara, son clave and cascara). Staves are organized into one-, two- and four-bar phrases for quick notation of etudes or transcriptions.

—Terry O'Mahoney



Contemporary Drumset Techniques **III–V**
Rick Latham
$29.95
Carl Fischer
This 64-page drumset technique method contains variations and adaptations of 26 rudiments for drumset, hand/foot patterns in sixteenth notes and triplets (suitable for fills), numerous sixteenth-note linear patterns and formulae for how to re-orchestrate them into a variety of new patterns, triplets shuffle patterns, linear funk patterns, ghost note exercises, and several pages of hip-hip grooves. Originally published in 1990, it has been recently updated with four demonstration CDs.

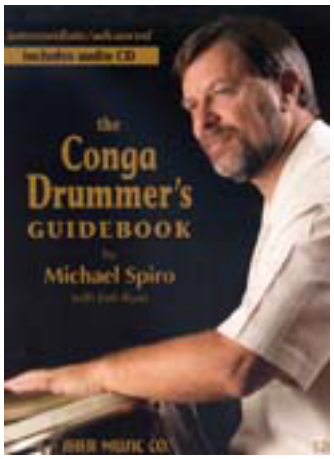
—Terry O'Mahoney

Drum Set Solo #1 **IV**
Scott Johnson
$4.95
Upbeat Music Publications
This is a 2 1/2-minute solo/etude that uses the drumset in its traditional timekeeper role and as a multiple percussion instrument. It requires the player to read sixteenth-note linear tom lines, negotiate meter changes (4/4 to 7/16), play over-the-barline phrasing, and execute thirty-second-note fill passages. The piece follows a pattern of linear tom fills interspersed with various challenging timekeeping patterns. Its medium tempo will allow the intermediate player enough time to give this a good read.

—Terry O'Mahoney

WORLD PERCUSSION

The Conga Drummer's Guidebook **III–V**
Michael Spiro
$28.00
Sher Music Company
Written for players who didn't grow up in the Afro-Cuban tradition, Michael Spiro's *Conga Drummer's Guidebook* is an instructional book/CD package for the intermediate/advanced player that explains how to achieve a more authentic sound, feel, and improvisational approach through greater understanding of



the "unwritten rules" of Afro-Cuban music. It comes with a play-along/demo CD and is a great resource for those who want to sound less generic and more like players whose lifelong exposure to the music enables them to instinctively know how to apply the subtleties of the music.

Spiro does not deal with basic sound production or typical rhythmic patterns but instead concentrates on how to hear the beginning of a phrase as it relates to clave, which "side" of the clave is most appropriate for improvisation, how to achieve the proper "averaging" of duple and triple meter to achieve a more authentic feel, 12/8 coordination exercises, resolving solo phrases "in clave," motivic development concepts utilizing short rhythmic "cells," heel-toe exercises, conga great Changuito's personal interpretation of ruffs, stamina exercises, double-stroke exercises, cascara variations and embellishments, *samba de rota* and funk patterns, segundo exercises and flams. His explanations are very clear and, coming from a North American musical background himself, he understands what similar players need to authentically render the music.

—Terry O'Mahoney

Kalimba Fundamentals for the Hugh Tracey Alto Kalimba
Mark Holdaway
$20.00
Kalimba Magic
The kalimba (also known as the sansa, mbira, and African thumb piano) seems to be attracting interest recently as a performance vehicle, making Holdaway's 32-page, spiral-bound tutor a timely publication. Using this text, anyone can learn a great deal about the kalimba—more specifically, the Hugh Tracey Alto Kalimba, a diatonic instrument with 15 metal tongues or "tines," tuned to notes that cover two octaves of a G major scale, and played with the thumbnails.

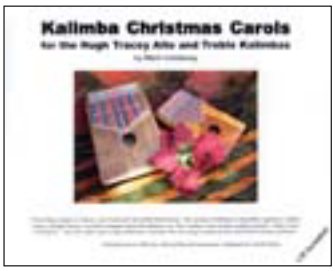
Holdaway's text is written with the Hugh Tracey Kalimba in mind. Tracey was an English ethnomusicologist who lived and worked in Africa during the last century and recorded the music he encountered. The kalimba he designed is tuned to a Western major scale, making it feasible to play everything from Bach to Woody Guthrie. For those who have a Hugh Tracey Treble Kalimba, an alto-to-treble conversion chart is provided.

Holdaway covers basics such as maintenance of the instrument, fixing a buzz, tuning the kalimba, maintenance of one's thumbnails, making sounds on the kalimba, and creating a glissando, "wah wah" and vibrato. However, the *pièce de résistance* of this text is the ingenious tablature Holdaway has devised for writing kalimba music. Holdaway's tablature uses a diagram of the tines of the alto kalimba, but unlike tablatures such as those for lute and guitar, the lines and notes are written vertically, not horizontally, so that the player starts at the bottom of the page and reads and plays in a vertical direction to the top. Holdaway uses conventional notation to indicate whole, half, quarter, eighth and sixteenth notes; however, note stems are placed in a horizontal plane extending to the left of the noteheads, and rests are turned to match the horizontal alignment of the note stems.

The text provides exercises to develop the player's familiarity with the instrument, including playing two- and three-note chords and seven modal scales. In addition, a variety of tunes are found, including "Do, A Deer," "Joy to the World," "Michael, Row Your Boat Ashore," Guthrie's "This Land is Your Land," "The Lion Sleeps Tonight," Beethoven's "Ode to Joy," "Doxology" and a portion of Marley's "Stir it Up." An enclosed CD covers all the exercises in the book as well as the tunes mentioned above.

—John R. Raush

Kalimba Christmas Carols for the Hugh Tracey Alto and Treble Kalimbas
Mark Holdaway
$20.00
Kalimba Magic
In this 32-page spiral-bound text, Mark Holdaway uses his ingenious tablature notation to make 25 traditional Christmas favorites (18 arranged for the alto kalimba, five for treble and two for both instruments) available to aficionados of the ancient instrument also known as the African thumb piano. It is important to note that these arrangements were written specifically for the Hugh Tracey Alto and Treble Kalimbas made by African Musical Instruments in Grahamstown, South Africa.



Kalmia enthusiasts should find these arrangements quite accessible, assuming that they have become familiar with their instruments, comfortable with their performance, and can interpret the notation as it appears in the user-friendly system devised by Holdaway, which features a form of tablature.

The Christmas selections progress from examples written for melody alone to those in which the melody is set over a harmonic background, and culminate in more difficult arrangements with more complex textures. An enclosed CD includes performances of all 25 pieces.

—John R. Raush

PERCUSSION RECORDINGS

Follow
Joël Grare
Alpha
Follow is a collection of "earth-songs" using a unique set of instruments for each work. The title track, "Follow," uses a set of tuned bells that Joël Grare collected from around the world. For each movement, he manipulates the bells in a different manner, using various implements and dampening and pitch-bending techniques. Each movement of the next work, "Fugitives," uses a distinctive set of instruments, many of them non-pitched. For example, the first movement combines Japanese drums, cymbals, a xylophone from Mozambique, thumb piano, bendir and cajon to create a "frantic race around the world." The connection between the dance and the percussion instruments is immediately evident.

For the last tune, "KOAN," Grare is joined by percussionist Axel Lecourt and trumpter/percussionist Nicolas Giraud. This work is related to free jazz, although for the most part the music has been stripped to melody and rhythm. The trumpet provides the melodic line and is layered with the sounds of mouth harp, didgeradoo, conch shell, udu drums and various other percussion instruments, each unique to each movement.

Follow is an introspective, dance-like, enlightening and experimental disc that can be enjoyed by an extremely varied audience.

—Scott Herring

Hammer
Greg Giannascoli
World Music Marimba
Hammer is a pleasing blend of old and new. This disc includes the first commercially available recording of Raymond Helble's "Toccata Fantasy in E-flat Minor" as well as Clair Musser's "Etude; Op. 6 #8" (Nature Boy). His rendition of Helble's *tour-de-force* sounds clean and effortless

with fine attention to the musical details.

The new works on the disc include Sydney Hodkinson's "Hammer," Davide Zannoni's "Wild Forebodings," Richard Rodney Bennett's "After Syrinx II" and Akira Miyoshi's "Ripple." Giannascoli overcomes the technical and musical challenges of these works with ease. He exhibits his technical stamina in "Hammer" and the outer movements of "Wild Forebodings," and shows off his musical sensitivity in Bennett's work and the second movement of "Wild Forebodings." His rendition of "Ripple" is exquisite and one of the highlights of the CD.

—Scott Herring

J.S. Bach: Suites for Unaccompanied Cello
Fernando Meza
Self-Published
This recording of Bach's cello suites played on marimba includes "Suite I" (G major), "Suite III" (C major) and "Suite IV" (E-flat major). Each suite contains all six movements played with every repeat. Although there always will be differing opinions on the interpretation of Bach on marimba, Meza has done his homework and created a musical experience that honors the Baroque stylistic period and also contains present-day emotions.

Within each performance, Meza achieves well-balanced phrases and clear melodic lines. "Suite III" is especially intuitive and flows beautifully. He has made well-informed decisions regarding sustain through different types of rolls. Meza plays confidently and the music speaks for itself. It is wonderful to hear great music played by a first-class musician.

—Brian Zator

Javier Nandayapa Trio, III
Javier Nandayapa, marimba; Jesus Martinez, piano; David Peña, percussion
Javier Nandayapa
This disc contains the music of composers from a number of different countries. Seven works are the products of Mexican composers: Jesus Martinez's "El Colibri," "El Charalito," "El Espantapajaros" and "Janitzio"; Hilario Sanchez's "Juego Ritmico"; and Mario Ruiz Armengol's "Baila Tristeza" and "Cuatro Piezas Infantiles." The remaining pieces include Yugoslavian composer Nebojsa Jovan Zivkovic's "Tres Piezas Serbias," Argentinian composer Astor Piazzolla's "Compadre" and "Leija's Game" and Brazilian composer Ney Gabriel Rosauro's "Preludio No. 2 en La Mayor."

Much of this disc can be considered a celebration of music for the dance, characterized by infectious rhythms and a raw energy, often featuring odd meters and embellished by the tasteful percussion work of David Peña. Examples include the dance-like "El Colibri," set in a driving 13/8 and performed by piano, percussion and marimba; "Srpska Igra," a Serbian folk dance for marimba and percussion; "Prokleti Koreni," a 9/8 dance flanked by two marimba cadenzas played by marimba and percussion; "Macedonia," an uptempo piece in 7/8 for marimba, piano and percussion; the marimba solo "Baila Tristeza," number 15 of the "Cuban Dances" written for piano by Armengol; and "Janitzio," displaying the ambience of music for the dance, complete with rain stick accompaniment and a Mexican marimba.

A contrast is offered through works from the guitar repertoire played here as marimba solos, such as Piazzolla's "Compadre" with its rhapsodic passages and some unusual modes of attack using the mallet handles, and Rosauro's "Preludio No. 2 en La Mayor."

Several pieces originally written for piano provide a different musical perspective, such as Piazzolla's "Leija's Game," played by Nandayapa as a marimba solo, and four delightful selections drawn from a group of 32 piano pieces by Armengol entitled "Rosas y Jazmines," "Debussyana," "Little Jazz" and "En Coatepec," all beautifully played by Nandayapa.

Completing the music on this disc is Martinez's "El Charalito," which celebrates folk traditions of another culture. Also included is Martinez's minimalist piece "El Espantapajaros" and "Juego Ritmico" for marimba and piano, the latter instrument playing an ostinato over which melodic material contributed by the marimba results in polyrhythmic relationships.

Nandayapa has put together an eclectic assortment of music that showcases the marimba in a variety of settings, from folk music to art music. The works display the versatility of the instrument and its musical potential when a good composer and talented marimbist are involved. And this music is immensely entertaining as well. (N.B. The informative liner notes are in Spanish only.)

—John R. Raush

Johann Sebastian Bach—6 Suites a violoncello solo
Ivan Mancinelli
Bongiovanni
Italian percussionist Ivan Mancinelli's two-disc recording of the six Bach cello suites is quite impressive in its recorded sound of solo marimba, which is very clean and clear, without much resonance or any echo. Mancinelli's performance style is accurate and stunningly lyrical in its interpretation.

To perform all six of these Bach compositions well enough to leave a legacy of interpretative quality is very inspiring and speaks for itself. Equally notable is the liner booklet, which is 26 pages long and printed in Italian, English and German, and contains background information from Matthias Roder of Harvard University. This CD should serve as a point of reference for any serious keyboard percussionist who desires to perform any of these masterpieces by Bach.

—Jim Lambert

Malletiana
Markus Leoson
Caprice Records
This solo percussion CD by Swedish percussionist Markus Leoson includes works for marimba, vibraphone and Hungarian dulcimer (cimbalom) as well as a new piece for marimba with percussion and a transcription for marimba with piano.

Alfred Fissinger's "Suite for Marimba" is well played and provides a look into the early history of the marimba. Leoson also included several premiere recordings of works written for him. Niklas Sivelov composed an energetic three-movement work, "Suite for Marimba." "Ex Machina" was composed by Leoson and uses small percussion instruments to accompany the virtuosic solo marimba part. Another new work is Eberhard Eyser's "Libriccino-4 Pezzi brevi per cimbalom ongarese." This piece

contains four short character pieces for solo Hungarian dulcimer (cimbalom).

"Saudades do Brasil" by Darius Milhaud was originally a piano suite inspired by South American folk music, but this version is a 1970s transcription for marimba solo and piano by Rainer Kuisma and Niklas Sivelov. This recording includes seven movements using the names of districts in Rio de Janeiro.

Pietro Rigacci's vibraphone solo "Claire per vibrafono" is part of a series of works based on women's names. Rigacci felt the name Claire "filled him with a sense of light and crystal clarity." The final work is "Solo de Vibraphone" by Philippe Manoury. This is a very difficult piece that explores the many sound possibilities of the vibraphone including dampening certain notes and chords with the pedal, mallets and hands as well as using different mallets to create a six-minute *tour-de-force* for the instrument.

—Brian Zator

Maui Jazz Quartet
Maui Jazz Quartet featuring Emil Richards
Emil Richards Music
The Maui Jazz Quartet's self-titled release features Brian Cuomo (keyboards), Bob Harrison (bass) and Paul Marchetti (drums), with special guest vibraphonist Emil Richards. This release features nine tuneful "California bebop" tunes composed by Richards. The repertoire varies from straight-ahead swing ("Caio Bella," "Calamari Blues," "Cauliflower Ear," "Turn Up the Audio for Claudio") to samba ("Malloreddus," "Celesta #4"), to funk in three ("Sheep Lie"), to a drum feature ("Yo Go Jo PO"). The whole recording has an exciting, happy feel and Richards is his usually buoyant musical self, gleefully chewing up

the chord changes with his decorative bebop lines. Marchetti, whose solo style might be compared to that of Dave Weckl, really lights a fire under the band when accompanying others' solos or trading eights.

—Terry O'Mahoney

Metalix
Matthias Lupri Group
Summit Records

The Matthias Lupri Group, featuring vibist Lupri and drummer Jordan Perlson, has a unique sound that blends the traditional qualities of acoustic instruments with various combinations of electronics, effects and loops. All of the tunes are original compositions by Lupri, who is obviously fond of odd meters. The first tune, "Wondering and Wandering," is in five, but the solid drumming from Perlson makes it feel entirely natural. One of the most interesting cuts is "Glass Stairs," which alternates between time signatures of 13 and four, creating a metric kaleidoscope. Perhaps Lupri's most shining moment is the solo vibe intro to "Time Design" in which he blows the listener away with his blazing but flawless linear work.

—Scott Herring

Nemesis
Nemesis Percussion Ensemble
Elusive Disc

The Nemesis Percussion Ensemble is a group of six Canadian percussionists: Catherine Audet, Fanie Chartier and François Morin performing on mallet-keyboard instruments, François Couture and Yann Leveille playing multiple percussion and glockenspiel, and Thierry Pilote handling timbales and mallet instruments. The instrumentation primarily features traditional instruments, though the practice of bowing cymbals and vibraphone contributes to a veneer of exotic timbres. The performances of Nemesis on this disc are praiseworthy. There is a great deal of keyboard-mallet work and the percussionists distinguish themselves with their performances.

The music on this disc was composed by Thierry Pilote. In most of the ten "audio paintings" or "soundscapes" he has written for this CD, Pilote relies heavily on melodic-rhythmic ostinatos that hold the music together and also help it move forward, often generating excitement and a sense of drama. The ostinatos take different forms throughout the pieces, from single repeated pitches set in rapid sixteenth notes to broken chordal patterns played in arpeggiated fashion or with alternated double stops. Layered over these ostinatos are solo entrances on the mallet instruments, including vibes and timpani (the latter played using constant pedal changes, creating an effective imitation of a string bass.) Occasional drum interludes and a generous allotment of cymbal and gong attacks add to the very large range of timbres.

The paragraph above describes much of the music on this CD, such as the first three tracks ("Force," "Winds" "Passage," plus "Illumination" and "Paix"), and it is not until the fourth soundscape, "Quiet Piece," that one can enjoy a laid-back vibraphone performance. One of the most interesting pieces on the album is "Congo." Inspired by African-like rhythms, it has an immediate appeal for percussionists. Another track, "Enigme" also capitalizes on the attraction of exotic, non-western African-like rhythms. Contrasting with this music are several pieces of a more intimate nature ("Mirage" and Ganda") that

also dispense, at least in part, with ostinatos. One of the musical highlights is "Ganda," played on marimba and conveying the ambience of a beautiful hymn tune.

This disc is being touted as a hybrid CD/Super Audio CD that has been recorded and mixed to give the listener a wide and realistic aural experience. Its use of a "wide imaging sound-stage" is also considered an important feature. Pilote's music is ideal for a project that capitalizes upon the large range of expression available in the contemporary percussion ensemble, and that is at the disposal of someone who understands how to write for percussion instruments.

—John R. Raush

Of Recent Time
Reuben Hoch and Time
The Naim Label
Drummer Reuben Hoch leads this jazz trio and is joined by Don Friedman on piano and Ed Schuller on bass for this collection of works by contemporary composers arranged by the members of the trio. All three individuals are excellent players, and Hoch is an especially colorful drummer.

The CD includes "Beatrice" by Sam Rivers, "Question and Answer" by Pat Metheny and "Unrequited" by Brad Mehldau, a unique and contemporary bossa nova. Although much of the album takes a free-jazz approach, the following three charts explore this style in many different ways. "Ballad for Nori" by Hoch develops the softer, slower aspects of the trio's capabilities, while "Turnaround" by Ornette Coleman shows off the uptempo, esoteric qualities of the trio. "Poem for no. 15" by Steve Kuhn features very melodic drumset playing by Hoch. "Flamands" by Don Friedman and "Yes and No" by Wayne Shorter highlight more straight-forward jazz with bebop and uptempo styles, respectively, featuring an extended drumset solo introduction for the Shorter tune.

—Brian Zator

Remedy
Morris Palter
Centaur Records
Remedy is a collection of well-known and new works for solo percussion. The tracks include Stockhausen's "Zyklus," Matthew Burtner's "Broken Drum," James Billon's "Tire Tike Dha," Thomas DeLio's "wave/s," David Lang's "The Anvil Chorus," Jean-Charles Francois' "Fragments II" and David Keller's five movement work "Attitudes…Assumptions Shattered."

This recording is a blend of excellent performances by Palter and exceptional recording quality. The instrument choices for "Zyklus" and "Tire Tike Dha," which consists of a drumset supplemented by temple blocks and other metallic instruments, blend well, while still creating effective contrasts. One of the most interesting new works, "wave/s," is an expansion of DeLio's earlier marimba solo "Transparent Wave IV." The new work elongates the marimba solo by adding other instruments to the original work in a manner that allows it to be played by one performer.

If the listener keeps the disc playing at the end of the last track, he will be pleasantly surprised by Palter's charming rendition of George H. Green's "Chromatic Foxtrot." *Remedy* establishes Palter as a formidable solo percussionist while providing a valuable resource for percussionists.

—Scott Herring

Retratos Sonoros
Javier Nandayapa
Self published
This intellectually challenging and musically scintillating percussion recording includes 17 original compositions composed by the performer, Javier Nandayapa. With the exception of one piano solo, "Moscal," all works involve marimba and/or vibraphone and the performances are truly outstanding. Most noteworthy has to be the incorporation of clarinet, accordion, oboe and harp as well as a variety of light but very interesting percussion sounds.

The virtuosic marimba technique is exemplified by the selections for marimba only: "El Compadre" displays smooth, balanced rolls and fluid lines but maintains a clear and dance-like pulse. The two other marimba solos, "Colando Hacia El Sur I–II," are light in nature and very tuneful.

A totally different but exciting musical display by the soloist can be heard in the works for marimba solo with jazz trio accompaniment. The opening work, "Autismo," exemplifies this tight ensemble and the rhythmic drive of the group. Likewise "Alas" is rhythmically exciting, and most listeners will be challenged to determine the meter.

The works that are intriguing in their use of non-percussion instruments include: "Domingo," which uses accordion intertwined with marimba, piano and other percussion sounds; "Amarillo," which uses clarinet and oboe; and the harp provides a wonderful texture as it intertwines with oboe, marimba and percussion in "Agua De Luna." The CD ends with "Esferas Dentro de una Marimba," which displays well-controlled four-mallet marimba arpeggio patterns with some bowed vibraphone melodic material, and combines glockenspiel and chimes with a beautiful and ethereal soprano voice.

This recording reminds one of Dave Brubeck recordings that introduced jazz tunes in 5/8 and 9/8. *Retratos Sonoros* might become a standard-setter for new and exciting sounds that utilize the strong rhythmic flavors of Central America.

—F. Michael Combs

Rhythm Through The Unobstructed View
Panoramic
Rhythmic Union Records
Panoramic's debut recording is a collaboration between Liam Teague (steel drums), Robert Chappell (marimba, piano, tabla), Orlando Cotto (congas, marimba), Doug Stone (saxophone), Joshua Ramos (bass) and Phil Beale (drumset). Although rooted in calypso, this disc combines this genre with elements of Afro-Cuban, Brazilian and Indian music. Beale and Stone lay down incredibly solid grooves that give Teague and Stone ample room to stretch out.

Teague's introduction to "Chant" is mind-blowing, while Stone's solo on the same tune is memorable. The Afro-Cuban grooves of "Ivory Coast" are intense, while "Bossa Pearls" is a nice, lighter tune. Using tabla, elements of classical Indian music and ideas from Bollywood grooves, "Nikkara" is one of the most interesting works on the disc.

Panoramic's debut disc will please percussionists, jazz lovers and world music enthusiasts. With the variety of tunes, it is a disc that can stay in the player for long periods of time and still sound fresh.

—Scott Herring

The Royal Dan, A Tribute (to Steely Dan)
Various artists
Tone Center
This compact disc is a tribute by some of Los Angeles' finest session guitar players to the music of jazz/pop fusion band Steely Dan. Each of the ten tracks features a different guitarist backed by drummer Vinnie Colaiuta, with Jimmy Haslip on bass, Peter Wolf on keyboards and Ernie Watts on sax. Songs include "Peg," "Bodhisattva," "Home At Last," "Aja," "Pretzel Logic," "Josie," "Dirty Work," "The Fez," "FM" and "Hey Nineteen." Colaiuta is really in his element here, as he uses the original track's groove as the point of departure for his personal interpretation of these timeless classics. His deep groove, hip fills and punchy sound invigorate each track.

—Terry O'Mahoney

A Sarah Hommel Drum All
Sarah Hommel
Self published
In the spirit of Max Roach's M'Boom percussion ensemble, percussionist Sarah Hommel (along with colleagues Victor Jones, Bill Ware, Mino Cinelu, Victor Lewis and Rich Zukor) perform seven original pieces that combine composed passages with improvisation. Stylistically, the pieces run the gamut from a happy calypso with vocals ("This is What My Friends Tell Me") to polyrhythmic African-inspired works ("Victor's Lesson," "Should I Be I Prefer Not To"), a three-part work that features the three distinct timbres of metal, wood and skin ("It's Not Supposed To Be Any Way"), and a tribute to teachers that combines African rhythms, taiko drumming concepts, a jazz brush solo and New Orleans street beats ("A Tribute Arrangement"). Bill Ware is the mallet soloist on "Little Luke Early," which features a lengthy improvised xylophone solo line that is "interrupted" by percussion outbursts. "Dance One For Honi" is a spirited drumset quartet that features Zukor, Hommel, Jones and Lewis.

The pieces are quite tuneful despite the fact that only one key-

board instrument (usually vibes or xylophone) ever carries the melody, and the strong thematic material demonstrates the possibilities of non-pitched percussion. Hommel composed all of the pieces, and all of the soloists really shine.

—Terry O'Mahoney

The Soul Dances
Word-Beat
T&T Music

Word-Beat is a vocal/drum duo featuring vocalist Charles Williams and multi-percussionist Tom Teasley, and *The Soul Dances* features nine contemporary interpretations of African-American spirituals, African folk songs and African popular dance music. The recording has an upbeat, positive feel as Williams delivers a veritable "sermon" in each song with his deep, rich voice. Teasley's use of numerous percussion instruments adds to the rhythmic propulsion, and Chris Battistone's funky, syncopated horn arrangements often join to create songs that are reminiscent of the African pop/dance style "highlife."

Several tunes are reworked African folk songs done in a dance style with horn lines ("Shango," "Babethandaza"), or funky, contemporary versions of African-American spirituals ("I Know I've Been Changed," "Wade In The Water"). Other songs include "Balafon," inspired by African balafon music, "La Llaha Illallah," an Egyptian Dervish folk-dance song, "Kamiole," an Angolan rowing song with a calm, trance-like quality, and "Harriet Tubman," an acid-jazz/hip-hop track based on a text by Eloise Greenfield.

The Soul Dances is an example of how just voice and percussion can be combined to create buoyant, joyous music. While Teasley doesn't solo very much on this recording, that's quite suitable in this context. This recording is not about solo drumming; it's about being the basis of the music.

—Terry O'Mahoney

Yoshihisa Taira: Oeuvres pour Percussions
Rhizome Percussions
Percussion Rhizome

This CD is devoted to four works for percussion by Japanese composer Yoshihisa Taira. All the music ("Trichromie," a trio, "Diffraction," a quartet, "Dimorphie," a duet, and "Hierophonie V" for percussion sextet) is performed by members of Rhizome Percussions (Didier Breton, Olivier Fiard, Patrice Legeay and Hédy Réjiba, joined by Hervé Trovel and David Le Bras in the sextet). The objectives of Rhizome Percussions are the performance of the major works for percussion ensemble and "creating new works in close collaboration with the composers so as to be able to make skin, wood and metal speak."

In the opening of "Trichromie," the trio of percussionists do indeed make the "skins speak" with a vengeance, using an incessant, repeated pattern that brings drums together in a collective sonority reminiscent of Japanese *da daiko* drums, embellished by exciting solo entries on other membranophones including snare drum. Following this dramatic opening, a soft drum ostinato is maintained in the background as wooden and metal sounds are introduced.

The work falls into three large sections: the first is dominated by dramatic drumming; the second focuses upon the parameter of sound introducing a variety of metallic timbres and the exotic texture of rolled marimba notes; and the concluding section uses a dirge-like, repeated drum rhythm that becomes gradually louder to end the piece.

"Diffraction" for four percussionists is an excellent example of the large range of expression available to those writing for the contemporary percussion ensemble. Even when writing for mallet instruments, there is an awareness of color, and chords that are shared by marimba and vibraphone are played with the notes on the vibraphone slightly delayed, adding a metallic shadow to the wooden timbre of the marimba. In this quartet, as well as in the duo "Dimorphie," the composer paints with a huge palette of tone colors (absent the mallet instruments), mixing and combining them into fascinating new sonorities. Much of this music is played at very soft dynamic levels punctuated with thunderous drum strokes followed by nervous pulsations that bring the work to a final close.

Dominated by vocalizations in the form of guttural shouts that accompany sporadic entrances of sharp drum strokes, "Hierophonie V" for percussion sextet has been compared to "some ceremony in which martial arts…would find a musical expression." In a contrasting middle section, a subtle kaleidoscope of constantly changing metallic timbres is interrupted by claves and woodblocks. A soft, pulsating ostinato becomes louder and louder, bringing the piece to a frenzied conclusion and ending with a final collective shout.

—John R. Raush

Zimba Zamba
Dewi Ellis Jones
ArkivMusic

This CD is a collection of solo works for xylophone, marimba and vibraphone that includes mostly arrangements and adaptations. The title piece, "Zimba Zamba," was originally written for Evelyn Glennie as a showpiece for marimba and band. Dewi Ellis Jones does a fine job with the marimba solo part but is almost overshadowed by the excellent band accompaniment. In ABA form, the opening light, Latin-style solo line, played with two mallets, shows technical versatility in contrast to the slow middle section that includes a four-mallet chorale section and a beautiful baritone horn solo. The work ends in a flashy, Latin style. The dynamic contracts in this last section add musical interest that lead to an exciting conclusion.

The traditional "Flight of the Bumble Bee" is made less traditional with wind band accompaniment and played on marimba. A very strong right-hand lead predominates and results in very heavily accented downbeats. A final slapstick note suggests termination by a fly swatter and sets a light mood for the remainder of the pieces.

The CD has three works for xylophone. "Taps in Tempo" is a great display for very fast passages, and the jazz trio accompaniment helps bring the piece to life. "Happy Hammers" and "Xylophonia," also accompanied by jazz trio, are excellent renditions of these xylophone classics. The only shortcoming is the very rapid passages tend to hold back a bit and the mallets seem a bit hard for this recording.

The vibraphone solo "Blues for Gilbert" is beautifully performed in a very relaxed and easy style, but Jones' setting of "Elise" by Beethoven is almost tongue-in-cheek. Called "Encore Elise," the work opens with a short statement of the melody by the piano in the original style but then breaks into a jazz setting of the work with jazz trio accompaniment.

In "Viva Vivaldi," a marimba adaptation of the presto ("Winter") section of Vivaldi's "Four Seasons," featuring electronic keyboard and electronic percussion accompaniment, only a hint of the original remains.

The CD also contains "Concerto for Marimba" by Ney Rosauro. With the exception of the heavily pulsated four-mallet chorale section, the performance is quite good. Jones' other marimba solo performances include Glennie's "Chorale" and the traditional "All Through the Night." In Jones' four-mallet chorale style, the sound of the alternating of the two pairs of mallets is too evident.

Overall, this CD is very interesting and a good introduction to many standard works for percussion keyboard. Its also shows special efforts to explore adaptations and arrangements as well as different approaches to presenting standard works. The fidelity of the CD is only satisfactory. There are some minor balance problems but the quality of the accompaniment—particularly the band and the piano—is excellent.

Dewi Ellis Jones is a young performer with a great career ahead of him. His CD is a very enjoyable link to another country, allowing us to hear how a top performer in Wales performs, interprets and arranges.

—F. Michael Combs

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2006 PAS Composition Contest Winners

BY MARIO GAETANO

The Annual PAS Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. This year marked the 33rd year the contest was held, and it featured two contrasting categories. Category I was for Unaccompanied Timpani Solo (four or five drums), and Category II was for Marimba and Pan Duo (one player on marimba; one on pan). The first-place prize in each category was $1,500, with $500 and $250 going to second and third place, respectively. The winning composition in the Timpani Solo category will be published by HoneyRock Publishing and the winning Marimba and Pan Duo will be published by drop6 Media, Inc.

There were 51 entries in this year's contest: 36 in Category I and 15 in Category II. The judges for the Timpani Solo category were Keith Aleo, Dan Armstrong, James Campbell, Raynor Carroll, and John Tafoya. The Marimba and Pan Duo category judges were Scott Meister, Lisa Rogers, Chris Tanner, Stan Dahl, and Ginger Zyskowski.

UNACCOMPANIED TIMPANI SOLO
four or five drums

First Place: "Rhapsody No. 2" by Alex A. Orfaly, Miami Beach, FL

As the title suggests, this piece is a one-movement, through-composed, dramatic, and virtuostic tour-de-force with many changes of mood and style. Composed for five timpani, the work is tightly constructed: A small number of musical ideas undergo skillful development throughout the work's seven principal sections. The opening is slow, sonorous, and very rubato, almost improvisatory sounding. The initial theme uses grace notes comprising wide melodic intervals around the drums (almost a two-octave range). These grace-note figures serve to unify the work and are found toward the middle and the end of the piece. Throughout the work, these leaping wide intervals (particularly from highest B-flat to lowest C) serve as a dramatic unifying device.

The second principal section of the work is rhythmic, light, expressive, and tuneful (quarter note = 84). A variety of meters can be found here, such as 3/4, 3/16, 7/16, 6/16, 9/16, 11/16, and 12/16. New musical material presents itself in the third section, where a perpetual pattern of sixteenth notes is phrased again in meters of 6/16, 7/16, 8/16, 9/16, and 12/16. The music here is dramatic and powerful. Soft passages played in the center of the drumheads, delineated by silence, bring this section to a close.

After many tempo and style changes, the final section, "driving, subito faster" (dotted-eighth note = 126) presents fragments of musical material that had been heard previously, now in rapid succession, and virtuoso display. The work ends like it began—rubato, slow, and with disjunct grace notes.

The work is technically challenging and certainly requires a mature timpanist. There are only a small number of tuning changes throughout, and they appear to be limited to one drum (29"). However, most of these changes must be executed while playing, and, except for the glissandi, the composer has not specifically notated the individual tuning changes. The player would have to carefully find and mark each tuning change.

Second Place: "Bushido: The Way of the Warrior" by John Willmarth, Lexington, KY

The composer provides lengthy program notes for this piece, which will be paraphrased here: The word "Bushido" means "way of the warrior." As the Samurai began their decline and eventual abolishment in 1871, Bushido became the moral standard of the Japanese culture. The seven principles that embody the spirit of Bushido are: Gi (rectitude), Rei (respect), Makoto (honesty), Chugi (loyalty), Jin (benevolence), Meiyo (honor and glory), and Yu (courage).

This nine-minute, four-drum composition represents the final three principles in its three movements. Each movement is intended to emphasize a different facet of the timpani and a different aspect of Japanese music. Movement 1 ("Jin") is a soundscape and therefore deals primarily with color and timbre. It conveys a meditative and reflective mood with its many caesuras, fermatas, and graphic and spatial notation. Numerous special effects are employed in this movement, such as use of fingers as well as mallets, finger trills, finger grace notes, playing in the center of the heads, glissandi, and pitch bends (achieved by depressing the head in the center with the heel of the hand).

Movement 2 ("Meiyo") focuses on the melodic potential of the timpani and utilizes pedaling to create an "eastern" scale of six tones (F, G-flat, B-flat, C, D-flat, F) among the four drums. The movement is song-like in character and reflects the proud tradition and history of the Samurai. Although the movement begins rubato, it soon becomes dance-like and stays primarily in duple meter thereafter. Numerous special percussive effects are employed, such as stick clicks, rim clicks, striking the timpani struts, and rimshots (stick on stick).

Movement 3 ("Yu") uses the same four starting pitches and basic tonality as both previous movements. It explores the rhythmic potential of the timpani and is strongly influenced by the Taiko drumming tradition. It is intended to depict the fierce nature of the Samurai in battle. The movement is aggressive, rhythmic, accented, and has many changes of meter. Mutes are eventually added to the drums for rhythmic clarity as the music turns "ferocious" and highly technical. The timpanist is often required to play passages of fast double stops and in the center of the heads.

(Willmarth's composition has been accepted for publication by Innovative Percussion.)

Third Place: "Taloa' Hiloha (Thunder Song)" by Jerod Tate, Longmont, CO

This one-movement work uses five drums and is approximately seven minutes in length. There are six distinct sections, each with differing tempi and styles. The listener can definitely sense how each section is musically related to the ones that preceded, similar to a set of variations.

The opening section (quarter = 72) is in strict time, and utilizes a *fortissimo* theme based on grace notes juxtaposed with *fortepiano*-crescendo rolls. The section ends softly and legato, with rolled glissandi between two drums. The composer carefully marks each tuning change and even indicates on which drum to do the required pedaling. There are numerous tuning changes throughout the piece, all carefully marked as to pitch and drum.

The next section is quite rhythmic and repetitive, based on a motive of two thirty-seconds and a sixteenth. This section stays primarily in 4/4 time. Again, the *fortepiano*-crescendo roll is used between many of the musical figures. The third section employs an ostinato of quintuplets (*pianissimo*) while a theme (*forte*) in accented quarter notes emerges from the texture. The fourth section is entirely sustained by rolls on four drums, with numerous pitch changes and glissandi. It is similar to the earlier rolled passage, but greatly expanded in length, tessitura, dynamics, and difficulty.

The work hereafter becomes very fast, exciting and virtuosic. Rapid changes of meter abound in the next section. A steady stream of sixteenth notes are phrased through meters of 2/4, 7/16, 9/16, 1/4, 8/16, 6/16, and 11/16. The player must flip one of the mallets over while playing and use the wooden end. The music soon turns "ballistic!" (eighth note = 204) as this exciting, challenging timpani solo comes to a close. The *fortepiano*-crescendo rolls return, as well as the opening grace-note figures, to add further unity and closure to the piece.

DUO FOR MARIMBA AND PAN CATEGORY
one player on marimba; one on pan

First Place: "Open Window" by Robert Chappell, Dekalb, IL

Written while the composer was on sabbatical in Trinidad, this delightful, seven-minute work is in one movement and employs a low-F marimba and a tenor pan. The composer is also a tabla player and admits to having a fondness for ambiguities of rhythms in multiples of six and the cross rhythms that result. "Open Window" has a rhythmic base in 6/4 alternating with 12/8 (quarter = 166). It is a very tuneful piece and clearly modal (centered on "A"). The work employs a well-delineated phrase structure (often four-bar phrases, some with extensions) and a clear overall structure.

The marimba begins with a four-bar ostinato before the main theme is presented by the pan. The second time through the theme, a harmony part (parallel thirds) is added in the marimba. After a short contrapuntal section, each player is allowed to improvise over a strict set of jazz chord symbols. Each chord symbol lasts four bars. The pan player performs an improvised solo first, while the marimbist plays an accompaniment of steady eighth notes in bass clef. Then, the marimba player gets to improvise, unaccompanied at first, but later with the pan player. A *Del Segno* brings back much of the work's initial thematic material, and a technically challenging coda of running sixteenth notes bring the piece to an exciting conclusion.

The work should be very playable by most university-level pan and marimba players. All of the music appears to be very idiomatic for both instruments.

Second Place: "Elemental Introversion" by Robert Houpe, Denton, TX

According to the composer: "'Elemental Introversion' started as a concept. Before I tried to find any pitches or rhythms, I synthesized this image in my head: The deepening perspective as you travel into a world of cycling energies unseen by the human eye. Neither the pan nor marimba is used melodically necessarily, but each plays its own patterns that cycle over and around each other, creating a spiraling hypnotic texture. The pan and marimba change their patterns at different times creating a constant 'floating over the barline' feeling."

The first section of the piece is rubato: the marimba (five-octave) plays rolled, four-voice chords while the pan executes scale passages in a very improvisational, recitative-like manner. The rubato section is brief, however (only 20 measures) and a steady stream of sixteenth notes (quarter note = 90) soon commences.

The music is highly repetitive, with a constant swirling, hypnotic effect. There are gradual shifts in and out of rhythmic unison, many shifting accents, and superimpositions of three against four. There is a gradual metric modulation from 4/4 to 12/8. Often the pan part performs a duple feel over the triplet feeling of 12/8.

The perpetual motion of the music seemingly never ceases and there are no discernible phrases, just a constant enveloping of harmonies, in and out of dissonance/consonance. The music eventually accelerates as it progresses to the final destination of the many concentric cycles. It is only at the very end of the piece that the tonality (G) and the meter become evident to the listener.

This is wonderful music and an extremely well-written, effective piece. The music is also very idiomatic for both instruments. Sticking considerations were always taken into account by the composer and patterns were adjusted as necessary.

Third Place: "Four Sketches for Sam" by Ben Wahlund, Hutchinson, KS

This work was written to reflect the "warm, childlike nature" of the composer's black lab/springer Spanish mix ("Sam"), and is loosely based on four experiences the composer had with his dog. The first movement (or "sketch") is played on tenor pan while movements two to four are played on double tenors. All movements employ a five-octave marimba. Although composed in four movements, only the final three were submitted for adjudication in the PAS Composition Contest; therefore, only movements two, three, and four will be discussed.

Movement 2, "A Good Day," was inspired by a day at an agility event in which Sam performed particularly well. While Sam was running, the composer found himself thinking a series of random thoughts. Musically the work portrays "clusters of ideas against each other, all the while combining to create a uniformed pleasant experience." In a tempo of "andante" (in 4/4), the marimba initially presents a repetitive figure (sixteenth-note quintuplet followed by a quarter note) based on the tones of an A-flat major scale. Throughout the movement, the combined rhythmic patterns of the pan and marimba parts often create superimpositions of four against five, five against six, five against two, six against four, etc. The result is a beautifully harmonious and tonal soundscape. The perpetual, overlapping motion of the music is interrupted in the work's final few measures.

Movement 3, "Silhouette," is the most intricate and aggressive of the four sketches. The title reflects Sam hunting in the woods, chasing prey, and the composer is only able to catch glimpses of Sam's silhouette through the bush. Musically this sketch reflects the composer's "ideal picture of how counterpoint can be applied in contemporary settings." The work is highly chromatic and at times rather dissonant. Except for a brief passage in 7/8, the movement is mostly in 4/4, 2/4, and 3/4, albeit highly syncopated and rhythmic. The movement is composed in a clear ternary form (A B A") whereas the B section is simpler and employs a thin texture of overlapping clusters of seconds between the two parts.

Movement 4, "Dream Fields," vaguely explores the question of what animals dream about. The composer has noticed that even when his dog is asleep, there is a subtle current of energy in his rest, although a peaceful one. This movement has an ethnic flavor to it, similar to an mbira song. It is very tonal (centered on B-flat), uses a steady, moderate tempo, and employs dance rhythms that are syncopated and repetitive.

Some great sonic effects are found in the movement. For example, throughout the movement the pan player must hold two mallets in one hand and two brushes in the other. The brushes play a delicate ostinato figure while the mallets play the "tune."

The marimba part is equally interesting and technically difficult. The marimba player executes a syncopated bassline with mallets in the left hand, while the right hand executes long, sustained notes with a bass bow. There is also a passage in which a brush is used on the resonator of the marimba in counter-rhythm to the brush pattern on the pan. This creates a very effective interlocking rhythmic pattern and subtle, delicate texture.

2007 CONTEST

The 2007 PAS Composition Contest will include the following two categories: Marimba Solo (unaccompanied); and Medium Percussion Ensemble (5–8 players). First-place prize in each category will be $1,500, second place $500, and third place $250.

The current PAS Composition Committee members, in addition to Mario Gaetano, include Mark Dorr (chair, Grinnell College), Lynn Glassock (University of NC–Chapel Hill), Christopher Deane (University of North Texas), Jim Lambert (Cameron University), David Long (Mary Washington University), Daniel Adams (Texas), and Steve Riley (Baker University).

Dr. Mario Gaetano is Professor of Percussion at Western Carolina University, Cullowhee, NC, and principal percussionist with the Asheville Symphony Orchestra. He is a past president of the North Carolina PAS chapter and he edits the percussion column of the *North Carolina Music Educator* (NCMEA journal). He has over 30 published works or arrangements to his credit, along with eight ASCAP awards. His method book, *The Complete Snare Drum Book*, is published by Mel Bay. PN

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KRUPA MODEL RADIO KING SNARE DRUM

On loan from Charlie Benton (Loan 1-2006)

The Gene Krupa model "Radio King" snare drum, manufactured by the Slingerland Drum Company, was their top-line professional model snare. It began production in the 1940s and was available for several decades in a multitude of sizes and designs, always capitalizing on the popular name of Gene Krupa. The early design of the drum featured a solid maple shell with reinforcement rings, full flanged die-formed metal hoops, the Radio King snare strainer with a 20-strand set of snares, an internal tone control, and self-aligning rods and lugs.

In 1951, the 14-inch diameter drum was manufactured in 5 1/2-, 6 1/2-, 7-, and 8-inch depths, was available in pearl or lacquer finishes in a variety of colors, and had list prices from $54.00 to $74.50 depending on the size and finish. This specific drum, which features the popular white marine pearl covering, was acquired by Charlie Benton from Mrs. Krupa via Charlie Donnelly in 1975. It is a 7 x 14 size and the badge shape suggests a manufacturing date of circa 1940. It features the Radio King three-point strainer, has a 16-strand set of wire snares, and an internal tone control. This drum also has the "streamlined" lug design and the prominent "Slingerland Radio King" trademark stamped into the nickel-plated counterhoop.

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

Interior view from the bottom of the drum showing the internal tone control.

7x14 Slingerland Krupa Model Radio King Snare Drum in White Marine Pearl finish.

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