

Percussive Notes

The journal of the Percussive Arts Society • Vol. 45, No. 5 • October 2007

NEW ARRIVALS.



THE ART OF PLAYING WITH BRUSHES
2 DVDS, AUDIO CD AND BOOKLET

FEATURING JOE MORELLO, CHARLIE PERSIP, EDDIE LOCKE,
BILLY HART, BEN RILEY, ADAM NUSSBAUM & STEVE SMITH



CLASSIC ROCK DRUM SOLOS
VARIOUS ARTISTS

AN ENCYCLOPEDIA OF ROCK 'N' ROLL
DRUMMING'S "GREATEST HITS".



AFRO-CUBAN DRUMMING FOR THE DRUMSET
PHIL MATURANO

A COMPREHENSIVE GUIDE FOR PLAYING AUTHENTIC LATIN
PERCUSSION SOUNDS AND RHYTHMS ON THE DRUMSET.



SECRET WEAPONS/MODERN DRUMMER
JOJO MAYER

THE MOST COMPLETE AND DETAILED VOLUME
ON HAND TECHNIQUE EVER PRODUCED.

FREE VIDEO CLIPS AND MORE AT HUDSONMUSIC.COM
AT DRUMSHOPS EVERYWHERE • PASIC BOOTH 22-28

Percussive Notes

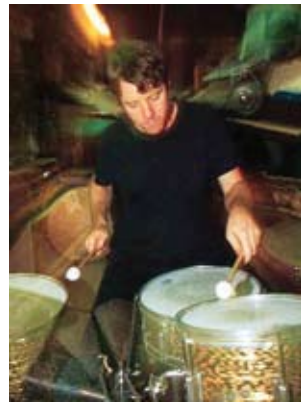
The Journal of the Percussive Arts Society • Vol. 45, No. 5 • October 2007



ANDY NARELL



EMMANUEL SÉJOURNÉ



BILLY MARTIN



PHOTO BY KATIE FERISMA

J.J. JOHNSON



TALUJON PERCUSSION QUARTET



NANÁ VASCONCELOS



BLUECOATS DRUM & BUGLE CORPS



FERNANDO ROCHA



DAVID KUCKHERMANN



PHOTO BY CHARLES ARBOTT PHOTOGRAPHY

JONATHAN HAAS



PHOTO BY EVE LECLERCQ/RESPECTIVE

ANNE-JULIE CARON



NDUGU CHANCLER

PASIC 2007 PREVIEW

- BataMbira
- Kevin Bobo
- Rob Ferguson
- Fort Lewis College Percussion Ensemble
- Health & Wellness
- Jon Metzger
- Panel Discussions
- Mike Quinn
- Scholarly Research Presentations
- Liam Teague + Robert Chappell + Panoramic
- Mika Yoshida



IN THE
**PERCUSSION
ENSEMBLE**

Zildjian

SINCE • 1623

**From beginning to end, Zildjian has
the sounds to complete any ensemble.**

Top to bottom:

Barnstable High School Percussion Ensemble John Jamison – Director

Eastman School of Music Percussion Ensemble John Beck Sr. – Director

SŌ Percussion Josh Quillen, Lawson White, Adam Sliwinski, Jason Treuting.

Percussive Notes

The Journal of the Percussive Arts Society • Vol. 45, No. 5 • October 2007

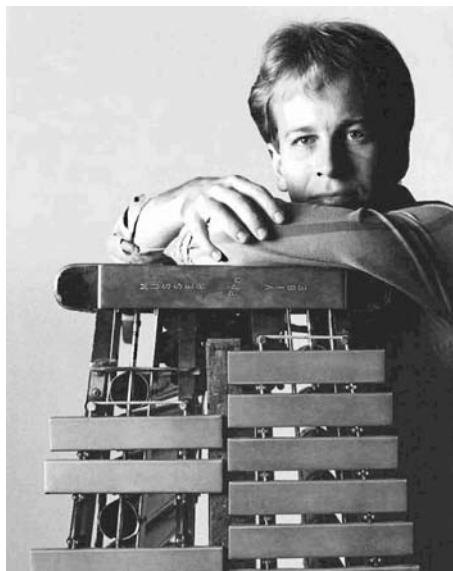


PHOTO BY LM PHOTOGRAPHY

Sources for Improvised Melodies for Beginning Jazz Vibes and Beyond, page 82



When a Sistrum is Not a Sistrum, page 94

COLUMNS

3 President's Report

BY GARY COOK

7 Society Update

96 New Percussion Literature and Recordings

120 From the PAS Museum Collection

Leedy Solo-Tone

Broadcaster Xylophone

8 Focus Day 2007 Paukenzeit: Celebrating the Solo Timpanist

BY MICHAEL BUMP

12 A Conversation with Raymond Helble

BY MICHAEL BUMP

18 Genesis of a Concerto: William Kraft's 'XIII The Grand Encounter' and the Birth of Tenor Timpani

BY AARON T. SMITH

26 The Mount Everest of Timpani Concertos The Philip Glass 'Concerto Fantasy' for Two Timpanists and Orchestra

BY JONATHAN HAAS

32 Ndugu Chanler A Drumming Career

BY FRANK DERRICK

36 J.J. Johnson: The Groove is in Good Hands

BY MARK GRIFFITH

40 Billy Martin

BY MARK GRIFFITH

44 Digital and Acoustic Alchemy for the Marching Percussion Ensemble

BY MICHAEL MCINTOSH

46 Amplifying the Front Ensemble: How To and How Much?

BY ROB FERGUSON

48 Naná Vasconcelos The Voice of the Berimbau

BY GREG BEYER

60 Liam Teague + Robert Chappell + Panoramic

BY ROBERT CHAPPELL

62 BataMbira A Marriage of Sacred Music from Cuba and Zimbabwe

BY N. SCOTT ROBINSON

64 Steelpans: Practicing to be an Improviser

BY ANDY NARELL

66 Lou Harrison's American Gamelan

BY JOHN PENNINGTON

70 Persian Techniques on Hand Drums

BY DAVID KUCKHERMANN

72 Building a Powerhouse Percussion Program

BY PAUL BUYER

74 PASIC Panel Discussions to Explore Professional Opportunities

76 The World of Marimba and Vibes at PASIC 2007

BY JEFF CALISSI

78 Advanced Techniques for the Modern Marimbist

BY KEVIN BOBO

80 The Spirit of John Wyre

BY MIKA YOSHIDA

82 Sources for Improvised Melodies for Beginning Jazz Vibes and Beyond

BY JON METZGER

86 Fernando Rocha: Performing with Computer-Based Electronics

BY KURT GARTNER

90 Health & Wellness at PASIC 2007

BY DR. DARIN "DUTCH" WORKMAN

92 Scholarly Research Presentations

BY TOM NEVILL

94 When a Sistrum Is Not a Sistrum An Interview with Mike Quinn

BY MICHAEL ROSEN

114 2007 PAS Composition Contest Winners

BY DANIEL ADAMS

PERCUSSIVE NOTES STAFF

EDITOR Rick Mattingly **MANAGING EDITOR** Hillary Henry

ASSOCIATE EDITORS

Career Development Jack Gilfoy **Drumset** Frank Derrick **Education** Scott Harris **Health and Wellness** Darin Workman
Keyboard Jeff Calissi and Ed Saindon **Marching** Jeff Moore **Research** Lisa Rogers and James Strain
Selected Reviews James Lambert **Symphonic** Michael Rosen **Technology** Kurt Gartner **World Percussion** B. Michael Williams

CONTRIBUTING EDITORS

Keiko Abe . John Bergamo . Michael Burritt . Morris "Arnie" Lang . Arthur Lipner . Heinz von Moisy . Richard Weiner

EDITORS EMERITUS

James Lambert (1986–1995) . Jean Charles Francois (1985–1987) . Robert Schietroma (1983–1986) . Stuart Smith (1983–1984)
F. Michael Combs (1979–1982) . James L. Moore (1963–1980) . Neal Fluegel (1966–1979) . Donald G. Canedy (1963–1966)

PERCUSSIVE ARTS SOCIETY BOARD OF DIRECTORS

EXECUTIVE COMMITTEE

President Gary Cook **President-elect** Steve Houghton **Vice President** Lisa Rogers **Secretary** John R. Beck **Treasurer** Steve Beck
Immediate Past President Rich Holly **Executive Director** Michael Kenyon

DIRECTORS

Timothy K. Adams . Keith Aleo . Anders Åstrand . Michael Balter . George Barrett . Michael Burritt . Ruth Cahn . Julie Davila
Christopher Deane . Peter Erskine . Vic Firth . Gary France . Julia Gaines . Lynn Glassock . Neil Grover . Bret Kuhn
Frederic Macarez . William Moersch . Daniel Moore . Emil Richards . David Samuels . Ed Shaughnessy . Alison Shaw . Andy Zildjian

COUNCIL OF PAST PRESIDENTS

Mark Ford (2003–2004) . James Campbell (2001–2002) . Robert Breithaupt (1999–2000) . Genaro Gonzalez (1997–98)
Garwood Whaley (1993–96) . Robert Schietroma (1991–92) . John Beck (1987–90) . Thomas Siwe (1984–86)
James Petercsak (1978–81) . Gary Olmstead (1973–77) . Sandy Feldstein (1968–72) . Gordon Peters (1964–67)
Donald Canedy (1961–63)

PERCUSSIVE ARTS SOCIETY STAFF

Executive Director Michael Kenyon **Director of Event Production & Marketing** Jeff Hartsough
Marketing and Communications Director Jon Feustel **Museum Curator/Librarian** Otice Sircy
Membership Development Manager Jim Gratner **Programs and Events Manager** Cory Cisler
Administrative Coordinator Toni McNalley **Administrative Assistant** Lynna Mills
Publications Editor Rick Mattingly **Graphic Designer** Hillary Henry
Support Services Larry Moore **Intern** Kelly Strait

PAS MUSEUM

PAS HISTORIANS Lisa Rogers and James Strain

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: **VOICE** (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** percarts@pas.org **WEB** www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published bi-monthly: February, April, June, August, October, and December by the Percussive Arts Society, 32 E. Washington Street, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 32 E. Washington, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—\$90, Library—\$100, Student/Senior—\$60, ePAS™ On-line Student—\$28, ePAS™ On-line Professional—\$50. • **POSTMASTER: Send address changes to: Percussive Notes, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 32 E. Washington, Suite 1400, Indianapolis, IN 46204-3516 • © 2007 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a not-for-profit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.



PAS Publishing and Perspectives on PASIC

BY GARY COOK

Welcome to the October *Percussive Notes*—the PASIC preview issue! We hope you have been following the developments of PASIC online at www.pasic.org and in the new *PAS E-mail Newsletter* that debuted on August 23. In this issue of *Notes* you have the opportunity to read and learn more about many of the fantastic sessions and concerts that will take place from October 31 through November 4 in Columbus.

ONLINE RESEARCH JOURNAL AND ARTICLE OR NEWS PUBLISHING

Before I offer a few personal perspectives on some of the PASIC sessions, I want to encourage PAS members who are doing research and writing theses and dissertations to seriously consider submitting them for publication in the *PAS Online Research Journal* at www.pas.org/Publications/onlinejournal.cfm. This is an excellent way to have your writing reviewed by an outstanding panel of experienced scholars and get your research and writing published in a reviewed electronic journal (especially important for tenure-track professors!). Check out the “How to submit manuscripts to the PAS Online Research Journal” announcement in any recent *Percussive Notes* or visit www.pas.org/Publications/JournalSubmit.cfm.

Further guidelines for submitting any article or news item—or even an idea for an article—for publication consideration in

Percussive Notes or online can be found at www.pas.org/Publications/SubmitArticle.cfm. Consider sharing your creative thinking and scholarly work with the worldwide percussion community through these online publishing resources. For more information on submissions, please call (317) 974-4488 or e-mail publications@pas.org.

Any of you who are really interested in “Writing About Music” should see the excellent article by this same title written by PAS Publications Editor Rick Mattingly, which appeared in the June issue of *Percussive Notes*.

PROFESSIONAL DEVELOPMENT SESSIONS

Over the past few years we have presented Professional Development Sessions at PASICs that have covered a variety of topics ranging from running a successful private teaching studio to examining the process of getting tenure and international immigration laws. These sessions were originally by presidential invitation, and this year at PASIC 2007 we have one Professional Development Session that was the result of a PASIC application and two others by presidential invitation.

John Wittmann is Education and Artist Relations Manager for the Band and Orchestral Division of Yamaha Corporation of America. Prior to his duties at Yamaha, John was a high school band director and percussion instructor in New York and Indianapolis, as well as a professional drum-

mer. John’s session title is “Paths, Presence and Future—Finding Your Way in the Music Industry.” John has presented this session in major universities and events in the U.S. and Sweden. Realistic advice will be offered on a variety of topics including endorsements, resumes, state of the music industry, and how the economy affects music. The session is designed to answer questions that are on the minds of young players as they embark on careers in the music industry. Be sure to hear John’s Professional Development Session at 11:00 A.M. on Saturday.

Drew Lang and Chris Hanning will present an insightful session entitled “Secrets of Successful Freelancing” based on their many years of working in the Dallas area and East Coast as teachers and performers in many different venues. Their association first started when they formed the percussion duo Double Impact in 1993, which has performed across the United States. Drew is adjunct professor at SMU in Dallas, percussionist with the Dallas Opera, and freelances professionally in every area of performance from drumset and world percussion to working with drumlines and in the recording studio. His passion is playing marimba, and he has commissioned, premiered, and recorded many chamber works, concerti, and solo marimba pieces.

Chris is Professor of Music and Director of Percussion Studies at West Chester University in Pennsylvania, chair of the

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.

\$500,000 or more	McMahon Foundation
\$100,000 or more	Fred Gruber . Zildjian Family
\$50,000 or more	Gordon B. Peters . Emil Richards . Mickey Toperzer
\$25,000 or more	Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

PAS Contest & Auditions Procedures Committee, and enjoys a diverse career as performer and recording artist for NFL Films, timpanist with the Bach Choir of Bethlehem, and member of Philadelphia's premier new-music ensemble Relache. Chris will be performing Friday night at PASIC on drumset with the Panyard Steel Orchestra at the 10:00 P.M. Late Night Concert. His recent DVD, *Island Grooves*, is a unique resource for drumset information for playing in steel band and Caribbean styles.

Their Professional Development Session will cover many topics of vital importance to successful freelancing, including:

- Strategies for establishing an active playing career. (i.e., how to get gigs!) Where to start. Auditions. How to deal with personnel managers and contractors for shows. Getting contacts for drumset work. Subbing Broadway shows. How to get into the "off-Broadway" scene or shows in your town. Church work, chamber music scene, etc. To specialize or not to specialize.

- How to keep the gigs once you get them. Gig etiquette. Dealing with conduc-

tors, band leaders, fellow musicians, fellow section players. How to handle yourself if you happen to be hired as the principal of the section.

- The practical side: taxes, taxes, taxes! Music Unions, what to expect, including the benefits or lack of benefits. Equipment: what you should expect to own; cartage; rental (renting your own, renting others). Use of a "drayage" company (companies who move and store your instruments for you).

- Balancing gigging with a marriage and family.

Don't miss this "tag team" presentation on a multitude of secrets for success in a career as a freelancer on Friday at 9:00 A.M.

In our commitment to communicate with as broad an audience as possible at PASIC, the third Professional Development Session will be presented on Saturday at noon primarily in Spanish, a first for PASIC. Presenters for this session will be Homero Ceron (Mexico and USA), Fernando Hashimoto (Brazil and USA), Enrique "Kique" Infante (Peru and USA), and Javier

Nandayapa (Mexico City and Marimba Nandayapa). The idea for the session came about when Ceron offered to translate a *Percussive Notes* article into Spanish. Many of you will recall his excellent article, "Starting a Private Teaching Business," that appeared in the December 2006 *Notes* with the Spanish translation available online at www.pas.org. Homero's idea for a new article grew into a panel discussion. Fernando was the leader in organizing the translations of the front matter at www.pas.org into Spanish and Portuguese. The session will be a panel discussion with these four distinguished panelists and will focus on aspects of developing a successful career as a percussionist and drummer. Be sure and check the PASIC program for details on this Professional Development Session.

OTHER PASIC SESSIONS

PASIC 2007 promises to be another great convention. While the full daily lineup is available online at www.pasic.org/This-Year/Schedule.cfm, I'd like to offer some personal perspectives on few of the events.



**At UMBC, you're in the spotlight...
on stage and off.**

Our extensive performance opportunities give students the chance to shine, while our low student-to-teacher ratio ensures a personalized educational experience.

HIGH SCHOOL FESTIVAL OF CHAMBER MUSIC

October 27-28, 2007

WWW.UMBC.EDU/MUSIC

UMBC

AN HONORS UNIVERSITY IN MARYLAND

COLLEGE AUDITION DATES

- November 10, 2007
- February 2, 2008 (scholarship auditions)
- April 12, 2008

PERFORMANCE GRANTS

NOW AVAILABLE FROM THE PERCUSSION MARKETING COUNCIL

The PMC is accepting applications from professional multiple-percussion educational performance-based ensembles and individuals to participate in its PERCUSSION IN THE SCHOOLS in-school concert assembly program.

Share your passion for percussion with your local elementary and middle-school children that will receive their first percussion experience through your in-school presentation.

Complete "How The Program Works" details, current Press Release with all program forms and requirements are available and downloadable from the PMC website, www.playdrums.com. Click on, Percussion In The Schools.

Bring your talent and experience back-to-school by getting involved in this educational outreach mission from the PMC.

For complete details:
Visit: www.playdrums.com
E-mail: kbdustman@aol.com
Call: 440-582-7006



Wednesday's Focus Day theme is "Paukenzeit: Celebrating the Solo Timpanist," and as a professional timpanist for over 25 years I'm especially excited about this day. The PAS New Music/Research Committee chairman Eugene Novotney and 2007 Focus Day host Michael Bump have worked hard over the past year with their committee members and PAS to assemble an amazing array of performances. Each session block will progress from a historical perspective performance (e.g., the Bros. Philidor "March") to a world premiere work featuring outstanding soloists, guest lecturers, and accompanying ensembles. Throughout the Focus Day listeners will hear most of the major works in the solo timpani repertoire. Be sure to see Michael Bump's article in this issue premiering the entire "Paukenzeit." The evening showcase concert in the Ballroom will feature the University of Akron Symphony Orchestra performing concerti by William Kraft and Philip Glass with world-class soloists David Herbert, Doug Walter and Jonathan Haas. Having played and recorded the Glass with Jon Haas I know the audience is in for a real treat with this and the Kraft on one bill. Be sure and read Haas's article in this issue on "The Mount Everest of Timpani Concertos: The Philip Glass Concerto Fantasy for Two Timpanists and Orchestra" and Aaron Smith's article, "Genesis of a Concerto: William Kraft's *XIII The Grand Encounter* and the Birth of Tenor Timpani."

The World Showcase Concert on Friday at 3:00 will feature two of the three works Lou Harrison composed for his American Gamelan. This amazing instrument will be performed by members of the Fort Lewis College Percussion Ensemble under the direction Dr. John Pennington. I had the pleasure of spending a day with the builder of this version of the American Gamelan, Richard Cooke, in his home and workshop in Hesperus, Colorado this summer. See freenotes.net for more on Cooke's instrument building. As you'll read in Dr. Pennington's fascinating article in this issue, Cooke built this replica of Old Granddad for a performance of Harrison's "La Koro Sutro" in Japan in 1993. PASIC attendees are indeed fortunate to hear this amazing music of the American Gamelan that was last heard on a PASIC stage at PASIC '80 in San Jose with Lou Harrison.

Joining members of the Fort Lewis College Percussion Ensemble on excerpts from "La Koro Sutro" are FLC faculty members

Christopher Hendley and Linda Mack, who is also director of the Santa Fe Desert Chorale, two FLC students, and Richard Cooke, who has been with the Paul Winter Consort since the mid-1980s. Violin soloist on the "Suite for Violin and American Gamelan" is Mikylah Myers McTeer from West Virginia University. What a wonderful celebration this will be of the 90th birthday of Lou Harrison.

Throughout every jam-packed day numerous clinics, sessions, concerts, and each evening concert will feature the world's most amazing percussionists. The International Drum & Percussion Expo Thursday through Saturday in Exhibit Hall D will showcase the largest display of products and instruments ever assembled at PASIC. Read on for more information highlighting many of these session including scholarly paper and poster presentations, committee meetings, Terrace Concerts, PAS marimba, percussion ensemble and composition contest winners, the Indoor Marching Percussion Festival, and much, much more. Be sure to check out the Drum Circle Facilitation Workshop on Sunday from noon to 5:00 with facilitator Dave Holland at www.pasic.org/ThisYear/DCWorkshop.cfm.

Any PAS members interested in becoming more aware or involved in the inner-workings of PAS are welcome to attend any of the 17 PAS standing committee meetings at PASIC. To learn more about the PAS committees, click on "About PAS" at www.pas.org or link directly to www.pas.org/About/Committees.cfm.

In closing, I'd like to make a special acknowledgement of Jeff Hartsough, PAS Director of Event Production and Marketing, and Cory Cisler, PAS Program and Events manager, and their team of staff members who help to make each year's PASIC a greater success. These gentlemen's tireless efforts along with the PAS staff and Executive Director Michael Kenyon in Indianapolis, the PAS Executive Committee, and PAS Committees and Chairs' hours of planning and implementing are what makes *your* PASIC the greatest percussion event in the world. I hope to see you in Columbus, Ohio at PASIC 2007, October 31 to November 4!

Gary Cook

Gary Cook
PAS President

ThunderEcho® Drums

Try it for the look...
...buy it for the sound

.com

TRASH KAT™

is played by:

RODGER CARTER

RICK SPRINGFIELD BAND

JOHN MAHON

ELTON JOHN BAND

BRIAN MACLEOD

L.A. "A-LIST" DRUMMER

ERIC DARKEN

4-TIME CMA MUSICIAN NOMINEE

CHRIS RUBIO

STOMP

STREET DRUM CORPS

WWW.STREETDRUMCORPS.COM

RECYCLED PERCUSSION

WWW.MYSPACE.COM/RECYCLEDROCKS

LIONEL HAMPTON

SCHOOL OF MUSIC

UNIVERSITY OF IDAHO

MUSEUM OF

MAKING MUSIC

CARLSBAD, CALIFORNIA

ROCK & ROLL

HALL OF FAME

VANS WARPED TOUR EXHIBIT
CLEVELAND, OHIO

TRASH KAT™

20" Floor Tom

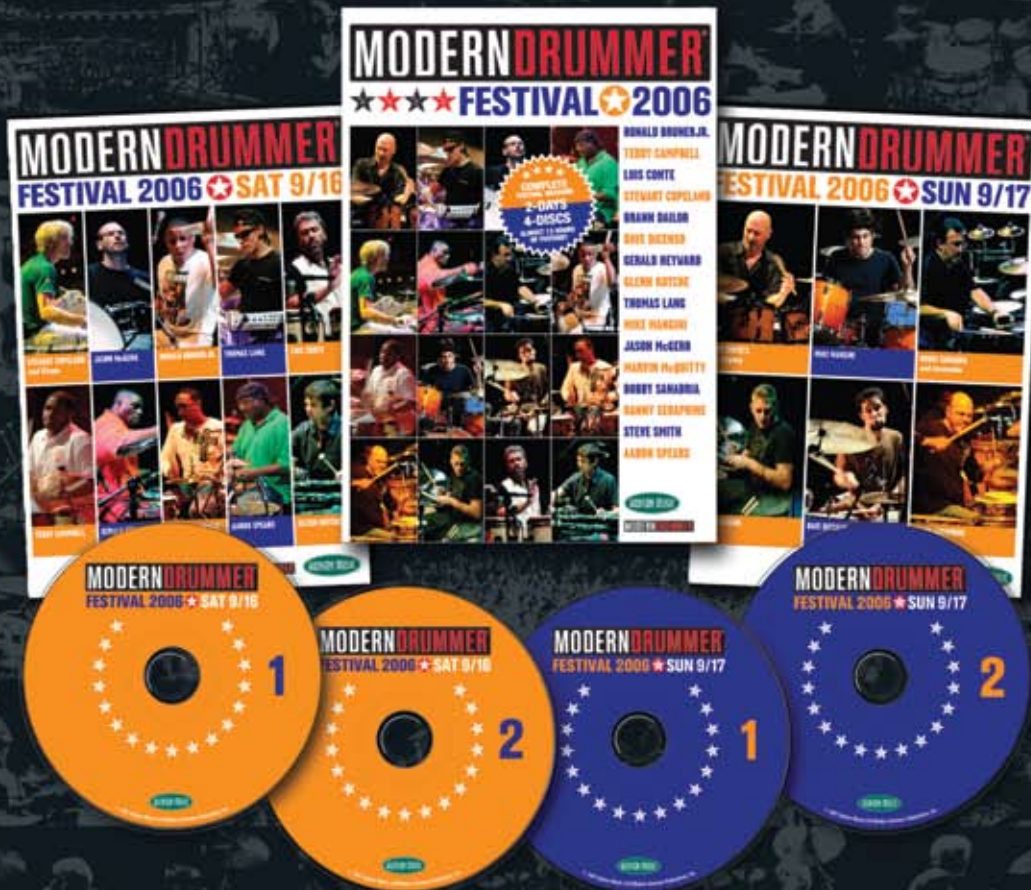


See Us at PASIC
Booth #427

www.ThunderEchoDrums.com

phone: 330-225-1488

THE MODERN DRUMMER FESTIVAL 2006 DVDS FESTIVAL ON DEMAND



SATURDAY

2 DISCS - 6 HRS : 20 MIN - \$39.95

STEWART COPELAND WITH GIZMO
 THOMAS LANG & LUIS CONTE
 GOSPEL/R&B SUMMIT
 TEDDY CAMPBELL MARVIN MCQUITTY
 GERALD HEYWARD AARON SPEARS
 JASON MCGERR
 GLENN KOTCHE
 RONALD BRUNER JR.

SUNDAY

2 DISCS - 6 HRS : 30 MIN - \$39.95

STEVE SMITH'S JAZZ LEGACY
 DANNY SERAPHINE WITH CTA
 BOBBY SANABRIA & ASCENSIÓN
 MIKE MANGINI
 BRANN DAILOR
 DAVE DICENSO

SATURDAY & SUNDAY COMPLETE

4 DISCS - 12 HRS : 50 MIN - \$59.95

★ SPECTACULAR SOLO AND GROUP PERFORMANCES BY SIXTEEN OF TODAY'S TOP DRUMMERS AND PERCUSSIONISTS CAPTURED IN STUDIO-QUALITY DIGITAL SOUND AND MULTIPLE CAMERA-ANGLES.

★ EXCLUSIVE BACK-STAGE INTERVIEWS FEATURE PRACTICE KIT DEMONSTRATIONS, WARM-UPS AND PRACTICE TIPS AS WELL AS GROUNDBREAKING DRUMMER-ON-DRUMMER INTERVIEWS WITH STEVE SMITH-THOMAS LANG, AARON SPEARS-GERALD HEYWARD AND MANY MORE!

ORDER YOUR COPY TODAY!
WWW.MODERNDRUMMER.COM
 973-239-4140

MODERNDRUMMER
www.moderndrummer.com

HUDSON MUSIC
www.hudsonmusic.com

BOARD OF DIRECTORS ELECTION

There is still time for you to cast your vote in the Board of Directors election. All current members are eligible to vote and the deadline is October 15. Simply click the PAS Board Election headline in the Headlines scroller on the PAS home page at www.pas.org and follow the directions.

PASIC 2008 ONLINE APPLICATIONS

A new application process is being introduced for PASIC 2008. This year, all applications will be completed and submitted online and all supporting materials will be either uploaded or linked to create an entirely digital process.

Each year, PAS receives well over 500 applications, and in previous years that has amounted to boxes of applications and materials that had to be copied or duplicated and distributed for review. This new process is more environmentally conscious, will save applicants the hassle of mailing out packages, and will be more efficient for the PAS staff to manage and distribute.

Please check the PASIC site at www.pasic.org for further details.

COMPOSITION CONTEST COMMITTEE CHAIR VACANCY

PAS is accepting applications from individuals interested in serving as Chair of the Composition Committee. The Composition Committee organizes and administers the annual PAS Composition Contest. Activities include determining categories, determining rules, and providing rules interpretation. The committee also secures judges for the competition and secures performances of winning compositions at PASIC. Anyone interested in applying for this volunteer leadership position should send a letter of interest and curriculum vitae to the PAS offices no later than November 15, 2007.

Percussive Arts Society
Attn: Composition Contest Committee Chair
32 E. Washington, Suite 1400
Indianapolis, IN 46204

PN

Get
a better grip
on your
cymbal playing
with
Cymbelt[®]

Bass Drum / Cymbal System
By Frank Epstein



CYMBELT WITH CADDY

To learn more about Cymbelt[®], ask your dealer or contact:
Frank Epstein, c/o
The Boston Symphony Orchestra
Symphony Hall Boston, MA 02115
www.frankepstein.com

**WGI
SPORT OF
THE ARTS
'08**

WGI SPORT OF THE ARTS is the leader in the exciting world of indoor percussion competition. Marching and Concert classes offer percussionists an unique opportunity to continue their percussion education throughout the winter months. This season, WGI offers 19 regional competitions which culminate at the WGI Percussion World Championships in April. Come join the fun!

<p>Feb 9 Ceres, CA</p> <p>Feb 16 Ft. Lauderdale, FL The Netherlands</p> <p>Feb 23-24 Indianapolis, IN* Richmond, VA St. Louis, MO</p> <p>Mar 1-2 Pensacola, FL Rancho Cucamonga, CA* Troy, MI</p> <p>Mar 8 Orlando, FL Phoenix, AZ Spartanburg, SC</p>	<p>Mar 15-16 Dayton, OH* Portland, OR Union City, CA</p> <p>Mar 22 Denver, CO</p> <p>Mar 29-30 Nashville, TN* San Diego, CA * South Brunswick, NJ</p>	<p>April 17-19 WGI Percussion World Championships Dayton, Ohio</p> <p><small>* Indicates Two-day Regional</small></p>
---	--	---

www.wgi.org

Focus Day 2007

Paukenzeit: Celebrating the Solo Timpanist

BY MICHAEL BUMP

Since its first “day” of percussion at PASIC ‘86, the PAS New Music/Research Committee has been providing PASIC attendees with innovative and enlightening experiences into percussion music of every possible origin and design. This year, the committee is pleased to host yet another truly unique PASIC opening Focus Day: “Paukenzeit: Celebrating the Solo Timpanist.”

Timpani and the timpanist’s art arguably represent one of the richest and most diverse histories and musical heritages of all percussion practices. They are perhaps most admired and respected for their position of leadership within the established traditions of western orchestral music. Indeed, it can be posited that it is largely through timpani and the timpanist’s art that the “percussionist’s art” gradually established its legitimacy among western ears.

Throughout Focus Day, we will be celebrating this marvelous instrument by way of perhaps a “road less traveled”—its emergence as a solo vehicle. For despite its rich history, the instrument as solo voice

has, until recent history, remained something of an infant among other genres of solo percussion music.

Speckled over time are examples of visionaries who were successful in challenging the design and functional limitations of timpani so as to create an instrument capable of sustaining musical interest on its own. (We can credit Leonardo da Vinci for having envisioned a corkscrew rapid-tuning mechanism and the melodic use of multiple timpani, ca. 1489!) Today we have an instrument of tremendous versatility and potential as a solo vehicle. Though the emergence of a substantial body of solo music has been slow to develop, we are today witnessing an unprecedented interest in and experimentation with the sonic potential of the instrument by composer and performer alike.

Each performance session at this year’s Focus Day is intended to provide a loose chronological sampling of historically significant works, concluding with the premiere of a new work. Whether you are an accomplished timpanist or a student who has yet to discover the soloistic potential

of this instrument, the PASIC 2007 Focus Day promises to be a comprehensive and energizing experience. In all, attendees



Eric Willie



Shiniti Ueno



Aiyun Huang



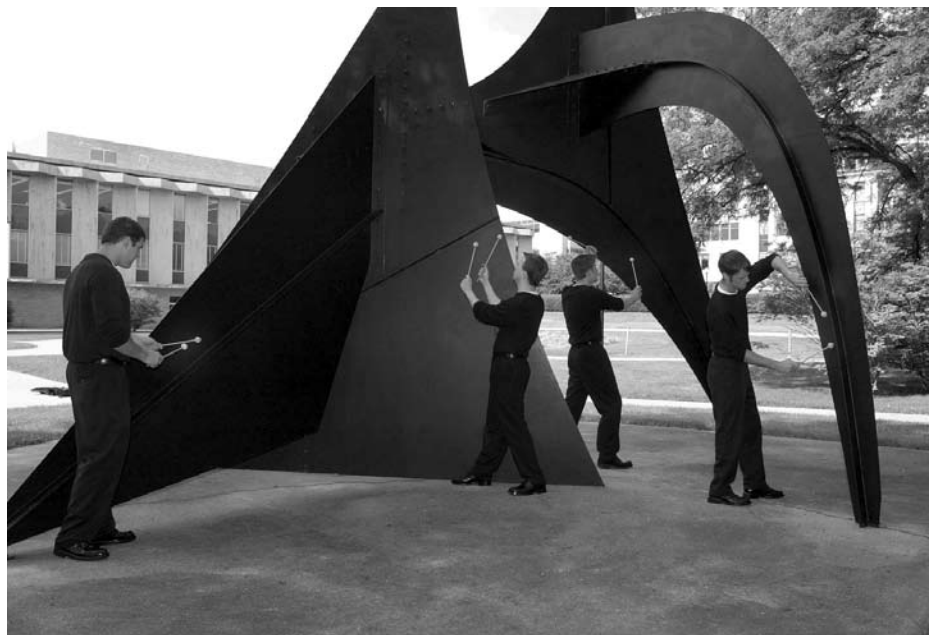
Christopher Deane

will hear 32 works for solo timpani or works featuring timpani as the principal solo voice, encompassing a time period from circa 1683 to 2007.

MORNING AND NOON SESSIONS

The morning and noon sessions will include performances of, among many others, Matsushita Isao's "Optical Time" (1987), with soloist Shiniti Ueno; Karlheinz Stockhausen's "Schlagtrio fur Klavier und 2x3 Pauken" (1952/rev. 1974), performed

by the New York University Percussion Ensemble; Jean Piche's "Steal the Thunder" (1984), with soloist Aiyun Huang; Philippe Boivin's "Domino III" (1990), Eric Willie, soloist; Toshi Ichianagi's "Rhythm Gradation" (1993), performed by Christopher Deane; and Akira Nishimura's "Concerto for Timpanist and Five Percussion" (1988), performed by the Base4 Percussion Ensemble.



Base4 Percussion Ensemble



Zumbumba Percussion Ensemble

FOCUS DAY 2007

WEDNESDAY 9:00 A.M.

The Agee/Van Hassel Percussion Duo
 Eric Hollenbeck
 Shiniti Ueno
 Kristopher Keeton
 Ryan C. Lewis
 Michael Bump with Talujon Percussion Quartet
 Douglas Nottingham

WEDNESDAY 11:00 A.M.

New York University Percussion Ensemble
 David Collier
 Aiyun Huang
 Patrick Schleker with Base4 Percussion Quartet
 Aiyun Huang
 Blake Tyson

WEDNESDAY 12:30 P.M.

duo Anime
 Jonathan Haas and Matthew Donello
 Eric Willie
 Fernando Hashimoto
 Christopher Deane

WEDNESDAY 2:00 P.M.

Lecture/Demonstration
 Jan Williams and Stuart Marrs, presenters

WEDNESDAY 3:15 P.M.

Showcase Concert
 Dr. Harrison Powley
 David Collier with Westerville
 Symphony Orchestra
 Michael Bump with Talujon Percussion Quartet
 Zumbumba Percussion Trio

WEDNESDAY 8:00 P.M.

Evening Concert
 David Herbert with the University of
 Akron Symphony Orchestra
 Jonathan Haas and Doug Howard with the
 University of Akron Symphony Orchestra

PREMIERES

Of particular interest are those works receiving world premieres at this year's Focus Day. These include "'d' for Timpani and Computer" by Barry Moon, featuring soloist Douglas Nottingham; "Foforo Twene" for timpanist and West African instruments, composed and performed by the Zumbumba Percussion Ensemble; a new work for seven timpani by Halim El-Dabh with Blake Tyson as soloist; and a

new four-movement concerto titled "Night Music" for timpanist and percussion quartet by renowned composer Raymond Helble, performed by soloist Michael Bump with the Talujon Percussion Quartet.

CARTER'S 'EIGHT PIECES'

No event focusing on solo music for timpani would be complete without a presentation of Elliott Carter's seminal col-

lection of "Eight Pieces for Four Timpani." We are most fortunate to have two outstanding scholar/performers on this topic: Stuart Marrs, who has done extensive research on the Carter pieces and has created a comprehensive interactive performance/analysis DVD on the subject, and Jan Williams, who worked closely with Carter during the 1966 revision process of the first six pieces, and for whom Carter composed and dedicated the final two ad-



Blake Tyson



Michael Bump



Stuart Marrs



Talujon Percussion Quartet



Jan Williams

ditions to the collection: the "Adagio" and "Canto." These gentlemen will present a collaborative lecture/performance on these benchmark compositions.

AFTERNOON SHOWCASE CONCERT

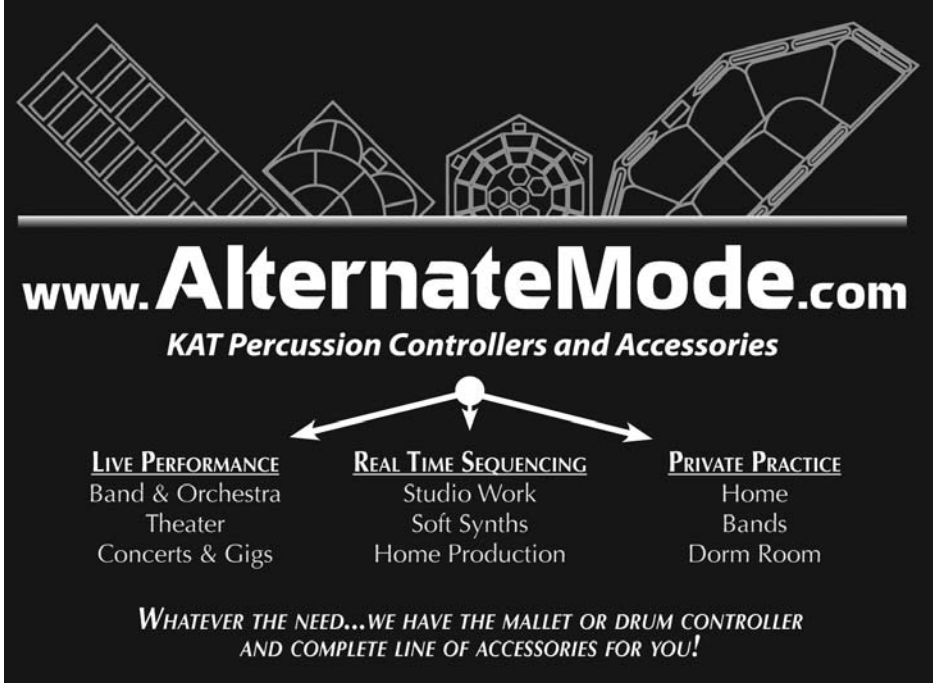
The afternoon Showcase concert will include a performance of one of the earliest examples of the multiple timpani concerto: Johann Carl Christian Fischer's "Symphonie mit acht obligaten Pauken" (ca. 1786), performed by David Collier and the Westerville Symphony Chamber Orchestra. The performance will be prefaced with a lecture/presentation by Dr. Harrison Powley, Professor of Musicology at Brigham Young University. Powley is considered one of the foremost scholars on early timpani music and performance practices, with particular emphasis on the life and works of Hungarian composer, timpanist, and oboist Georg Druschetzky.

EVENING CONCERT

The highlight of this timpani festival will be an evening concert featuring two centerpiece concerti for timpani and orchestra. The program will begin with William Kraft's "Concerto No. 2 for Timpani and Orchestra, 'The Grand Encounter,'" with soloist David Herbert (San Francisco Symphony Orchestra/San Francisco Conservatory of Music), followed by Philip Glass's "Concerto Fantasy for Two Timpanists and Orchestra," Jonathan Haas (American Symphony Orchestra/New York University) and Doug Howard (Dallas Symphony Orchestra/Southern Methodist University), soloists. Professor Guy Bordo, Director of Orchestras at the University of Akron, will lead these soloists and the University of Akron Symphony Orchestra. In all, evening concertgoers will experience the artistry of three world-class virtuosos, as well as the forces of expanded orchestra and percussion sections. It is hard to imagine a more spectacular conclusion to this year's Focus Day.

PASIC 2007 Focus Day promises to be an unforgettable experience for audience and performer alike. We hope you will join us for this celebration of the solo timpanist. A complete schedule of the 2007 Focus Day events can be found in this issue of *Percussive Notes*.

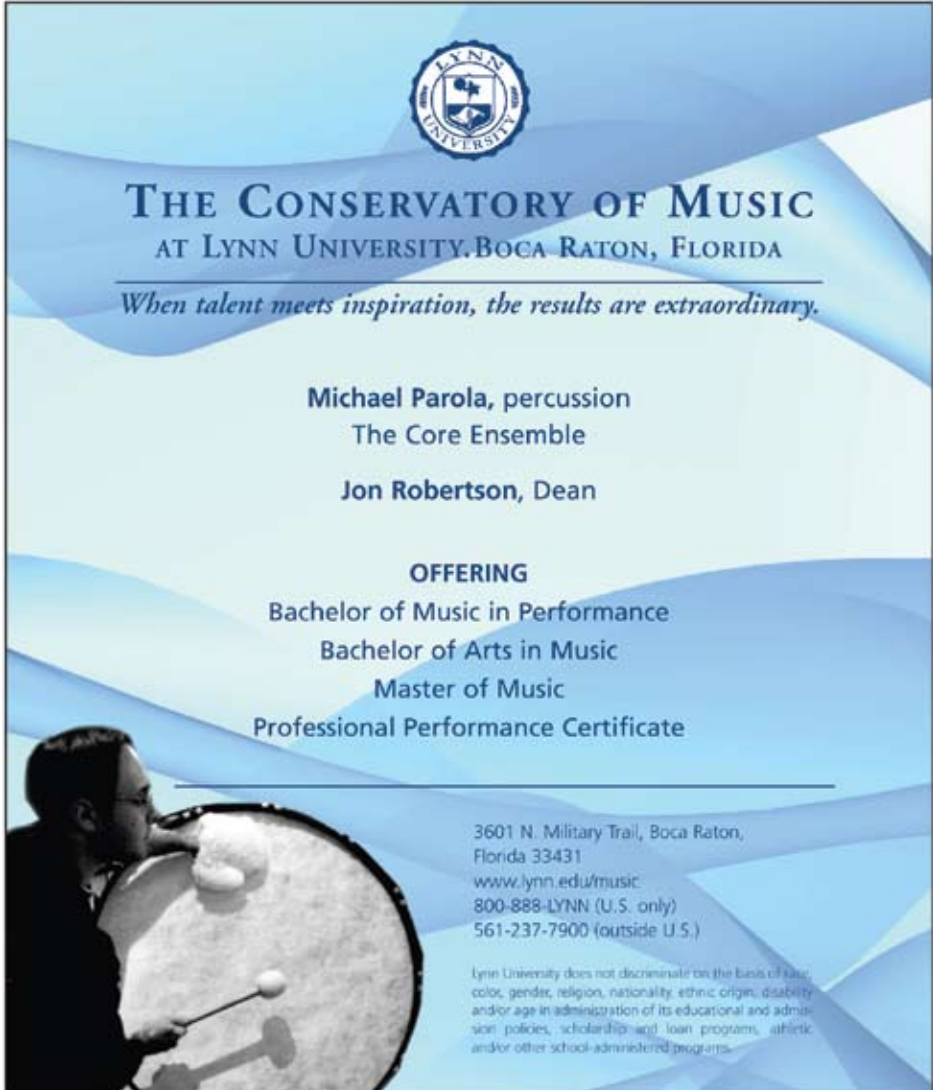
Michael Bump is PASIC 2007 Focus Day Host and Coordinator. PN




www.AlternateMode.com
KAT Percussion Controllers and Accessories

<u>LIVE PERFORMANCE</u>	<u>REAL TIME SEQUENCING</u>	<u>PRIVATE PRACTICE</u>
Band & Orchestra Theater Concerts & Gigs	Studio Work Soft Synths Home Production	Home Bands Dorm Room

WHATEVER THE NEED... WE HAVE THE Mallet OR DRUM CONTROLLER AND COMPLETE LINE OF ACCESSORIES FOR YOU!




THE CONSERVATORY OF MUSIC
 AT LYNN UNIVERSITY, BOCA RATON, FLORIDA
When talent meets inspiration, the results are extraordinary.

Michael Parola, percussion
 The Core Ensemble
Jon Robertson, Dean

OFFERING
 Bachelor of Music in Performance
 Bachelor of Arts in Music
 Master of Music
 Professional Performance Certificate

3601 N. Military Trail, Boca Raton,
 Florida 33431
www.lynn.edu/music
 800-888-LYNN (U.S. only)
 561-237-7900 (outside U.S.)

Lynn University does not discriminate on the basis of race, color, gender, religion, nationality, ethnic origin, disability and/or age in administration of its educational and admission policies, scholarship and loan programs, athletic and/or other school-administered programs.

FOCUS DAY 2007

Michael Bump with Talujon Percussion Quartet

Wednesday, 9:00 a.m.

performance of "Night Music" by Raymond Helble

A Conversation with Raymond Helble

BY MICHAEL BUMP

Raymond Helble's compositions span a period of almost forty years and numerous musical genres. His music has received international acclaim, having been performed by major orchestras and solo artists. As a composer of percussion music, his long association with marimba virtuoso and PAS Hall of Fame member Leigh Howard Stevens helped create some of today's most respected solo marimba music. Equally, his pieces for percussion ensemble are among the most challenging and widely performed compositions of their kind. His new work for solo timpanist and percussion quartet, "Night Music," will be premiered at PASIC 2007 Focus Day. The following is excerpted from a conversation with Helble at the 2007 Missouri Music Educators Annual Conference.

MB: *Who were your earliest influences and inspirations in music?*

RH: As a young boy, Wagner, Beethoven, and Brahms. As I grew older I learned to appreciate Mozart and Bach. Surprisingly, there were no 20th-century composers in there until I discovered Stravinsky and Bartok. I had a great deal of interest in their music, but ultimately my compositional styles are grounded in the common-practice modes of, say, the Beethoven and Mozart schools. With my large-scale works, the coloration is much like Bach.

MB: *What was your first experience with percussion and creating music for percussion?*

RH: It's something of a curious story. I knew the nephew of Saul Goodman. We went to high school together. I had the good fortune to meet Uncle Saul one day while he was dressing calfskins. He was still with the New York Philharmonic in those days. I knew enough that, in the world of timpani, he was a very important fellow. Besides, I was a big admirer of the New York Philharmonic, as I passionately studied all of Toscanini's recordings of the Beethoven symphonies.

Naively, like many non-percussionists, I thought percussion was relatively simple. Beyond a subtle fascination with timpani, I had no interest in percussion *per se* until I was a senior or first-year graduate student at Eastman. It was then that I met Leigh Stevens, who had expressed an interest in studying composition with me. We came to know each other as he played percussion in one of my composition recitals. Shortly thereafter, he asked if I



would write something for him to demonstrate this new marimba technique he was working on at the time, and I agreed.

MB: *Do you recall the year?*

RH: I'm going to say about '71 or '72—somewhere in there. The percussionists at Eastman were highly competitive. You had Leigh and Gordon Stout, who were in the

same class, as well as Dave Mancini and John Serry. John was initially a percussionist, not a pianist. Eric Ewazen was also among us.

When Leigh asked if I would write for the marimba, I thought "Lady of Spain." However, he was quick to set me straight. I went up to a practice room to listen to him one afternoon. I thought to myself, "I have no interest in this, but I'll be polite." He said, "Here's what marimba players are doing right now," and proceeded to play a few movements of the Fissinger "Suite," which was a standard at the time. He also played Emma Lou Diemer's "Toccata." Then he said, "Now here's something different." He proceeded to sustain a roll in one hand while playing arpeggios in the other. Then he started to play diads while increasing and decreasing the width. He also demonstrated various sticking patterns to create phrasing effects. Well, of course, I responded by saying, "This is pretty interesting. Give me some time and let me work on some thoughts."

As my focus at the time was primarily serial music, I consequently came up with a serialized study—what's now known as the first "Prelude." It opens with a sustained low A and C-sharp in the left hand, with broken arrhythmic figures in the right, which make up the prime. Initially, Leigh looked at the music and started to laugh. Soon after, however, he said, "Wait a minute, maybe I can play this." In about a week he was playing fragments of it. He couldn't put it all together right away. He suggested a couple of changes in notation and in terms of range. In about a month he could play a piece that initially looked unplayable. We both became very interested in the possibilities. He said, "No one has ever done anything like this before." I have to confess, it wasn't my intention to do something unique in marimba music. I was just thinking, "Let's see what happens." Well, what happened was there were eleven more "Preludes" over the years and other

music for percussion. I must credit Leigh for getting the ball rolling all those years ago.

MB: *Were all the preludes structured in a serialized manner?*

RH: No, the first three are strictly serial. Four, five, and six are vaguely serialized, but also more suggestive of atonal lines and non-harmonic movement. Seven, eight, and nine are more traditional forms and largely tonal. Perhaps the common ground throughout is the techniques used which, at the time, were unique to Leigh. Ten, eleven, and twelve are perhaps the most technically approachable. They all seem to maintain a high level of musical sophistication with, by today's standards, a modest amount of effort.

MB: *Can you provide some insight into your "symphonic" style of percussion ensemble music?*

RH: I approach the percussion ensemble as if it were a chamber orchestra. I tend to group metalaphones together, membranophones together, and xylophones and marimbas together—the wood instruments. I tend to put the vibraphone, crotales, and bells together with the metal instruments. I don't need to do it that way, but I just find it helpful. With these three groups, assuming I have material to work with, and a concept of how I'm going to work with it, I then give the wooden keyboards the primary voice, similar to strings in an orchestra. I'm very fond of timpani, which I group at the bottom of the membranophones. If melodic material has something significantly rhythmic about it, then that can be picked up by membranes or the metal instruments, be it triangle, cymbal, etc. In essence, the marimbas and xylophones are akin to strings, the metal instruments like woodwinds, and the membranophones perhaps as if they were brass or real percussion. I don't mean to say that they shouldn't be treated percussively, only that when you're organizing thoughts, your mind has to be able to wrap itself around the group of instruments you're working with. If I'm writing a string quartet, I have four voices, some of which can play two or three notes at a time. But if I really want to write well, I'm going to look at this contrapuntally. That's the way I like to look at percussion ensemble.

MB: *Have you ever had an occasion to utilize*

Nebojsa Jovan Zivkovic
PASSION
Expression Perfection **Virtuoso**

Perfection takes time...after more than a year of intensive design, research and testing we introduce a new series of Marimba mallets that perfectly reflects the artist whose signature is placed on every mallet. The Nebojsa Zivkovic Signature Series Marimba Mallets from Innovative Percussion feature seven rubber core mallets in varying hardness, with either exclusive oversize Cedar, or classic Rattan handles. Each captures the essence and style of one of the world's most renowned marimba soloists.

Find out much more on the web at
www.innovativepercussion.com

Innovative Percussion Inc.

membranophones "outside the box," e.g., in a more melodic and/or harmonic manner?

RH: Funny you should ask! I just wrote a piece for Ladue High School and the commissioner there, Michael Faris, requested that I do just that. I felt a little odd about it at first, having the membranophones imitate too literally what the melodic instruments were doing. I saw that it could get really interesting with almost an echo-like effect of rhythms being stated melodically or harmonically and restated perhaps with some changes throughout the other percussive instruments. When you're dealing with a very heavy group of

membranophones—toms, timbales, etc.—you can't have them speaking all the time. So I experimented by integrating them with melodic feathering techniques. If the material lines up right, the effect is something very contrapuntal between very unlike instruments working together.

MB: *In tandem with a fixed keyboard instrument it sounds almost harmonically supportive.*

RH: It can indeed. Especially if you have keyboards in upper registers and membranophones down low, the membranophones are going to send up overtones

that will provide an interesting mix with keyboards. Sometimes it will sound almost like they're pitched. Just like if you listen to white sound, after a while you soon start to hear pitches. Same thing happens here.

MB: *What continues to attract you to percussion composition?*

RH: There are many opportunities in percussion music to experiment. As a string player, I'm intimately acquainted with all the little things string players can do. On the other hand, percussion music is the proverbial statue in the block of marble; there are almost infinite sound possibilities, but these possibilities must be pulled out rather than built up. How then does one strip away all the "marble" to reveal the piece? Even for the most gifted of composers this is often a daunting question. I find confidence in the knowledge that percussion music is always in there somewhere. The piece is nested in all this potential of sound and rhythm. Eventually, a beautiful, statuesque piece of music is revealed. It's largely a process of removing material that doesn't belong.

MB: *Of the unexpected questions raised in your percussion writing experience, which have proven the most intriguing for you to answer?*

RH: For me, the most difficult aspect of percussion writing is the overall effect of a given passage. I generally don't have the same difficulty with band, choral, or orchestral music. In particular, there is an unforgiving nature to percussion sounds with regard to attacks and releases. If one writes a specific mode of actuating a percussion sound, it must be precise. There are, of course, intentional moments where an instrument with a very sharp attack is going to be aesthetically dissonant with another possessing a soft attack. Can one get a tam-tam to speak on a dime? Depends upon how it is actuated. So I suppose the unexpected question in percussion writing lies in those characteristics which are taken for granted.

I have gotten tremendous insights about percussion writing from my wife, Carol, who is the Percussion Specialist at the Lebanon, Missouri schools, and expert in all phases of percussion. "Dragon of Wyckham" was written for her in return for her help with guiding me through writing the solo marimba part juxtaposed against a large symphonic band. I know a lot, but not everything.

I learned a lot about percussion by simply continuing to write for percussion. One must actually get the stuff under your fingernails, as percussion has an infinite number of instruments with infinite modes of sound production. Percussion sound always retains a fair degree of unpredictability, in my opinion.

MB: *Do you think that some of this has to do with the unpredictability of the instrumental resources at hand?*

RH: That may be very much related. For example, my wife teaches at a high school where they just received a set of brand-new, beautiful timpani. However, there's a school not twenty miles away that has no timpani at all. Unfortunately, I know that this scenario is not unusual for many secondary schools around the country. I also realize that it is often necessary to substitute one percussion instrument for another. Does the composer of percussion music anticipate this difference? It's true of anyone who has not been intimately involved with percussion to think, for example, "snare drum," and believe that is enough information. But is it? A composer must be careful to articulate exactly the type of sounds desired, or write in such a way that much can be forgiven without compromising musical integrity.

MB: *Can you describe what musical characteristics distinguish your percussion music as uniquely yours?*

RH: It goes back to the symphonic concept and the fact that I'm not afraid to be "old fashioned" and compose using established techniques. I

think my music is spoken through what I consider to be a more traditional musical language. When I was a little kid, I would follow scores and conduct recordings of the Beethoven symphonies. I remember saving up my pennies and going across the George Washington Bridge in Manhattan to Patelson's Music House on West

WORKS FOR PERCUSSION BY RAYMOND HELBLE

SOLOS

Preludes for Marimba Nos. 1, 2, 3; Op. 1 (1971)
Preludes for Marimba Nos. 4, 5, 6; Op. 3 (1973)
Grand Fantasy for Marimba; Op. 2 (1973)
Three Etudes for Five Timpani Op. 10 (1975)
Sonata Brevis (Vibraphone) Op. 6 (1976)
Toccata Fantasy in e-flat minor (Marimba) Op. 11 (1980)
Preludes for Marimba Nos. 7, 8, 9; Op. 14 (1981)
Theme with Six Variations (Marimba) Op.15 (1981)
Well-Tempered Marimbist, Book I Op. 18 (1983)
Well-Tempered Marimbist, Book II Op.19 (1983)
Preludes for Marimba Nos. 10, 11, 12 (1999)

PERCUSSION ENSEMBLES

Passacaglia for Percussion; Op. 7 (1974)
Diabolic Variations; Op. 25 (1985)
Concertare; Op. 41a (2001)
Prelude and Rondo alla marcia; Op. 59 (2005)
Multum in Parvis; Op. 61 (2006)

MIXED ENSEMBLE

Movement for Marimba and Harpsichord Op. 5 (1972)
Duo Concertante for marimba and violin Op. 11 (1974)
DarkWood; Op. 38 (2001) for Clar, Vln, Vla, Cel, & Marimba
Duo Concertante for Two Marimbas Op. 41b (2002)
Quintetto alla Beethoven for Marimba and string quartet Op. 57 (2006)

CONCERTI

Concerto for Marimba and Large Orchestra; Op. 7 (1978)
Concerto for Marimba and Percussion Ensemble; Op. 21 (1984)
Dragon of Wyckam; Op.47 (2005)
Prelude and Rondo all marcia; Op. 59 (2005)
Night Music: for Solo Timpanist and four multi-percussionists; Op. 62 (2006/2007)
Concerto for Marimba and Chamber Orchestra; in progress (2007/2008)

MISCELLANEOUS PERCUSSION WORKS IN PROGRESS:

Hypnos I and Hypnos II for solo marimba
RedWood, for Marimba and string quartet
Symphony for Percussion for percussion ensemble
Nocturne for Marimba and Clarinet
Preludes 13, 14, and 15

56th, to buy the score of Beethoven's Third, and putting on my Toscanini recording—which I had to borrow from the library because I couldn't afford the record. From this, I studied how music was put together.

I soon came to understand that true composers are able to present coherent, integrated musical ideas. I've always admired this simple truth, and have tried to measure my music in these terms. So perhaps this is a distinguishing characteristic. You see, I have a healthy dose of respect for musical traditions. Yet I integrate this respect with modern interests. In so doing, perhaps then I am writing up rather than down to the listener. Always assume your audience wants to have a real musical experience.

MB: *On a broader level, what do you hope to provide for performer and audience that perhaps you feel has not been provided or at least fully explored by other composers? Do you intentionally design questions in your outline or the music itself for you, the performer, or audience to ponder?*

RH: I'm usually not trying to pose a question in any kind of philosophical or programmatic sense. A piece may possess a purely aesthetic question, however. For example, through scoring, tempo, or similar parameters, I place a piece of material in neon to make it stand out. Hopefully, it will go somewhere or do something. Perhaps 25 or 30 bars will go by and it doesn't. However, when it returns it has acquired a special meaning because it is now in a context that's been designed for it. The material is then worked outwards or even backwards at times.

Take, for example, a piece like "Diabolic Variations," whose question seems to be, "Where will it go?" It's a potpourri of some of my most admired variations: Bach's "Passacaglia in C minor" and the "Chaconne in D minor" for violin, as well as Brahms finale to his "Fourth Symphony." As you know, the "Diabolic Variations" are introduced slowly at first. The piece begins relatively static, then picks up momentum through the variations. In this way, the audience and the musicians unfold the music together.

MB: *What percussion instruments and/or genres in percussion performance have you not yet explored, but would like to?*

RH: I would be interested in exploring something like a concertato or concerto

She-e Wu

UNIQUE *Elegant* Sensitive Musical

A unique approach and exceptional musicality sets a performer apart from all others. With that in mind we are proud to introduce a new series of Marimba mallets that perfectly reflects the artist they were designed to represent. The She-e Wu Signature Series Marimba Mallets from Innovative Percussion feature six mallets of varying hardness, with natural Birch handles and a custom blended yarn wrap. Each captures the unique style, sensitivity, and essence of the artist that is She-e Wu.

Find out much more on the web at
www.innovativepercussion.com

**Innovative
Percussion
Inc.**

Innovative Percussion W06 SHE-E WU

for a group of percussion instruments and orchestra or band. I haven't done anything like that. Thus far I've only written one piece for marimba and band. And I have in my "Christmas Oratorio," oddly enough, a marimba part. The combined color with vocal soloist has the unusual effect of turning the marimba into something of a harpsichord. I was quite surprised at how well it fit. Another area I am very interested in is mixed chamber music with percussion. I feel this is an intriguing combination and one yet to be fully explored by serious composers.

MB: *What advice, general or specific, can you offer to performers and conductors preparing your percussion works?*

RH: I had a very interesting experience related to your question. Several years ago, a fellow did a performance of "Diabolic Variations" and sent me a recording. It was done in a very romantic way—not necessarily the way I had intended it to be done. However, as I listened, I began to hear things I had never heard before and didn't even know were there—certain relationships he managed to pull out. You see, I conceived of the piece very classical in nature—somewhat strict. But



THE HARTT SCHOOL
music dance theatre

Percussion

**Audition Dates
for Fall 2008**

December 1
January 26
February 15 & 16

Percussion Faculty
Benjamin Toth

Rotating Guest Faculty
John Amira
Joe Galeota
David Samuels
Shane Shanahan

Undergraduate programs in performance, music education, jazz studies, composition, music production and technology, music and performing arts management, music theory, music history, music theatre, actor training, and dance

Graduate programs in performance, music education, composition, music theory, music history, Suzuki pedagogy, and conducting



Admissions | The Hartt School | University of Hartford | 200 Bloomfield Avenue | West Hartford, CT 06117
860.768.4465 | 860.768.5923 (fax) | harttadm@hartford.edu

www.hartford.edu/hartt

I realized there was another way to do it that was also very effective. So pitch and rhythm aside, I have no problem with trying something a little different, provided it is not a choice of convenience or to be unnecessarily flashy for the sake of showmanship.

MB: *What are some recent and upcoming composing projects, both percussion and otherwise you are working on?*

RH: I have four or five band/wind symphony projects—some through commission and others more of a personal interest. I'm rescoring my "Christmas Oratorio, Op.

40," for larger wind symphony. I think there's a bit of a void in contemporary music for wind ensemble and voice or chorus. What a lovely synthesis of sound this combination offers. I have a piece I'm very enthusiastic about, "Lamentations and Prayer," for chorus, orchestra, and mezzo-soprano. It takes its inspiration from Brahms' "Alto Rhapsody, Op. 53."

With regard to percussion, Ladue High School in St. Louis, under the direction of Michael Faris, will premiere a commissioned work for large percussion ensemble in April. Of course, I'm presently working with you on a new work for solo

timpanist and percussion quartet. You know, this is the first time I've written seriously for the solo timpani voice since the "Three Etudes"—a long time! It will be in three movements and I feel it goes in some rather unique directions. I've also begun sketching a work for solo marimba and string quartet. However, I'm taking a break from it until other projects are completed.

MB: *Is there anything you would like to add to the conversation about the topics we've discussed?*

RH: I encourage everyone to play music that they believe in—good quality music. Don't play music simply because of popularity. If you don't care for it, find something worthwhile. Play with integrity. Percussion is a different art. It has its own set of problems. It has its own set of potentials. Some of today's finest composers for percussion—Gordon Stout, David Maslanka, among a host of others—know this. They know how to challenge the performer and raise the bar, and yet they allow the artist enough space to speak with their own voice. I hope some of my music has done this as well. **PN**

EDUCATION

INDIANA UNIVERSITY OF PENNSYLVANIA
Percussion Ensemble Literature Session,
Thursday, 4:00 p.m.

ANTHONY DISANZA
Education Clinic, Friday, 11:00 a.m.

STEVE HEMPHILL
Timpani FUNdamentals, Saturday, 9:00 a.m.

JOSH GOTTRY
Keyboard FUNdamentals, Saturday, 11:00 a.m.

BRET KUHN
Snare Drum FUNdamentals, Saturday, 1:00 p.m.

FRED BUGBEE
Accessories FUNdamentals, Saturday, 3:00 p.m.

Can You Handle the Truth?



The Beatnik Rhythmic Analyzer P-Series is the first comprehensive workout tool for percussionists that takes rhythm and timing exercise to a whole new level.

With a built-in metronome and interactive platform, the advanced technology of the Beatnik will help any percussionist improve their rhythm, timing and dynamic skills.

It is fun and easy-to-use as it analyzes accuracy stroke-by-stroke and scores each practice session with real-time visual feedback.

**Think your skills are 66% accurate? Or even 90%?
Find out - Beat the Beatnik.**



**RA1200p
\$189 Retail
UNCONDITIONAL
LIFETIME WARRANTY**

ONBOARD
RESEARCH
CORPORATION

**800.340.8890
www.tuners.com**

FOCUS DAY 2007

David Herbert with the University of Akron
Symphony Orchestra
Wednesday, 8:00 p.m.
performance of "The Grand Encounter"

Genesis of a Concerto: William Kraft's 'XIII The Grand Encounter' and the Birth of Tenor Timpani

BY AARON T. SMITH

In June 2005 the San Francisco Symphony gave the world premiere of William Kraft's "XIII The Grand Encounter": Concerto No.2 for Timpani and Orchestra, with Michael Tilson Thomas conducting and David Herbert as soloist. I had the good fortune to be seated in the third row of Davies Symphony Hall for one of the seven concerts featuring this new work.

While the appearance of a timpani concerto on an orchestra program is uncommon, what made this performance all the more remarkable was that Herbert was playing on fifteen drums, including nine "tenor timpani," expanding the range of the instrument up to the A in the middle of the treble staff. I was honestly in a state of shock for the next several days as I replayed in my mind the sight and sound of Herbert behind a cockpit of six drums around him in a circle on the floor and nine more drums on three racks at chest height.

My thoughts were initially dominated by the single question, "How did he do that?" but I soon realized that the performance represented several years of work. Not only had Herbert memorized a solo part over twenty minutes in length, he had to learn a new technique to master this extension of the instrument. Furthermore, the new drums had to have been designed and constructed, and Kraft had to become familiar with the new sound and the concept of extended-range timpani.

Through the PAS Member Forums I

was able to contact David Herbert, and he agreed to sit down with me to answer what was a growing list of questions. After our discussion, I spoke with both composer Kraft and the designer and builder of the tenor timpani, Marshall Light.

BACKGROUND AND FIRST STEPS

William Kraft has written many solo

meeting with Akins in Indianapolis, the two came up with the idea of beginning the piece very softly with the soloist using felt gloves, then on to leather gloves, fingers, hands, then sticks—gradually increasing the hardness of attack and volume. The rest of the concerto, in the standard three movements, developed from there.

David Herbert performed this concerto

with the San Francisco Symphony in 1999, and following its enthusiastic reception, he and Tilson Thomas wanted to commission Kraft to write a new concerto. Knowing that he had been reluctant to begin the first one, Herbert devised the idea of extending the timpani range up to the A above middle C, hoping this would entice Kraft. After some confusion trying to contact him through his publisher, the composer was reached directly by a representative of the San Francisco Symphony and—according to Kraft—the details were settled



A view of the timpani console from behind. (photo: John Campbell)

and chamber works for percussion, and his orchestral writing almost always includes prominent roles for percussion. The "Concerto for Timpani and Orchestra" was written in 1983 and premiered in 1984 by the Indianapolis Symphony, with Thomas Akins as soloist. Kraft was initially reluctant and when Akins first contacted him, the composer told Akins he "doubted the timpani could sustain sufficient musical interest for a full-blown concerto." Kraft considered a five-movement work, but while

in about five minutes.

Specifics for the design and manufacture of the tenor timpani took a little longer to work out. Herbert had long wanted to extend the range of the drums, and felt that previous attempts by others had fallen short, with smaller timpani sounding like "cardboard boxes."

With almost no repertoire existing for timpani pitches above middle C, the task of making the drums had not been taken seriously. For the bowl to be free to ring



A view of the timpani console from the front (photo: John Campbell)

to the maximum, he had specific ideas for how the drums should be designed: no extraneous mechanical tuning mechanisms at all, either inside or outside the bowl; no internal support ring, which is a feature of most chain timpani; and the least amount of hardware possible.

With these specifications in mind, Herbert contacted Marshall Light of American Drum Manufacturing Company, makers of custom-built timpani since 1950. Light determined that it would be possible to make the drums. The design would be similar to the company's chain timpani, proportionally smaller, and with a few other differences. As Herbert requested, there would be no internal support rings. The lugs for the tension rods—six per drum—were bolted directly to the suspension ring, which also included a bracket for mounting to a frame, which had yet to be designed. The counterhoops were square steel, which are more rigid than L-shaped hoops, ensuring truer pitch and greater ring. Two prototype drums were constructed, sized 18" and 16", and shipped to San Francisco in 2001.

The 18" was tuned comfortably as high as E above middle-C and the 16" was able to reach a G. Herbert was satisfied with the tone quality of the drums, so with the viability of the new "tenor timpani" confirmed, Kraft was able to proceed with composition and more timpani were ordered from Light to complete the set. The final configuration was four 18" drums (pitched C-sharp to E), three 16" drums (F to G), and two 14" drums (G-sharp and A), all in half-steps.

The next step was the design of the rack system that would allow the drums to be positioned at the proper height over the larger timpani on the floor. The first system was made up of three stands, but did not

allow for correct angles for striking the drums. Then one rack in five sections was designed. This was the mounting Herbert used for his performance at PASIC 2003, when the tenor timpani made their first public appearance. While it allowed the drums to be properly positioned, it took two people 90 minutes to assemble. This would not be practical in a concert hall where set-up, tear-down, and moving have to be done quickly.

For the third generation of the rack system, Herbert collaborated with San Francisco metal fabricator Ryan Drake. The final design, finished in April 2005, consists of three arcs, each one slightly different in size and shape, accommodating three timpani each. They are light-weight and can be preset with the tenor timpani already mounted in place, making set-up easy, and even a slight adjustment of a few feet across the stage can be accomplished quickly. Additionally the space required is barely larger than the footprint of the six timpani on the floor.

Herbert's dedication to every detail of the project was essential. During initial con-

Kyle Dunleavy
Steel Drums

A Full Line of High Quality Steel Drums, Accessories and Fine Tuning Service

Visit Us At PASIC Booth 426—428
Philadelphia, PA | www.kdsteeldrums.com | kdpan@juno.com | 215.300.9849

versations about the nature of the concerto, Kraft expressed concern that the need for extended-range tenor timpani would probably result in only one set of performances. Herbert took it upon himself to solve all the logistical problems in the piece, thus making it easier for others to follow in his footsteps. "And besides," Herbert reassured him, "you'll be making history."

While all this was going on, the timpanist had to *learn* how to play these new drums. The biggest challenge was that the optimal beating area on each drum was between the size of a dime and a quarter. He was able to leave the drums set up in his garage, allowing for regular practice. Herbert came up with his own exercises, playing scales and other combinations of runs and patterns.

Kraft wrote "Octopus" in 2003, which gave Herbert a vehicle to become familiar with the instrument. In fact, when Herbert first asked Kraft to write a piece for him for his upcoming PASIC performance, he said, "No! I'm too busy!" But an idea soon came to him and he was hooked into writing it. Herbert spent two months learning what amounted to two minutes of music. When he first saw the part, he thought it looked more like a xylophone part than a timpani solo. Herbert gave the world premiere of "Octopus" at PASIC 2003 in Louisville, Kentucky.

The thematic material bears no resemblance to that of the concerto. The music is jocular, beginning with very loud leaps between extreme ends of the instrument, and quiet lines in between in the upper register.

From there runs breathe across different meters in contrast to rhythmically free rolls. A brief waltz breaks out in the middle, followed by a return of the opening ideas. A short, cadenza-like coda with several glissandi ends the piece.

CONCERTO IN PROGRESS

With a performance date set for June 2005, Kraft began writing the concerto in 2004. He would frequently call Herbert to ask if certain things were possible. After years of experience working with performers, Kraft had learned to trust players when they said they could do something. Herbert would always say "yes" and then later practice whatever it was Kraft had asked for.

The score was completed in December 2004 and the copyist finished the engraving the following February, after which Herbert received his part and began learning the music. Percussionist Rick Kvistad created a MIDI recording of the solo part to assist Herbert in assimilating the rhythms. Three versions were made: one at full speed, and one each at 80% and 60% of tempo, all with clicks so that he could practice playing through the entire part. Without a recording of the orchestral parts, Herbert had to study the score, taking into account texture and orchestration, so that he could anticipate how his part would fit in with the rest of the orchestra. At this point there were only four months left before the performance.

After learning the solo part, Herbert had rehearsals with pianist Peter Grunberg playing from the orchestral score. Grunberg was

given the challenging task of distilling not only the pitched instruments, but also the gamut of non-pitched percussion instruments that make up huge sections of the score. These rehearsals totaled about seven hours and were followed by several more hours of rehearsal with Tilson Thomas present. Finally, Kraft himself was present at readings with Herbert, Grunberg and Tilson Thomas. Some changes and adjustments were made at that time.

None of this was the same as working with the full orchestra. In all the rehearsals and for the first two or three performances, the solo console was on stage in the timpanist's usual position, at the back of the orchestra. This was in large part a decision made for practicality; the second half of the concert was a Beethoven symphony and the stagehands were reluctant to move the entire setup, as well as rearrange the orchestra at intermission. It was clear after the first performances that both sonically and visually the solo part was lost within the large orchestra. After discussions with Tilson Thomas, Herbert, the stage crew, and members of the orchestra, it became obvious that the ease of movement of the rack system and the fact that the footprint for all the timpani was no bigger than that of a grand piano made it possible for Herbert to be in front of the orchestra, in the usual soloist position for the remainder of the performances. This greatly improved balance and ensemble playing, as well as making it much easier for the audience to see and hear Herbert.

vanderPlas
www.vanderPlas-perc.nl

"I've made my choice."
JOE LOCKE

The advertisement features a photograph of a man in a dark suit and white shirt standing next to a large, light-colored timpani. The man is looking towards the camera with a slight smile. The timpani is positioned in the foreground, and the background is a dark, gradient background. The text is overlaid on the image in white and yellow.

THE CONCERTO

Written in two parts, "XIII The Grand Encounter" begins very loudly—in deliberate contrast to Kraft's first timpani concerto—with bursts of relentless straight rhythm in

the entire orchestra, punctuated with short moments of delicate stillness. After this introduction, most of the first section of Part One is made up of slow, lyrical sections in the solo part with occasionally incisive pas-

sages. Herbert uses closed rolls on all of the tenor timpani, and there are several long glissandi across the range of the drums on the floor (see Examples 1, 2 and 3).

Next the orchestra gives a few short

Example 1

♩ = 69

38 *mf* V IV V VI *gliss.* *mf* *crescendo*

43 *f* *p* *f* 3 3 5:3

47 3

Example 2

♩ = 104

38 *mf* 3 II III V V: D#

41 *p* *mf* *p* *mf* *p* *n.*

closed roll

Example 3

♩ = 30

38 *mf* 3 *p* *mf* *p sub.* *ord.* 3 | A

41 3 *mf* *ppp* *f* *mp* *pp* IV II

rhythmic hints, and then proceeds in earnest with a driving sixteenth-note rhythm without the timpani, setting the tone for the next section. The orchestra recedes to accompaniment and the solo takes over, playing extended passages through mixed-meter all over the instrument (see Example 4). The beautiful low tuned gongs (part of a total of 25) stand out in this section. This gives way to a return to triple meter, in which the solo part continues its gymnastics. The first part is brought up to a conclusion with a rhythmically intense dialogue between the soloist and percussion section (muted nipple gongs, seven

graduated drums played with brushes, and vibraphone) and ends with a slow, loud run up to the high A, followed by a more than octave-long glissando down to the low C-sharp (see Example 5).

Without a pause, Part Two begins with percussion and harp accompanying the timpani in a tranquil, almost eerie section. Here the soloist uses four mallets to play rolls. The slow, hanging lines melt into more rhythmic passages in the marimba and muted piano, beginning a frenetic buildup to the cadenza section, where Kraft chooses to have the strings repeat one chord in perpetual motion while the solo

part emerges as if from a dense fog over the top. The cadenza is marked by short runs, mostly through the upper range of the timpani (see Example 6). A long section of active interplay throughout the orchestra follows, then dissolves into quieter, lyrical music similar to that of Part One.

The last section of Part Two starts with chaotic parts in the percussion section (muted almglocken, muted nipple gongs, and piano), while the rest of the orchestra plays chords and the brass section punctuates with big hits. The solo part runs around through all of this. Then after a brief lull, the timpani plays a series of very

Example 4

Example 5

Example 6

Cadenza

enter at will start in sync with orchestra

$\text{♩} = 92$

Molto rit. (solo only)

$\text{♩} = 46$

38

f

42

$\text{♩} = \text{ca.}50$

VI

f *p* *f*

Cadenza

Free ($\text{♩} = 60$)

(accidentals hold throughout this passage)

47

ritard ----- accel. ----- ritard

p *f* *p*

50

$\text{♩} = 92$

ritard ----- A tempo ----- ritard

f

Announcing Andrew Beall's debut studio CD,

Deliverance

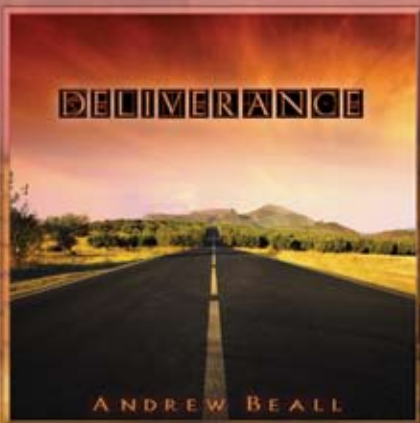
now available through BMP Records, CDBaby.com, and iTunes!

Order Online:
www.bachovich.com

The CD includes Andrew Beall's most recent works:

1. *Deliverance* for marimba and timpani
2. *Seduction* for marimba and percussion ensemble
3. *Song of 'Almah* for marimba and soprano (voice)
4. *Pat Metheny Suite* for percussion ensemble

Featured artists include: Andrew Beall, Jonathan Goldstein, Jeanine De Bique, Jeb Kulevich, Keith Carrick, Bill Shaltis, Jeff Griggs, Richard Grimes, Greg Jukes, Rob Kelly, Matt Smallcomb, Jeremy Levine, Yi Wei, Chi-Ching Lin, Jody Redhage, and Kiku Enomoto.



Find this CD at PASIC Booth #50-52
(Bachovich Music Publications)!

fast runs covering the entire range of the instrument and the piece is brought to a loud, brassy finish (see Example 7).

FUTURE PERFORMANCES AND EXPANDING THE REPERTOIRE

Herbert believes we have just entered a "Golden Age of Timpani," with the new tenor timpani being probably the most significant evolution of the instrument since the invention of pedal timpani. It was Herbert's persistence and willingness to follow through that brought this project to fruition. According to Marshall Light, that is what makes Herbert unusual, and he wishes more people would be willing to explore their ideas and take a chance, not just in the realm of instrument evolution, but in life generally.

In spite of Kraft's concern that the use of "tenor timpani" in "The Grand Encounter" would inhibit any other performances, there is interest in Europe, and James Boznos performed the concerto with a revised score in April 2007, as soloist with the Hong Kong Philharmonic. In the revised version, Kraft has divided Part One into

three distinct movements, with a short, slow movement inserted between much of the robust material from the original. The first movement now contains a brief cadenza, allowing the audience to hear the timpani alone much earlier than before. An "Epilogue" takes the place of Part Two, with a similar cadenza but a more concise ending. Aside from the obvious changes in structure, Kraft has made some changes in orchestration for clarity and, in some cases, thinner textures. Herbert is scheduled to perform the concerto with the University of Akron Symphony at the Wednesday evening concert at PASIC 2007.

David Herbert is working to expand the repertoire for the extended range instrument. During preparation of the concerto several composers, including Esa-Pekka Salonen and John Adams, came to hear the timpani. Herbert has commissioned two new pieces, a solo and a duet with cello, which he expects to premiere in the summer of 2008. Only if composers write more music for the tenor timpani will they become a regular part of the timpani's range.

"XIII The Grand Encounter"
copyright © 2005 by William Kraft
All Rights Reserved.
Musical examples used by permission.

Aaron T. Smith is a freelance percussionist in Southern California. He has performed with the Los Angeles Philharmonic, the Pacific Symphony, and was Principal Timpanist of the New Mexico Symphony. Aaron also plays in the pits of ballets, operas and shows, and has given solo recitals at universities throughout southern California. Smith teaches percussion at California State University, Northridge and Loyola Marymount University. He maintains a private teaching studio, and serves as a clinician and adjudicator. Aaron attended the University of California at Los Angeles (BA, MFA), where he studied with Mitchell Peters, former Principal Timpanist of the Los Angeles Philharmonic Orchestra, and he has also studied with Raynor Carroll, Principal Percussionist of the Los Angeles Philharmonic. **PN**

Example 7

The musical score for Example 7 is written for tenor timpani. It consists of four staves of music. The first staff starts at measure 38 with a tempo of quarter note = 92. It features a dynamic of *mf* and includes a ritardando section. The second staff begins at measure 41 with a dynamic of *mp* and a tempo of quarter note = 60. It includes a dynamic of *f* and a tempo of quarter note = 48. The third staff starts at measure 44 with a dynamic of *mp* and a tempo of quarter note = ca. 104. It includes a dynamic of *f*. The fourth staff begins at measure 47 with a dynamic of *ff* and a tempo of quarter note = ca. 104. It includes a dynamic of *fz* and a section marked "sec." (second ending). The score includes various dynamics (*mf*, *mp*, *f*, *ff*, *fz*), tempo markings (*rit.*), and performance instructions like "II ↑ G" and "sec."

HHX

SABIAN

QUESTION:

**SABIAN'S new web-based
BAND & ORCHESTRAL SOUND CALCULATOR™:**

- A) is fast and easy to use
- B) allows musicians to find and hear cymbals best suited to their needs
- C) is like accessing SABIAN personnel for cymbal recommendations
- D) all of the above

ANSWER:

D) all of the above.

Visit: www.sabian.com to try it for yourself.



It's that easy!

SABIAN



BECAUSE SOUND MATTERS

**Hand
Hammered**
18" New Symphonic
Medium Heavy 3710 08

AA
Drum Corps 18" 711 cm

FOCUS DAY 2007

Jonathan Haas and Doug Howard with the
University of Akron Symphony Orchestra
Wednesday, 8:00 p.m.

The Mount Everest of Timpani Concertos

The Philip Glass 'Concerto Fantasy' for Two Timpanists and Orchestra

BY JONATHAN HAAS

Since 1979 I have been pursuing a most unusual career, that of a solo timpanist. My first recital took place in Paul Recital Hall at Juilliard at a time when the percussion department had to beg the administration to allow percussion students to use the hall for recitals. Times have changed, and I am very proud to have helped bring solo percussion performance into a more important and balanced role with other instruments. My teachers Saul Goodman and Buster Bailey were very encouraging but not quite sure where my efforts would lead me. One discovers early on that few people realize that timpani does very well as a solo instrument.

My career as a timpani soloist started in this manner: When I applied to the Martha Baird Rockefeller Foundation for a grant to help pay the costs of my solo timpani debut at Carnegie Recital Hall. In my initial inquiry, I received the following reply: "Dear Mr. Haas, Thank you

for your interest in applying to the Martha Baird Rockefeller Foundation Music Grant. We regretfully must inform you that we only fund musical instruments." This could have been the end of my short-lived dream, but it was just the beginning. Through a number of correspondences, I was able to convince the MBRF to allow me to audition for them, which I did. They then decided, at the end of my Carnegie Recital Hall debut, that they would fully fund my recital!

What I learned from this experience, and many others like it, is that "No" doesn't mean "No," it just means it's going to take a lot longer to accomplish my goals than had I been given a "Yes."

My motivation for bringing timpani to the solo arena was fueled by research I conducted at the Lincoln Center Library for the Performing Arts, where I found several composers, of international notoriety, who had written wonderful pieces for timpani. I have always based my repertoire selection

on Focus Day at PASIC 2007). So I wrote a letter to Stockhausen and got a reply. Before I knew it, I had secured the North America premiere of a significant composition just for having written the composer a letter.

This is one of the most important lessons that has enabled me to have such success in finding wonderful composers to write great music for timpani. Simply put, the "stars" that we revere and idolize are people just like you and me. Most of them read their

mail and some even answer their own phone. I was surprised how easy it was to communicate with my heroes such as Stockhausen, Frank Zappa, and Philip Glass. If you are patient and can articulate your idea, the possibility for success is enormous. So far, it has never failed me.

My introduction to Philip Glass was quite simple. He was a member of Local 802 in New York, so I looked him up in the union directory. I called

him and told him that my mom had found his piece mentioned in *The New York Times*, and I wanted to perform "Prelude to End Game" for double bass and timpani. He told me to come over to his house and he would supply me with the music.

Shortly after this first introduction I got the idea for a timpani concerto. When I initially set out to commission a timpani concerto I had no idea that it would take so long to develop and bring to fruition. After



and commissioning efforts towards composers who are partial to writing for timpani and who have had success in all forms of music. To mention a few, Samuel Barber had written the wonderfully quixotic composition "A Stop Watch and an Ordinance Map" for timpani, male choir, and obbligato French horns. Karlheinz Stockhausen had written "Shlagtrio" for two timpani and piano (the New York University Percussion Ensemble will perform this piece

having been active as a solo timpani recitalist, organizing my jazz timpani ensemble (Johnny H and the Prisoners of Swing), and even making some headway with my tims into the world of rock music, I still had a strong desire to commission a timpani concerto. I made up my mind to select two composers whose music I really admired and whom I thought might be open to writing a concerto for timpani. I chose Frank Zappa and Philip Glass. To my sorrow, Zappa passed away just before he and I had the opportunity to discuss a concerto, but I was able to pursue the idea with Philip, with whom I'd had several opportunities to work with.

After many starts and stops we were finally able to pull together a consortium of orchestras to organize the commission and perform the piece. When the concerto's title was finally arrived at, I told Philip it was a sort of *double entendre*, because this concerto, a "fantasy" in the compositional sense, is also certainly a fantasy come true for me.

Here is what Glass had to say about the project. "Jonathan Haas approached me almost ten years ago with an invitation to

and said, without any qualms, that what we were playing was not going to make it onto a world stage.

I reported back to Glass our findings and Glass was actually delighted to know that we, as timpanists, were going to be very interactive in the compositional process. Indeed, Glass wanted our input into the final creation of the solo timpani parts. The final version of the solo timpani parts is a result of the collaborative efforts of Glass, Ian Finkel, and me. Ian has been my proverbial architect in that he has written all of the virtuosi timpani cadenzas for my recording *18th-Century Timpani Concertos* with the Bournemouth Sinfonetta, as well as all of the jazz timpani charts for Johnny H and the Prisoners of Swing. In five sessions we were able to review the newest version of the solo parts and make adjustments accordingly.

THE CLIMB

The rehearsal/performance process basically goes like this: I have several e-mail correspondences with the timpanist with whom I will play the concerto, explaining some of the idiosyncrasies of the piece. I

When I applied for a grant to help pay the costs of my solo timpani debut, I received the following reply:

"We regretfully must inform you that we only fund musical instruments."

write a timpani concerto for him. It seemed we were in agreement to begin our project when a series of operas and symphonic commissions led to a series of postponements. Now, almost ten years later, the work is finally completed—a three-movement concerto with cadenza. It has also grown into a 'double' concerto requiring two timpanists.... I am delighted to be able to present the completed work, and I commend Jonathan for his patience and undiminished enthusiasm."

PREPARATION

When I received the first draft of the concerto, Glass sent me a practice CD to play along with. Ben Herman and I set up a gaggle of timpani in the chilly music tent at the Aspen Music Festival, and before a small group of students we played the CD and the first draft of the timpani parts. To my shock and dismay, Ben turned to me

arrive three days before the first performance, and the home-team timpanist and myself work for about two hours. A good portion of the time is just getting to know each other—lots of laughing, trading notes on who-knows-who, and coffee. We play through the entire piece, and since I have 40 performances under my belt, I share my experience with my partner. In every performance I have played, my partner has brought a very special and unique approach to the concerto, making each performance unique unto itself. In discussing this with Glass, he indeed wanted each performance to have its own sensibility and character.

After this session, we meet with the orchestra for our first rehearsal. At the end of the first rehearsal, the entire orchestra is sent home early (this always creates a positive attitude toward the concerto and me) and the percussion section stays behind so

GIFFORD HOWARTH SIGNATURE MARIMBA MALLETS FROM VIC FIRTH



"FULL RANGE SHINES THROUGH"

An active recitalist and educator, Gifford Howarth designed this new line of marimba mallets to create the highest quality of sound for the recital hall or within an ensemble. Each model allows the specific characteristics of each range of the instrument to shine through—a deep bass, a full sounding mid-range and a cutting high end. Try them out today.

**vic
FIRTH®**
WHEN IT MATTERS, ASK FOR VIC FIRTH

that we can rehearse the cadenza, which is written for the two soloists with a small percussion ensemble. This always works very well, so that the percussion section, my partner, and I can then go out for a nice meal and get to know one another.

The second day is usually the dress rehearsal in which we play our improvised solos. This is a unique feature in the composition. I asked Glass to allow the first timpanist to improvise a short solo at the start of the cadenza. In the middle of the written-out cadenza, there is an opportunity for the second timpanist to do the same. Very few compositions in Glass's repertoire have any improvisation, and I am very ap-

preciative that Glass allowed and encouraged me to do this. The only caveat that Glass mentioned concerning the improvisation was that he wanted the improvisatory material to be taken from the piece and not relate to other pieces outside of the concerto. I agreed to this and have done my best to disseminate this information among my partners who perform the concerto.

Glass insists that the placement of the timpani be in front of the orchestra. I have many times received requests from orchestras to set the timpani in the back, but I have refused to allow this, although they tried mightily at times. The reason for this configuration is as follows: Glass wants the

sound of the timpani to be in front of the sound of the orchestra. The most important aspect of the setup is for the timpanist to be inside the orchestra, so that the soloists can hear the orchestra.

In addition, the timpani mallets must be very hard for the outside movements, and softer (but not too soft) for the slow, second movement. There were several performances in which I used the same mallets as the timpanists I was playing with, and there were times when I brought an extra pair of what I used and shared them with my partner.



Percussion at Oberlin



Professor of Percussion
Michael Rosen

The Oberlin Conservatory of Music

A tradition of excellence

Intense and stimulating, the percussion program at Oberlin stresses the development of technique and musicianship through the study of solo literature and orchestral repertoire—from Bach and Beethoven to Cage and Crumb. Professor and Program Director Michael Rosen, a full-time resident teacher and performer, is dedicated to careful and rigorous instruction in an undergraduate studio small enough to ensure that each student receives individual attention and frequent opportunities to perform. Please visit www.oberlin.edu/percussn for more information.

The Oberlin Conservatory of Music at Oberlin College

Office of Admissions
39 West College Street
Oberlin, Ohio 44074
440-775-8413

www.oberlin.edu

Michael Manderen
Director of Admissions

David H. Stull
Dean of the Conservatory

THE SUMMIT

The "Concerto Fantasy" is divided into three movements: Fast, Slower, and Very Fast, with a cadenza between the second and third movements. Thematically, this concerto sounds to me purely American—heroic in nature and derivation. From the opening bars, one is quite sure that combining the incredibly large sonorities of the fourteen timpani with the full orchestra has created a new sound.

As with all of Glass's work, the repeating figures move along at a steady pace. Keys are established but moved through at an astonishingly fast rate, which also makes for some very quick tuning changes in the timpani parts. The underlying rhythm is always grooving.

The second movement contains recognizable Glass harmonies and allusions to masses of people moving in slow and colorful lines. The movement of minor to major key centers allows the timpani to sound very dark and foreboding in the minor keys, and very bright and hopeful in the major keys.

The solo parts are cleverly woven into the fabric of the piece with alternating obbligato passages, sustaining the melody with the various groupings of instruments from within the orchestra. The slow moment is brought to its conclusion with a beautiful reiteration of the theme subject played only by the duo timpanists.

The cadenza, which takes its material from the theme of the first moment, utilizes the strengths of the percussion section while the timpanists trade motives in a virtuosic and compelling manner.

The Finale is a mixed-meter, dance-like form, shifting between 4/4 and 7/8. This kind of shifting reflects the many influences of world music that permeate Glass's recent works. To me, it sounds like a wild dervish that might accompany a shaman in some far-off, fantasized nation. The thematic material, alluding again to the first movement, has a wit about it that, when played by the timpani, is paradoxically charming and compelling at the same time. The closing moments of the piece emphasize the sheer athleticism and power of two timpanists double stroking in sixteenth notes as they reach a wonderful zenith and conclusion.

Playing this concerto has changed and elevated my life as a musician. I have played with more orchestras than any other timpanist. Having done so, I have learned more lessons, met more wonderful musicians,

and have been blessed with having climbed a mountain that most thought impossible to climb. For all of the wonderful people involved in helping me achieve this goal I am most humbly grateful and appreciative.

ACKNOWLEDGMENTS

I did not realize this project alone. Judith Frankfurt made the orchestra consortium happen and successfully applied to Meet the Composer. I also received valuable advice from Katherine Cahill, who suggested commissioning a double concerto so that the timpanist of each consortium member-orchestra would have an opportunity to solo with me. The final piece in this puzzle was Leon Botstein, music director of the American Symphony Orchestra, who guaranteed the concerto would be commissioned, regardless of the outcome of the grant. I would like to thank fellow timpanists David Fein, James Baker, and Ben Herman for their support and wonderful advice.

Special thanks to the PASIC 2007 planning committee for recognizing the importance of timpani, to Michael Bump for organizing this special event, and to PAS President Gary Cook for his unwavering support for all of our pursuits. I am also greatly appreciative to Doug Howard, my longtime colleague at the Aspen Music Festival, for agreeing to perform the concerto with me at PASIC 2007 Focus Day.

This article is dedicated to my mother, Carolyn W. Haas (PAS member). When all others told me I was crazy to be a timpani soloist (including *The New York Times*) she told me to stay the course. If it were not for her finding, in *The New York Times*, a one-line mention of Philip Glass's "Prelude to End Game," there would have never been a Philip Glass "Concerto Fantasy" for two timpanists and orchestra.

I am indebted to the following timpanists and orchestras with whom I have performed the concerto: Chicago Symphony; American Symphony Orchestra; New York Pops; Seattle Symphony; Peabody Symphony with Svetoslav Stoyanov; St. Louis Symphony Orchestra with Richard Holmes; BBC Symphony with John Chimes; Milwaukee Symphony Orchestra with Dean Borghesani; New Jersey Symphony Orchestra with Randall Hicks; Louisville Orchestra with James Rago; Naples Philharmonic with John Evans; University Of Arizona Wind Ensemble with Gary Cook; Prague Symphony with Lubor Krasa; Bergen Philharmonic Orchestra with Tom Vissgren; Peabody Wind Ensemble with Joan Debrowska; Istanbul Philharmonic with Yücel Berrak; Sydney Symphony with Richard Miller; Symphony Orchestra of Croatian Radio Television with Ivana Bilic; Phoenix Symphony Orchestra with Bruce Pulk; Orquesta Filarmonica

CONCERT SNARE STICKS FROM VIC FIRTH

ST6
TIM DENIS SIGNATURE GENERAL

STG2
TIM DENIS SIGNATURE BOLEPO

SNR
NEY ROSAURD SIGNATURE

SATK
GAB ATKATZ SIGNATURE

SD1
AMERICAN CUSTOM GENERAL

SD2
AMERICAN CUSTOM BOLEPO

SD5
AMERICAN CUSTOM BCHO

STYLE AND SUBSTANCE

We worked with some of the best concert snare players in the world to make these sticks. Each one has been meticulously designed from the finest wood and reflects their years of experience and unique style. So whatever situation you're in, or nuance you're trying to create, we've got you covered. Check out a pair today.

**VIC
FIRTH**
WHEN IT MATTERS, ASK FOR VIC FIRTH

de la Ciudad de Mexico with Gabriela Jimenez; Long Beach Symphony with Gary Long; Pasadena Symphony with Tom Raney; Iris Chamber Orchestra with Michael Karcz; Orchestre National de France with Didier Benetti; Kutztown University Wind Ensemble with Willis M. Rapp.

RECORDINGS

Royal Liverpool Philharmonic, Gerard Schwarz conductor. Jonathan Haas and Evelyn Glennie timpani soloists. Orange Mount Records
University of Arizona, Gregg Hanson conductor.
Jonathan Haas and Gary Cook timpani soloists. Albany Records

VIDEO

You can view a performance of the concerto with the BBC Symphony (Marin Alsop conductor; John Chimes and Jonathan Haas, soloists) on YouTube.com. Go to "Philip Glass Concerto Fantasy for Two Timpanists. Parts 1,2,3."

CREDITS

The "Concerto Fantasy" by Philip Glass was commissioned by Jonathan Haas and the American Symphony Orchestra, Milwaukee Sym-

phony Orchestra, Peabody Conservatory, the Phoenix Symphony, and the St. Louis Symphony Orchestra as part of the national series of works from the Meet the Composer/ Arts Endowment Commissioning Music/USA, with support from the Helen F. Whitaker Fund. The piece is published by G. Shirmer.

Jonathan Haas is the Director of the NYU Classical Percussion Department, NYU Broadway Percussion Seminar/Summit, and the educational tract Percussive Theater Arts at NYU. He is chair of the Juilliard Pre-College percussion department and is a faculty artist of the Aspen Music festival and School. Haas has been the Director of Percussion at Peabody Conservatory for the past 26 years, and he is principal timpanist of the Aspen Chamber Orchestra, principal percussionist of the American Symphony Orchestra, and a member of the American Composers Orchestra. Haas has recorded the Grammy Award-winning recording *Zappa's Universe* and performed with Aerosmith, Black Sabbath, and Emerson, Lake

and Palmer. Other recordings include *18th Century Concertos for Timpani and Orchestra* and *Johnny H. and the Prisoners of Swing* for Sunset Records. For more information about Haas and the Glass "Concerto Fantasy," visit www.aboutjanathanhass.com. PN

PROFESSIONAL DEVELOPMENT

DREW LANG & CHRIS HANNING

Friday, 9:00 a.m.

JOHN WITTMANN

Saturday, 11:00 a.m.

**HOMERO CERON, FERNANDO HASHIMOTO,
JAVIER NANDAYAPA AND
ENRIQUE "KIQUE" INFANTE**

Saturday, 12:00 p.m.

EXTRAORDINARY MUSICIANS.

EXTRAORDINARY COLLABORATION.



LAWRENCE UNIVERSITY

CONSERVATORY OF MUSIC
APPLETON, WISCONSIN

WWW.LAWRENCE.EDU • 800-227-0982 • EXCEL@LAWRENCE.EDU

**IF YOU'VE BEEN PROMISING YOURSELF EVERY YEAR
TO "STOP BY THE PASIC LISTENING ROOM"
THIS YEAR ... MAKE SURE IT HAPPENS!**

You'll find 300 percussion scores and recordings selected by the
Keyboard and Music Technology Committees

We have prize-winning compositions from the Composition Contest,
1974 through 2007

And we have a new audio storage and delivery system:
4g iPod Nanos and AKG K44 headphones

we're open from 8-11 A.M. and from noon-5 P.M.
Thursday through Saturday

ROOM C110 IN THE CONVENTION CENTER

Join the PASIC Logistics Team!

**FREE PASIC 2007 registration . Meet the artists
Help move gear . FREE 1 year e-PAS membership
And more!**

Eligible to WIN prizes from:

Alfred Publishing . DDrum . Drum Workshop
Evans Drumheads . Hammerax . Media Press
Mountain Rythm/Dream Cymbals . Pearl Corporation
Per-Mus Publications . Power Wrist Builders
Pro-Mark Corporation . Regal Tip . Remo
Samson . Smith Publications . Upbeat Music Publications
Winter Guard International



**APPLY NOW
www.pasic.org**

**CONSISTENT
TIMBRE
AND
TONE**



**more
REBOUND**

THE NEW AND IMPROVED ENSEMBLE SERIES

The marimba mallets in this new series have a consistency of timbre and tone quality across the full range of the instrument. And now with the change to rattan shafts, the rebound is enhanced and the mallets play and feel better. They are perfect for literature that focuses on the keyboard ensemble including "ragtime" collections.

**vic
FIRTH®**
WHEN IT MATTERS, ASK FOR VIC FIRTH

NDUGU CHANCLER

Drumset Clinic
Saturday, 3:00 p.m.

Ndugu Chancler A Drumming Career

BY FRANK DERRICK

I first met Ndugu at PASIC 2000. He came on stage during a Sonny Emory clinic and did a drum duo with Emory that blew me away. Later that day we were introduced by a mutual friend, Wally Gator. When I saw Ndugu was doing a clinic at PASIC 2007 titled "A Drumming Career," I caught up with him to ask him about his career.

Derrick: *You have quite a resume. I read where Herbie Hancock came to your high school. Did that open the door for you to work with him?*

Chancler: The first introduction to it, yes. What happened was he came to the high school, and I and the bassist at the high school played with him at the assembly. I graduated the next year, and during the summer Herbie came to L.A. to do a gig at the Forum with no drummer; he was

opening for Iron Butterfly. So he called me and I picked him up from the airport. We rehearsed in the car and just talked about the music. I played the gig and he asked me to join the band. I couldn't join the band because I had just gotten a scholarship to college and I wanted to go to college. He said, "Okay, but when we do the next recording, I'll use two drummers and you'll be one of them." He was a man of his word; that's how it started, and a long-term relationship has been established since then.

FD: *By the ripe age of 19, you had worked with not only Herbie but Miles Davis. How did you handle all of that success so young?*

NC: Well, for me it wasn't success because I still had to deal with Jack DeJohnette and Tony Williams, and my idol, Bruno Carr. So my success wasn't there yet. Yeah, we

had some good gigs, but I wasn't where I wanted to be as a player yet because my goal posts were those guys. Those three guys were on a whole other level for me, and I was young and inexperienced in a lot of areas that they really had together. So nothing had gone to my head. I am from very humble beginnings, because I have always had to prove myself to people most of my life. Everyone always told me, "You're not gonna do that," and all that, so I was always proving myself.

FD: *Well, I think you were there. When you were with Miles, were Wayne Shorter and Joe Zawinul there at the time?*

NC: No, it was Michael Emerson on bass, Keith Jarrett on keyboards, Gary Bartz on saxophone, and Mtume and Don Alias on percussion. A lot of that stuff is starting to surface now. First off, there's a lot of stuff on YouTube, and they're talking about releasing some of the live things we did. A lot of people have heard about it, but they've never seen it or heard what we were doing, because it wasn't available in the mainstream. So a lot of that stuff is going to start to be more available now. When people Google Miles Davis or me now, a lot of stuff comes up.

FD: *Yeah, nothing like technology. Well, speaking of Wayne and Joe, I naturally think about Weather Report. You were with them in the '70s when they were changing rhythm sections it seems like every other day. Would you say that you and Alphonso Johnson [bass] basically laid down the funk side of the band?*

NC: Let me clear up a myth, first off. Everybody thinks that I was actually with Weather Report, but Weather Report was just another session for me. We were on a two-month hiatus from Santana at the time. During that period I did Jean-Luc Ponty's album *Upon the Rings of Music*, and right after Jean's album, I came in and did Weather Report because they weren't quite pleased with what they were getting out of the drummer they had been recording with, so they called me in to do the session. A one-day session became a week and a half of recording, and that's how I ended up on *Tale*



Spinnin'. I see guys and they'll say, "I saw you with Weather Report," but I never did any live shows with Weather Report. They were hearing the music and it made them associate it with me. Every time I went to see Weather Report, they did "Badia," which is clearly a signature song from *Tale Spinnin'* just as "Cucumber Slumber" is from *Mysterious Traveller*. So naturally you would associate that with me, whether you saw some other guy that looked like me or whatever.

FD: *Would you say that band was ahead of its time? I mean, this new "smooth" jazz, I think, came from jazz fusion, years ago.*

NC: Exactly. Now, here's the thing. I was with Miles in '71, and Miles back then was breaking ground for everything that's going on now. Everyone talks about "world music"; Miles was fusing tablas and sitars and two and three guitars in the music back then. The only other place that was happening was in the studios when we were doing sessions. We always had two or three guitars on the recording sessions in the '70s and '80s, and two keyboards. Miles had Chick [Corea] and Keith [Jarrett] in the band. So you had all of these things that are now staples of fusion and smooth jazz, but it was all happening back in the '70s. Electronics were happening and all of that. So it was ahead of the curve where people were at. It was innovating the new thing, and that's what all of the groups of the '70s were doing, and that's why no one really understood it as jazz. But if you look at the music that happened in the '70s, it was far more advanced than the music that's happening now.

FD: *You're absolutely right, because smooth jazz is really just a simplified style of it.*

NC: Exactly. The '70s music was rhythmically and technically more involved, because you had the incorporation of the pioneering of various electronic mediums and the inventions of a lot of things that had never been used before in jazz. So whenever you are pioneering, you are ahead of your time.

FD: *In a completely different bag, you worked with Gerald Wilson and Frank Sinatra. Have you done any other big band work?*

NC: I've done tons of it. People don't really know all the places I show up. When I grew up, I wasn't considering myself a jazz drummer, I just did music—Motown,

Latin, Afro-Cuban, whatever. I played timbales, all the percussion, drumset, and all of that. I started off playing big band in high school. Right out of high school before the Herbie Hancock gig, I opened with Gerald Wilson at Shelly's Manne Hole. I played with Gerald three or four years and I played with Duke Pearson's big band after he moved to L.A. I also played some gigs with a local guy named

Buddy Harper, so there was a lot of big band work around here. I eventually ended up working with Buddy Collette's big band, so I've had a share of big band work all the time, which ended up with Frank Sinatra. When we did the awards shows—the Emmys, the Grammys and all of that—I was in those pit bands a lot of times. I and Harvey Mason were the drummers who would play shows like

Walfredo Reyes, Jr. - PART OF THE LP INNER CIRCLE - are you in?

LP GUIRO JAM BLOCK & LP PICCOLO JAM BLOCK

Everyone's trying to get their hands on LP's two new Jam Blocks - the low pitch block with a newly designed guiro edge, and the high pitch piccolo block. They feature the quality and sounds found only in an LP. Embraced by the world's best players, they're brand new, but instantly classic. What else would you expect from the LP Inner Circle? Get into it. Get LP.

are you in?

©2007 Latin Percussion
A Division of Kaman Music Corporation
Garfield, NJ

ZMF New Music

Marimba

Commissioning Project & Composition Contest

<http://newmusic.zmf.us>

that. So I had a lot of experience doing that.

FD: *Do you play all percussion instruments?*

NC: Yes, I play mallets, timpani, hand percussion, and all of that. As a session player, I've had to do it all. I've made recordings as a vibist under my own name and also on other people's albums. When I was in high school, I started playing drumset with Willie Bobo, so I got to learn to play the Afro-Cuban instruments from the greats and I was exposed to all of that. So I kind of do it all. It's just that I got so known on the drums, I wasn't getting a lot of calls for percussion. But there are a lot sessions that I've played percussion.

FD: *How would you say that's helped your overall approach to the drums?*

NC: My overall approach to the drums is the same as my overall approach to all the percussion instruments: I'm a frustrated piano player. My favorite people are piano players—Herbie Hancock, Patrice Rushen, George Duke, and Joe Sample. Most of the bands I've worked in have been led by piano players. That whole range of tones, timbres, and pitches, and the combination of rhythm, melody, and harmony has always been a part of my playing. My approach is not

ever a drum approach; it is a musical approach based on arrangements from the piano. I do big band arrangements and write songs from the piano. I don't start off with a drum beat; I start off with harmony and melody.

FD: *I'm going jump to the Michael Jackson Thriller CD. When you did that "Billy Jean" track, did you just come in the studio and nail that groove, did you have rhythm rehearsals, or what?*

NC: Everything was done singularly. I was an overdub. I mirrored the drum machine on that whole track. The reason it sounds the way it does is because that's me plus a drum machine doing exactly what I'm doing. And they didn't make the drum machine follow me; I followed the drum machine. One of the prerequisites for us doing sessions was that we had to play with the click. And that's why a lot of guys did not become great session drummers, because they were not playing with the click.

FD: *Looking ahead to PASIC, your clinic is titled "A Drumming Career," and obviously you've had quite a career, so I'm going to ask you a question someone will probably ask: What advice can you give to young drummers who want to make it a career?*

NC: Well what I learned from my heroes—

Miles Davis, Quincy Jones, and Bill Graham—is always look ahead. Don't look at what you *did*, look at what you will do *next*. Keep yourself open to everything that's happening. Don't knock it, just keep yourself open to it. And with that, you will always stay contemporary. **PN**

CONCERTS

AZLE HIGH SCHOOL

Showcase Concert . Thursday, 9:00 a.m.

UNIVERSITY OF KENTUCKY

Showcase Concert . Thursday, 10:00 a.m.

DAHUI-ENSEMBLE DU RHYTHM

Terrace Concert . Thursday, 11:00 a.m.

EAR MASSAGE

Showcase Concert . Thursday, 12:00 p.m.

ST. X JUNGLE DRUMMERS

Terrace Concert . Thursday, 3:00 p.m.

EMMANUEL SEJOURNE/CHUNG ANG PERCUSSION ENSEMBLE

Evening Concert . Thursday, 8:00 p.m.

YUMBAMBE

Late Night Performance . Thursday, 10:00 p.m.

OAK MOUNTAIN HIGH SCHOOL

Showcase Concert . Friday, 9:00 a.m.

FLORIDA STATE UNIVERSITY

Showcase Concert . Friday, 10:00 a.m.

BATUKAXE

Terrace Concert . Friday, 12:00 p.m.

PANYARD STEEL ORCHESTRA

Late Night Performance . Friday, 10:00 p.m.

LASSITER HIGH SCHOOL

Showcase Concert . Saturday, 9:00 a.m.

NORTHWESTERN UNIVERSITY

Showcase Concert . Saturday, 10:00 a.m.

KIM MI YOUNE

Showcase Concert . Saturday, 10:00 a.m.

SO PERCUSSION GROUP

Showcase Concert . Saturday, 1:00 p.m.

MARIMBA AYIN

Terrace Concert . Saturday, 4:00 p.m.

LALO AND JACK WEST

Late Night Performance . Saturday, 10:00 p.m.

You're Serious About Your Drumming. We Are Too!

Alfred, home to the largest percussion catalog in the world, just got better with new titles for every type of drummer. Stop by our booth and check out all our new releases.

New Releases!

Education and Reference



Drumset 101
By Dave Black and Steve Houghton
(00-27922), Book & CD

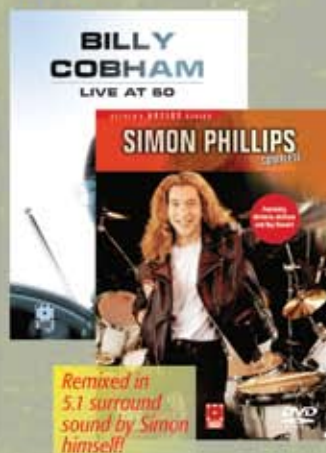
Kid's Drum Course Complete
By Dave Black and Steve Houghton
(00-27919), Book & 2 CDs

The must-have book for every drummer!



On the Beaten Path: The Drummer's Guide to Musical Styles and the Legends Who Defined Them
By Rich Lackowski
(00-28006), Book & CD

DVDs



Billy Cobham: Live at 60
(75-27935), DVD

Simon Phillips: Complete
(00-25436), DVD

Percussion Ensemble



Soul Bossa Nova (from the Austin Powers Original Soundtracks)
Arr. Rick Mattingly
(00-25646), Book

The Last Days of Winter (Keyboard Percussion Quartet)
Arr. Anthony Di Sanza
(00-25645), Book

Double Trouble (from Harry Potter and the Prisoner of Azkaban)
By John Williams / arr. Jeremy Clark
(00-25824), Book

Celestial Welcome
By Kristen Shiner McGuire
(00-25972), Book

Anniversaries

Complete DVD and 35th Anniversary Limited Edition Now Available!



Ultimate Realistic Rock
(00-25717), Complete DVD
(00-27666), 35th Anniversary Edition
(00-27750), Book, 2 CDs and DVD

Happy 20th!

Alfred's Drum Method
(00-138), Book
(00-18431), Book, Pad, & Sticks
(00-23196), Book & DVD



Revised 10th Anniversary Edition

Commandments of R&B Drumming (Special 10th Anniversary Edition)
(00-01108), Book & CD



Congratulations to Tony Cirone, 2007 PASIC Hall-of-Fame Inductee.

Visit us at PASIC 2007! Booths 12, 13 & 14

alfred.com/drums





J.J. Johnson: The Groove is in Good Hands

BY MARK GRIFFITH

A great deal of attention has been given to musical capitals like New York, Los Angeles, and Nashville. But Austin, Texas has been an important center of musical excitement for decades. Along the way it has produced many different and well-known musical performers, but any great performer has to put together a band, and a band needs a great drummer. That's where the hard working young J.J. Johnson comes in.

Johnson has been knee deep in the Austin music scene and has anchored his share of that city's bands. Along the way, he has developed an approach for playing with rock bands, blues guitarists, singer songwriters, and even some country and jazz musicians. To say that he is a "well rounded" drummer isn't accurate. He is not a "jack of all trades, master of none, chameleon"-type drummer. His is an all-encompassing approach to feel-good, creative drumming coming out of a tradition built by Levon Helm and Jim Keltner. Simply put, his creative drum parts make songs work.

"All of the musical styles were available to me when I was growing up, and that combined with the fact that this is a great city for playing live music, has afforded me a

strong musical foundation," Johnson says. "At one point it looked like I wanted to dedicate myself to learning and playing jazz, but once I began to work with all of these different artists around town, I began to apply all of the supportive and improvisational musical skills that I learned through studying jazz, to all of my gigs."

Based on his background it should be no surprise why Johnson's current employer is one of the best singer-songwriters and blues guitarists to hit the scene for a very long time, John Mayer.

J.J. learned early on from other drummers already on the scene, and the rest of the thriving Austin musical community. Drummers Brannen Temple and Brady Blade, and established pros Doyle Bramhall Sr. and Barry "Frosty" Smith were (and are) constant sources of encouragement and inspiration. "Brannen and I played in a band together called Hot Buttered Rhythm," Johnson recalls.

"Through working with him he taught me about professionalism. 'Frosty' showed us all about the sheer joy of playing the drums. 'Frosty' is one of the most hilarious people you will ever meet, and that transfers into his playing. He has his own take on everything, and there is no holding him back. It is a thrill to go and hear him play live. I have recently figured out that most of the guys who have really spoken to me from the drums also have had a wonderful sense of humor; which is very appealing and important to me as a person and as a musician. I learned a lot from George Reins, who plays a lot with Jimmy Vaughn and is one of the first-call guys in Austin. And there is a guy in San Antonio named Bugs Garza that simply terrified me back when I first heard him play."

When J.J. started touring, it was mostly with guitar players coming out of Texas. He toured with everyone from Chris Duarte to Billy White, to Charlie Sexton and Doyle Bramhall II. Johnson took all of the Austin inspiration and put it to work on the road. "When you play with all of these Texas guitar players, they really make you fully aware of the real role of your instrument," Johnson says. "Drums have come so far these days, and there is

so much that is available for you to do. But through working with those guys, you learn that in most contexts, the drums are a supportive instrument. Sure, some people have revolutionized and developed different concepts to play the drums in a more solo capacity, but if you want to keep working and doing gigs, you have no choice but to develop the discipline to play the right grooves and make them feel good."

Upon mentioning "the right grooves," I felt obligated to ask J.J. about the grooves he has obviously spent a great deal of time playing: shuffles. "I have to say that the guy to ask about that is Doyle Bramhall Sr.," J.J. replied. "He is a great singer and a deeply underrated drummer. His drumming is so organic, and his pocket is ridiculous. He knows about all of the different kinds of shuffles.

"But back to your original question. In Texas, it all starts with the



PHOTO BY KATIE EISENBA

The University of Michigan
School of Music, Theatre & Dance
is pleased to welcome



Joseph Gramley, Percussion

Joseph Gramley, whose playing has been called “brilliant” by *The New York Times*, made his solo recital debut at Carnegie Hall’s Weill Recital Hall and his concerto debut with the Houston Symphony, conducted by Christoph Eschenbach. Remarkably versatile, and known for a passionate, visceral performing style, Gramley was featured playing solo marimba on the 1999 MTV video music awards; has premiered the works of many composers, including the University of Michigan’s Michael Daugherty and Bright Sheng; and has studied percussion styles and instruments in collaboration with renowned musicians from India, Iran, China, Japan, Korea and Central Asia. His first solo recording, *American Deconstruction*, an expert rendition of five milestone works in multipercussion’s huge modern repertoire, appeared in 2000; his second, *Global Percussion*, was released in 2005, and demonstrates his embrace and command of many far-flung musical cultures. In 2000, Gramley was invited to join Yo-Yo Ma’s Silk Road Ensemble, with which he has recorded three top-selling albums, toured the world, and performed in a program of extended residencies throughout the U.S. Gramley earned his bachelor’s degree and was awarded the Stanley Medal at the University of Michigan, then went on to earn his master’s degree from Juilliard.

double shuffle, where both hands are playing the shuffle pattern and the bass drum is playing four on the floor. All of the variations come out of that. When you switch the right hand to more of a quarter-note rhythm, it turns into more of a Chicago thing. In a Chicago shuffle, sometimes they will play the dotted shuffle rhythm on the bass drum as well, where the Texas thing is more of a four on the bass drum. But after you get past the notes, the dynamics inside the shuffle is where the magic is. Down here everyone has a bit of their own take on playing shuffles. But for me, it really all comes back to spang-a-lang.”

While working with Doyle Bramhall II, J.J. began spending more time in Los Angeles. Wendy and Lisa (from Prince’s band) were also working with Doyle at the time, and through them, Johnson began working with Neil Finn (from Crowded House). When J.J. returned to Austin, he got a call from John Mayer, his employer since 2003.

“John’s gig has a very wide realm, and it is very improvisational. I never know what he is going to do next; he is always changing things. For better or for worse, we never play the same set twice, and sometimes in the middle of a show John makes unexpected musical turns. He is always changing feels or arrangements on the spot, and sometimes without any warning or verbal communication whatsoever. Live we really stretch out, and that’s fine with me because I came up doing gigs around Austin where you had no rehearsal, and you didn’t really know the tunes—you just went for it, listened, and reacted. I’m so glad I have had all of the different playing opportunities in my background, because it has really helped me with John’s gig.

“As a musician, you have to have the knowledge and be prepared to do whatever you are asked to do. It’s one thing to ‘study’ a bunch of different musical styles and always be trying to play ‘catch-up,’ but when you have actually played those styles on gigs, nothing replaces that process and experience. It takes a while to make things move off of the page, to being technically correct, to actually sound convincing.”

Tom Brechtlein says that the rhythm guitar player is the drummer’s best friend. So I had to ask J.J. what he was learning from working in a band with not one, not two, but three guitar players.

“Aside from John, the great Robbie McIntosh is in this band as well,” J.J. said. “He’s worked with everyone. All of the guitarists in this band are great guitar players, and great guitar players usually have great rhythm. With a great rhythm player it is almost like having another bass player who is playing the top end. Sometimes in this band we all just lay out and let the guitar players ‘skank’ a bit.

“I grew up listening to all of those amazing James Brown records, where those rhythm guitar lines were just so wild,” J.J. continued. “It is so evident by how someone plays, that you can tell exactly what they are hearing within the music. Someone’s rhythm has to be strong, but it also has to be give back to the musicians that are around you. I have been spoiled by all of the great musicians I’ve worked with.”

What James Brown records meant the most to J.J.? “The collections *Motherlode* and *In the Jungle Groove* and the three volumes of *James Brown’s Funky People* are really important to me,” J.J. said. “But really, any James Brown that I can get my hands on is important. I really dig a tune called ‘The Grunt,’ which is a little hard to find, but I love it. Clyde [Stubblefield] and Jabo [Starks] are so dynamic; when you play along with those records, you instantly hear that they are playing really light, and you have to do that to get the feel right. Those guys were not beating the daylight out of

Percussion Faculty

Michael Udow, Professor
Joseph Gramley, Assistant Professor
Brian Jones, Adjunct Associate Professor
Ian Ding, Lecturer

University of Michigan School of
Music, Theatre & Dance

WWW.MUSIC.UMICH.EDU

IN THE HEART OF CHICAGO...

DEPAUL SCHOOL OF MUSIC

Percussion study at DePaul emphasizes ensemble and chamber music experiences, orchestral repertoire classes, and studio lessons with some of the finest instructors in the world. Students live in and around Chicago's Lincoln Park neighborhood and take full advantage of our associations with the Chicago Symphony Orchestra, Lyric Opera of Chicago, Civic Orchestra of Chicago, Grant Park Symphony, Chicago Opera Theater, and many others.



DePaul Percussion Faculty includes:

*Fred Selvaggio Ted Atkatz Eric Millstein
Albert Payson Michael Green*

Graduates of the DePaul Percussion Studio are now performing or have performed with:

Lyric Opera of Chicago
Charleston Symphony Orchestra
New World Symphony Orchestra
Grant Park Symphony Orchestra
San Antonio Symphony Orchestra
Hong Kong Philharmonic
Royal Swedish Opera, Stockholm Sweden
Fort Wayne Symphony Orchestra
US Marine Band & Old Guard Fife and Drum Corps
Broadway Chicago Productions
Alanis Morissette Band
Chicago Jazz Ensemble
Chick Corea
Airmen of Note

Audition for admission and scholarships!

Application deadline is January 15, 2008.
Auditions must be completed by March 1, 2008.
Music Admissions: 1.800.4depaul ext. 57444
musicadmissions@depaul.edu
<http://music.depaul.edu>



the drums; that was a real revelation to me. Those grooves are very Zen-like, and it is clear that those guys are totally committed to the groove. The tension that a groove can create is so exciting, and then when it lets loose, forget about it.

"On the other hand, Elvin Jones was the first drummer to really affect me. He is the embodiment of drums to me—rhythm, melody, emotion, everything! And don't forget, the man could play the hell out of a shuffle, too! I see some similarities between Elvin and John Bonham. They are both always associated with this explosive and hard-hitting thing. But to me, there was this greasy, subtle thing that made them both great."

J.J. has had the daunting task recently of having to replicate some of Steve Jordan's drum parts in the John Mayer band. What kind of insight he has gained from having to play some of Jordan's signature Mayer grooves? "I was really excited when I was faced with that task," J.J. answered. "Jordan is so subtle. There is so much to be learned from learning Steve's parts. His quarter note is so wide, and his note placement is so perfect. He really created some great grooves and some great multi-tracked groove textures on John's last record. It's been a trip trying to get all of the subtleties.

"Steve's snare drum tuning thing actually might have messed me up a bit," Johnson added. "Steve feels so strongly that every song has to have its own sound, especially from the snare, that when I was playing a few of the tunes and I wasn't getting that 'signature' sound, it just didn't feel right. So I had to start to create a larger sonic palette of snares, and Ludwig drums has helped me with that. I am so happy to be playing their drums, the name Ludwig and the word drums, go hand in hand to me. I just saw Steve and Ian Thomas playing double drums with Eric Clapton at the Crossroads Festival. It was incredible!"

Many of the words J.J. uses to describe his favorite drummers can also be applied to him: greasy, subtle, hilarious, explosive, dynamic, convincing, organic, and having a "ridiculous" pocket. The future of the groove is in good hands. PN

DRUMSET

RONALD BRUNER, JR. Drumset Clinic . Thursday, 1:00 p.m.

DOM MOIO Drumset Master Class . Thursday, 2:00 p.m.

WALFREDO REYES, JR. Drumset Clinic . Thursday, 3:00 p.m.

GRANT COLLINS Drumset Clinic . Thursday, 5:00 p.m.

DAVE DICENSO Drumset Master Class . Friday, 10:00 a.m.

DAVE WECKL Drumset Clinic . Friday, 11:00 a.m.

LEWIS NASH Drumset Clinic . Friday, 3:00 p.m.

OMAR HAKIM Drumset Clinic . Friday, 5:00 p.m.

BRANN DAILOR Drumset Clinic . Saturday, 1:00 p.m.

JOEL SPENCER Drumset Master Class . Saturday, 2:00 p.m.

PETER ERSKINE & ALEX ACUÑA Drumset Clinic . Saturday, 5:00 p.m.

DRUM!

+

HOW TO Play Drums

EXCLUSIVE OFFER WHILE SUPPLIES LAST!

Get a free copy of HOW TO PLAY DRUMS when you subscribe or renew your subscription to DRUM! Magazine.

HOW TO PLAY DRUMS is the all-new magazine plus a 2-HOUR DVD from the editors of DRUM! It features video lessons of seven complete tunes for beginners, INCLUDING

"Satisfaction" (Rolling Stones),
"Hard to Handle" (Black Crowes),
"(Smells Like) Teen Spirit" (Nirvana),
"Back in Black (AC/DC) and more.

PLUS lessons on stick grip, drum kit setup, reading music and MUCH MORE!

Coming in November HOW TO PLAY DRUMS 2

ORDER TODAY!

FREE when you subscribe to DRUM!

THIS \$8.95 VALUE IS FREE
with your \$19.95 subscription to DRUM!
That's a saving of 66% off the newsstand price



YES! Send me a free copy of HOW TO PLAY DRUMS (with DVD) and start my one-year (12 issues) subscription to DRUM! I enclose \$19.95. (Canada \$41.95, all other countries \$59.95)

SEND ME THE BETTER DEAL
Two years for \$33.95, plus a free copy of HOW TO PLAY DRUMS.

THIS IS A NEW SUBSCRIPTION RENEWAL

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE # _____

EMAIL _____

PAYMENT ENCLOSED CHECK VISA MC AMEX DISCOVER

CARD NUMBER _____

EXPIRATION DATE _____

VALIDATION CODE _____

HTPD1

MAIL TO DRUM! P.O. Box 1120, San Jose, Ca 95108-1120. Fax 408-971-0382.
OR CALL 1-888-378-6624, Monday-Friday from 9-5 PST.

BILLY MARTIN

Drumset Clinic
Saturday, 11:00 a.m.

Billy Martin

BY MARK GRIFFITH

Billy Martin is an old-soul renaissance musician for this new millennium in which we are living. Having broken onto the scene early on with Chuck Mangione, The Lounge Lizards, and playing in Bob Moses' large groups, he has since carved out quite an identity in the music scene. When he "talks drums," he references African and world percussion much more than drumset players. His further musical references range from Grandmaster Flash and Kool Moe Dee to John Cage, Gyorgy Ligeti, Congotronics, and the Gong and Ritual Music from Laos and Cambodia that he has been listening to recently. When he does mention drumset players, it is players like Milford Graves, Denis Charles, and Bob Moses.

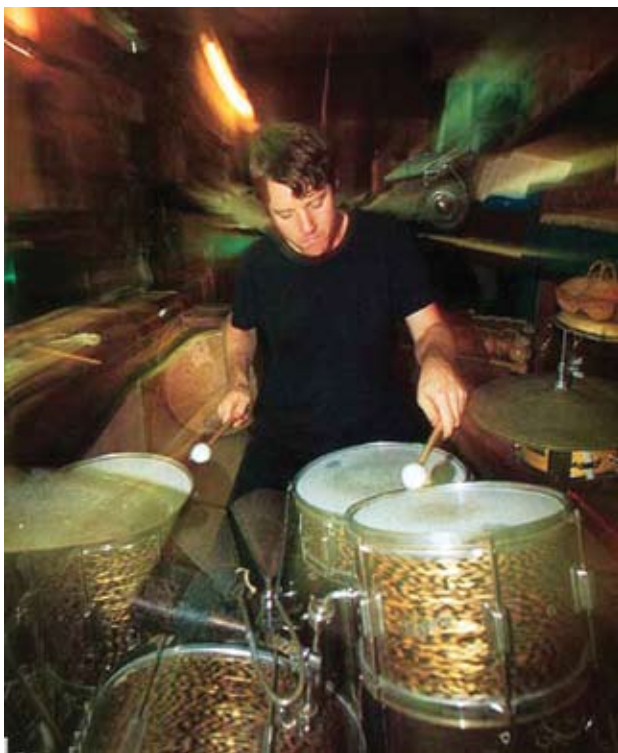
Martin's own recordings are the "downtown" New York approach. He has released drumset-percussion duet recordings with Grant Calvin Weston and solo percussion recordings (which also feature his percussion ensemble, the Komodo Whirligig Orchestra). His classical recordings include his 2006 recording *Starlings*, which features his solo mbira recordings arranged for string quartet, percussion ensemble and woodwinds, all conducted by Anthony Coleman. Billy's own band, Socket, features world class percussionists Cyro Baptista and Eddie Bobé combined with the downtown musical approach. Most recently he has released a solo breakbeat box set called *Illy B Eats Volumes 1-3*, and a great duet recording called *Mago* with organist John Medeski that is very reminiscent of the classic Tony Williams Lifetime recordings. Most of these recordings are available on Billy's own label, Amulet music.

And let us not forget a band called Medeski Martin & Wood, whose 12 recordings (and two with John Scofield) have integrated the jam-band approach with more "legitimate" jazz, and touches of the avant-garde. They are one of the most influential bands on the scene today.

At a recent jazz festival in Denver, Steve Smith and Vital Information tore it up, then

the legendary Tower Of Power reminded everyone what it was like to be bowled over by authentic East Bay funk. But then Medeski Scofield Martin & Wood took the stage, kicking it up to another level by bringing the volume down and holding the audience in the palms of their hands.

Billy also has a new book, *Riddim: Claves of African Origin*, that traces the concept of African clave as a key rhythmic pattern appearing in musical genres all over the world (not as it's usually known—a specific rhythmic pattern most often associated with Afro-Cuban music). Billy is appearing at PASIC to teach, answer questions, and go



deeper into some of the subjects mentioned in the following interview.

MG: Now that the "jam band" phenomena has been around for a while, and they have sort of "adopted" Medeski Martin & Wood into their culture, can I ask you, what is a jam band?

BM: I guess it began with Phish and the [Grateful] Dead, but it's gone on from there. To me, music is music. Medeski

Martin & Wood can play bluesy, we groove hard, we like to improvise, and we cross over into a lot of different areas. But we can also all play jazz, so we have our own thing within the jam band scene. We all come from a jazz background, and jazz has always a mix of many things. Today, all the categories are getting way too confusing.

I think we approach things in a more serious or disciplined way than some of the jam bands. A big part of what we do is improvisation—really sticking our necks out and trying different stuff. When we do that we try to go deep into it, and the jam band audience has been wonderful in adopting us and accepting that. Hopefully, we can influence some of them to go a little deeper into some different stuff.

MG: You guys have done two records with John Scofield. How does your band change with the addition of John?

BM: With the new record, *Out Louder*, that we did with him, it was more like he was a member of the band, and he had an equal contribution to the music. When we did the first record with him, *A Go Go*, it was more like we were his rhythm section. This record is a little more edgy and dark. When we play live with John, it turns us into a tighter rhythm section, which is good for us because sometimes we can get a little loose. So when there is someone else there it forces us to tighten up a bit. We did some gigs last year with Maceo Parker, and he had the same effect on us as a rhythm section.

MG: When I first heard you guys play, I heard a lot of influence from the avant-garde scene, like the Art Ensemble of Chicago. Now that I have heard some of your solo recordings I hear even more of that influence from you. Were you influenced by that music?

BM: A lot of those guys are my heroes. They have a unique thing where they really cross over into the classical world and still play folk music, all within jazz. I like to think that it's okay to aspire to



AUDITIONS BY
APPOINTMENT
www.csuohio.edu/music
(216) 687-5060



BILL RANSOM
Applied Faculty



TOM FREER
*Coordinator,
Percussion Studies*



MATT BASSETT
Applied Faculty

play some sort of “higher” music, while also being able to “groove out.” That the two don’t have to be exclusive. In their own way, I think the Art Ensemble has shown us that.

MG: *They use a great deal of percussion in their music, and I know that you grew up as a percussionist. Was their use of “toys” an inspiration to you?*

BM: I really like to expand my palette of expression through sound, so growing up as a percussionist and a drumset player I became a little more aware of what sounds were out there to play. To me, the drumset is a vast world of expression; most times I don’t need anything more than a four-piece kit. But when I do augment my set, I do it through percussion. I add slit drums, gongs, and other metal and ethnic percussion. That stuff can open up a whole different harmonic and melodic world. So yes, I do share that approach with them.

MG: *You seem like a guy who has dug deep into a lot of music, but I don’t hear you talking about that much drumset-oriented music. What have you spent a lot of time listening to?*

BM: African music, West African music, and the Afro-American and Pan-African

music. For me, it all started in the 1980s with hearing King Sunny Adé live at the Roxy. When I was young I was always going out to dance clubs and freestyle dancing. That was at the beginning of the hip-hop scene in New York. That scene and King Sunny were my first big musical inspirations. I really dug the audience participation from those two approaches. I was really into soukous, highlife, juju, reggae, and the original hip-hop and rap music.

From there I got really into the Brazilian thing through Drummers Collective in the early ‘80s. I participated in a great samba class that was run by Manuel Montiero. From learning about Brazilian music, I was inspired to dig deep and find out where it came from, which I found out was Africa. Brazilians and Africans use the drums as a sophisticated language. I began listening to field recordings from Africa, and I began to really like the more African-influenced Brazilian music, like Naná Vasconcelos. His drumming is pure music.

Then, for a few years, I actually stopped playing the drums and really studied all of the Brazilian and samba instruments. I made a real connection between Brazilian, African, and European classical music. From there I got into the

Afro-Cuban stuff through studying with Frankie Malabé at The Collective. He was teaching conga and bata stuff, but when he saw that I was a “stick” drummer, he showed me how to apply the stuff to the drumset.

Simultaneously, I had all of these different worlds of music that I was either playing or studying. I was playing jazz and funk gigs, playing Off-Broadway shows, samba gigs at S.O.B.’s, and studying all of these ethnic approaches to music at The Collective. I was really “undefined” as a musician and living in two parallel worlds. I eventually started to apply all of the different Brazilian and African stuff to the drumset, and that is what got me playing drumset again. As I got back to the drumset, the “funk of the time” was hip-hop, so I was going to dance clubs and hearing stuff like Public Enemy, De La Soul, and Grandmaster Flash.

But then I began to work a lot as a percussionist. I was touring with Chuck Mangione as his percussionist and not playing much set, but as the band got smaller I eventually became his drummer. That is what really got me back to playing the set. When I got back to New York, after touring with Chuck, the downtown scene was really beginning to

flourish with bandleaders like John Zorn, Ned Rothenberg, and Jon Lurie. That was when my whole world opened up; that scene was just what I needed.

But then I joined the Lounge Lizards and began playing percussion again while Calvin Weston played drums. That was a really special band led by John Lurie. From there, I eventually began to play percussion in Bob Moses' band, and that's where I met Chris (Wood) and John (Medeski).

MG: *Medeski Martin & Wood seem to bring a ton of different musical concepts to the table. I'm sure you each contribute different approaches; what do you feel that you bring to the band as a whole?*

BM: I enjoy being the spirit of "going anywhere at any time." I am never afraid of bringing any musical influence into the band, no matter how obscure or corny it may seem. I am open to anything. My rhythmic sensibility comes from more of an African tradition. But musically, I like to keep it balanced. If we are playing in one direction for a long time, I am usually the one who wants to break it up with something else. In a very generic sense of "styles," I guess I bring the rock, funk, African, and Brazilian stuff to the forefront. I really like the freedom of the avant-garde musicians—Ornette [Coleman], Cecil Taylor. But I don't think of avant-garde as a "style"; that's what makes it avant-garde. There is no "style."

In the band, John brings a real sense of the blues. He has a deep sense of swing in the Bud Powell and Oscar Peterson tradition, and he can really play "legitimate" classical music. But when he plays the blues, it will tear your heart out. Chris absorbs everything, and when he does, he makes whatever you bring to the table so much better. He is a rock solid musician. Chris is a young spirit; he can swing and walk a great bass line, and his electric playing is ridiculous. He brings a great sense of swing to everything we do.

MG: *You mentioned the Brazilian approach, which I find interesting. I feel most American drummers play Brazilian music too heavy-handed. I also feel when lots of drummers play funk, it's just too heavy. But when you play funk, it's really light, yet still really deep in the pocket. Did you pick that up from the Brazilian music?*

BM: I don't think I consciously did that,

but that's a great observation. I think the lightness in my funk playing comes from two things. When rhythms become more syncopated, they get lighter. The upbeat is much lighter than the downbeat. The other place that came from is the James Brown drummers, Clyde and Jabo. I didn't really hear them until after I had listened to all of the African and Brazilian music. But I made a real connection between the two. The funkier music is graceful and it has that African meaning of "cool." Not cool in the American meaning of "hip," but this quiet "coolness" that Africans have when they play music. Clyde and Jabo have that sense of "cool."

I thought that a lot of people misinterpreted the Steve Jordan sense of funkiness, as that you had to play hard to be funky. Steve is funky as hell, and I love his playing, but I just wasn't comfortable hitting that hard, so I didn't. I went in more of the Clyde and Jabo direction.

I wanted all of the subtleties of jazz to go into my funk playing. The jazz guys had all of that "dribbling" going on with their left hands, and their time was really conversational. So I wanted to intersperse that into my funk playing. I really feel that your groove has to change throughout the tune to keep things interesting, but at the same time, you can't lose people. When I play a groove, I am reacting to the music, the musicians, and the people who are out there dancing and listening. It's always a conversation! You participate in that conversation by changing things within the groove. The most important part of a groove is what is going on between the 2 and the 4.

MG: *I have been very interested recently about how we integrate ideas. Today, information is easily accessible, so it's no longer a case of having to hunt for records, books, or teachers. Now the challenge becomes how we assimilate all of this information. How have you integrated all of this disparate information into your drumset approach?*

BM: Everyone has to find their own way to absorb the information that is out there. The way that you use the information and integrate it into your own language is what makes all of us different; that's "your voice."

At first I didn't even try to integrate the African and Brazilian music into my drumset playing; I wasn't that intellectual about it, and I wasn't thinking

that far ahead. I just fell in love with the music; that came first. When I did first try to integrate it, it wasn't smooth at all. I don't think that you can intellectually or consciously integrate any ideas into your playing.

It was much later, after I made the connections between all of the claves of West Africa, Central Africa, Brazil, and hip-hop, that it all began to come together. I really heard the relationship between all of those approaches. Through working on my new book, I spelled out this process. I found a way to integrate all of the different claves from around the world into funk and other types of grooves. It's a real process of cross-pollination. I feel that I am now really starting to understand it. It all comes down to the fact that it's all downbeat and upbeat call-and-response phrases.

With all of these rhythms there is a cultural exchange happening. It's a two-way street. You see it when there are African people now playing hip-hop music, and there is a whole part of Central Africa that is really influenced by Afro-Cuban music of the '50s and '60s. They have absorbed an influence that originally came from them, and now they have sort of recycled it with a different approach. There is a very cool back-and-forth thing going on in music today.

MG: *Inspiration is a very interactive process.*

BM: This is where the purists in any art form miss the point. When artists and musicians start to pass these influences back and forth, you get that wonderful cross-pollination. This has always happened between the different tribes in Africa, but now we see it happening globally.

MG: *Do you deal with Santerian music in your book?*

BM: The Yoruban culture is where the Santerian music came from. The Yoruban culture went to Brazil and Cuba and many other places. Those Yoruban roots have spawned many different subcultures. In Brazil it's called Candomblé or Macumba, in Haiti it's called Vodoun, in New Orleans it's Voodoo, and in New York and Cuba it's called Santería. But the African influence comes from the rhythms and patterns of Yoruban culture, which comes from places like Nigeria and Ghana.

PERCUSSION SCHOLARSHIPS

Undergrads: up to \$10,000 per year! Grads: Assistantships covering tuition available!

Percussion Studies

at the University of Maryland School of Music

Now accepting applications

University of Maryland School of Music at the Clarice Smith Performing Arts Center

Come take a tour of our home, the Clarice Smith Performing Arts Center, with six professional performance halls, and one of the largest Performing Arts Libraries in the country.

Application Deadline: December 1 • Auditions take place in January



Faculty:

Anthony Ames, Principal Percussion, National Symphony Orchestra
Tony Martucci, Jazz recording and touring artist
Benjamin Ramirez, Acting Principal Timpanist, National Symphony Orchestra

Contact:

University of Maryland School of Music
Admissions Office
2110 Clarice Smith Performing Arts Center
College Park, MD 20742
musicadmissions@umd.edu
301.405.8435
Percussion Studio
Lee Hinkle, Percussion Graduate Assistant
lhinkle@umd.edu
301.405.5517

Apply online to the School of Music by
December 1 at www.music.umd.edu/apply



Degrees Offered

Bachelor of Arts in Performance
Bachelor of Arts in Jazz Studies
Bachelor of Music in Performance
Bachelor of Music in Music Education
Master of Music in Performance
Doctor of Musical Arts in Performance

MG: *The more that I talk to you, the more you remind me of Bob Moses. I know you two are close; can you talk about what you have learned from Bob Moses?*

BM: He immediately embraced what I was about as a kid, and I knew nothing about who he was. He took me under his wing, and from day one it was a great education. He is a very encouraging and nurturing guy, but he was never afraid to tell you if it wasn't happening. He is a true visionary who has always been able to do exactly what we have been talking about here. He embraces all cultures and integrates all musical genres. We would talk about everything from Charles Mingus to Janet Jackson to Charles Ives. Our drumming styles are very different, but so much of him has rubbed off on me and my playing. I know he got really bummed out when it became popular to recreate what happened in jazz in the '40s and the '50s, and people were trying to emanate that vibe.

That's when he really began to embrace hip-hop and Brazilian music, which was just where I was, so it was the perfect time for me to be around him. He thinks very melodically, and the melodies become his clave. He is one of the most open guys I have ever known. He is always evolving, and he has this wonderful young, almost childlike spirit about him. I think that is very important.

His acceptance gave me a great deal of confidence to be myself.

MG: *You have released some breakbeat records and are involved in the DJ culture as well. What can drummers learn from that approach to music?*

BM: I am no expert on that stuff, but here is what I have seen: The DJ creates an extended mix to a popular song, he manipulates the song, and mixes in a bunch of "underground" sounds, but through all of that, the beat and the pulse is always there. As a drummer, I relate to that. That is our job, or at least half of it. We extend the song, manipulate "the beat," and make it interesting by adding different sounds. The modern DJ and the drummer do much of the same thing, just with a different palette of sounds and a slightly different "process." But essentially it's the same.

There are a lot of "happy accidents" in the DJ and underground producer's process of creating music. They can drop in fills or tempos that have no *real* relationship to the existing groove or tempo, but somehow, when they drop in this stuff, it works. The pulse is always a constant, but they fly in these different grooves, tempos, and styles. I hear that and say, "Why can't we as drummers play that way?"

Then people like DJ Olive and DJ

Logic take it a step further. They have no fear of making a collage of very different musical approaches, I draw a huge inspiration from that. Why can't we as drummers integrate the sounds of chanting, or the sound from a Casio video game?

There is a turntablist named Christian Marclay who is really avant-garde as a DJ. He is actually reassembling physically broken records to create new sounds. He is also putting other objects on a turntable that aren't even records. But when you spin them they have a new sound and a rhythm in them. He was doing this in the '70s, way ahead of its time!

MG: *What is the difference between that and Varese's "Ionization"?*

BM: Exactly! Drummers and percussionists today are the most open musicians when it comes to integrating new sounds, and that is what makes it exciting. And some DJs are doing that as well.

Drummers should not be thought of as an "assembly line of beats." *We are the music!* We are composers of sound, and we have to think and create that way. Drum-wise, I think it all comes back to Milford Graves. He is the epitome of what we should all be doing—but like him, we should be doing it in our own way!

PN



Digital and Acoustic Alchemy for the Marching Percussion Ensemble

BY MICHAEL MCINTOSH

In today's fast-paced world of technology, there are many tools on which to draw upon to better ourselves as percussionists. Young students are living in a new world where the usual rules of practicing to a metronome are a bit outdated. New applications are available to us, easing our lives as students and teachers. One of these applications involves using digital technology to produce practice and play-along tracks to keep our percussionists of tomorrow engaged and progressing.

Many of today's young students are interested in electronic, drum-n-bass, trance, acoustic, and many other genres of music.



NOT SO MODERN
SINCE **DRUMMER** 1988
VINTAGE & CUSTOM DRUM MAGAZINE

NOT SO MODERN
DRUMMER
BUDDY SCHULTZ
LIVING LEGEND
GRETCH MULLS
SOLVING THE MYSTERY
MICHAEL MANNING
PLUS
A FREE GIFT

William F. Ludwig III - Publisher
Quarterly Subscriptions: (US/Canada \$35)
(Foreign \$45/surface)
Subscribe today via our
website or by phone!
WWW.NOTSOMODERNDRUMMER.COM
SUBSCRIPTION LINE: 760-887-6747
or e-mail
don@notsodemdrummer.com

They have access to all types of music at the click of a mouse, and the ability to harness this access and turn it into a practice tool represents the "digital" side of the Bluecoats Drum and Bugle Corps PASIC clinic this year on Saturday at noon.

The Bluecoats consist of percussionists aged 17–22 from all over the United States. Utilizing these talented performers, our presentation will focus on using various electronic gear, including the digital sequencing program *Reason* to demonstrate new approaches to motivating young percussionists to practice. Our setup includes several key pieces of audio gear, which allows us to send music to the headphones of our performers.

Acoustic play-along music, as well as specifically engineered digital tracks, can be used as a practice tool to teach not just time and tempo, but groove as well. In addition, the listener is exposed to different styles of music and the different concepts contained within the tracks.

Another facet of our clinic will focus on

the "acoustic" side featuring music from the Bluecoats 2007 DCI production "Criminal." The repertoire includes selections from David Holsinger, Trilok Gurtu, Steven Bryant, Holly Cole, Michael Jackson, and The Police. As we re-ignite the passionate performances from last summer, we will show the connection between great practice habits and performance—hence the amalgamation of both the digital and acoustic.

If you'd like information on the Bluecoats technique, instrumentation and setup, mallet, cymbal selection, and digital setup, visit us at www.bluecoats.com. There, you can download the multi-page .pdf file "Digital Aerobics," which includes detailed information on everything we do.

We hope you'll join us for an afternoon of cool music and educationally based concepts!

PN

PROFESSIONALS DEPEND ON YAMAHA.

With tone bars that are precision crafted from the finest Honduran rosewood, tuning methods that fully capture the traditional xylophone sound, and extra smooth casters fitted on a height adjustable frame to facilitate transport and ensure stability, Yamaha xylophones give professionals ample reason to depend on Yamaha. Learn about these models, features and more at www.yamaha.com/band.



Height-Adjustable Frame



QUALITY · SUPPORT · PROFESSIONALISM · VALUE

ROB FERGUSON

Marching Clinic
Thursday, 2:00 p.m.

Amplifying the Front Ensemble: How To and How Much?

BY ROB FERGUSON

In today's modern marching percussion ensemble, amplification is very quickly becoming the norm. Whether we are looking at drum corps, marching band, or indoor marching percussion, we are seeing more and more ensembles choosing to use varying amounts of amplification. Like any voice in the front ensemble, amplification is a choice. As more groups decide to implement amplification it is important that we realize that many very successful ensembles do not currently choose to amplify. I emphasize that because as you decide to amplify your front ensemble it is important that you are committed to maximizing its contribution like you would any player or instrument in your ensemble. When individuals struggle with amplification, it usually derives from the lack of knowledge or attention the staff members choose to contribute to it. In addition, as in any choice we make as instructors, there are pros and cons to every decision.

My PASIC 2007 clinic is titled "Amplifying the Front Ensemble: How To and How Much?" Just like discussing tuning in a battery ensemble, it is impossible to define the "right way" to amplify. Rather, I hope to offer some options and suggestions to help you make successful and creative choices in your amplification. I will discuss a few of these in this article.

To begin with the "How to..." it is important that you first establish a basic understanding of the equipment involved and what each piece in the chain is responsible for. It is also important that you gain a basic vocabulary of the terms and equipment used in amplification. There are many excellent guides to amplification available online or at your local music store. I will focus primarily on the items and needs of a front ensemble. The most basic chain of equipment to amplify a keyboard or other percussion instrument is as follows: microphone, mixer, power amplifier, and speakers. As there are many different options in each of those categories I will not begin to elaborate on those options.

As you prepare to amplify your front

ensemble here are a few questions you may want to consider:

- Are you buying a new sound system or trying to adapt an existing system?
- Does this system have to be used for other applications/ensembles?
- Which instruments are you intending to mic?
- What is your budget?
- Does your application allow a staff member to run the system or must there be a student operating the mixer during shows?

As you begin to mic your ensemble there



are two significant choices to make: Which instruments get mics, and how are you going to mic each instrument? In amplifying keyboards, a typical setup is usually two mics for marimbas and one mic for vibraphone, xylophone, or bells. You also have the option to mic under the instrument or over top of the bars. Each option works well; however, depending on the content of the music, certain setups will work better.

Miking over the bars will tend to increase your articulation and give slightly more subtlety of shaping. The negative side of that is bleed from backfield sounds such as

horn line, battery percussion, and cymbals attached to the keyboards. Miking under the keyboard will tend to give you a little more resonance and warmth, especially in the low register and with rolled passages. The negative of that is some articulation loss especially in high-velocity passages. In my clinic we will mic instruments both ways in order to allow listeners to decide which option they prefer.

Another issue involves microphone types. Endless microphone selections are available. We will discuss the major types and the ideal uses of each of these types. We will also examine ways to mic timpani, hand drums, auxiliary percussion, racked percussion, and special-effect sounds.

This brings us to the biggest question: "How much?" As I said before, it is a matter of choices. During the clinic I hope to allow listeners the option to decide for themselves, as they would decide their own battery tuning scheme.

First and foremost you must remember that amplification is a tool, not an answer. It will not make the sound cleaner, it will only amplify the sound you put into the microphone. Good sound quality going in means good sound quality coming out. Unfortunately, the inverse is also true. If used well and balanced well with the ensemble, amplification cannot only allow you increased projection but also a new level of nuance and expression that will be heard at the top row of your venue. It can also open up an entire new world of instrument and sound choices that previously could not be considered due to lack of volume. Instruments such as log drums, doumbeks, small shakers, etc. can now be balanced in the ensemble sound without playing them in an uncharacteristic manner.

In the clinic we will take a passage of music and allow listeners to experience it completely acoustic and then completely amplified so they can assess the value of amplifying each instrument involved.

Finally, I will be addressing a number of typical sound system dos and don'ts, as well as how to prep your system and

instruments to set up quickly and minimize problems in performance situations. Just like with a marching snare drum, a little care at the beginning of the season can prevent tragedy in a show warm-up. I will distribute a handout containing numerous setups and suggested wiring diagrams for each. In addition, here are a few simple but important reminders when using amplification with your front ensemble:

- Have an inclement weather plan (tarps, etc.).
- Avoid rolling wheels over cables whenever possible.
- Always make sure your speakers are in front of your microphones to avoid feedback.
- Make sure you recoil all cables prior to a performance for speed of set-up.
- Make sure you know where your power source at the performance site is located.
- The more your students understand the equipment, the more responsible they will become with it.
- Anywhere you might need spare heads

or sticks, you will probably need spare cables.

- Never let the sound system take priority over the performers and the performance.

I hope this brief overview begins to add insight into the world of amplification. At my clinic I will be joined by the front ensemble from the Glassmen Drum and Bugle Corps. I will be utilizing them to perform

musical excerpts while we vary the amplification and mic choices so that listeners can begin to take note of the options that best suit their needs. In addition, I will be providing a handout containing mic setups, mic choices, sample system setups, and more tips for ease of use of the equipment. I hope to see you November 1 at 2:00 to take the next step on your road to better amplification. **PN**

“

Bill Youhass of Fall Creek Marimbas is truly a master. His artistry and attention to detail are just what the Boston Symphony demands.”

--Tim Genis, Principal Timpanist, Boston Symphony Orchestra



- Tuning
- Refinishing
- Repairs
- Replacement
- Custom Keyboards








FALL CREEK
marimbas

www.marimbas.com
bill@marimbas.com
585-554-4011


EXQUISITE Mallet Percussion Tuning and Repair Service for the Discerning Percussionist

Why settle for a djembe, Tubano, bongo, conga or doumbek?
Why not have them all?

Modular Drum
With Ergo-Drum System

Using the various Modulator Tubes you can produce authentic fundamental sounds like a Quinto, Conga, Remo® Tubano®, Doumbek, Darbuka, Shime Daiko, Hira Daiko and more. Play it: seated in an stand, between your legs, on a table, on your lap, or even standing with a strap.



Check out a demonstration of the Modular Drum at remo.com



Naná Vasconcelos

The Voice of the Berimbau

BY GREG BEYER

Naná Vasconcelos is one of Brazil's most famous percussionists, and is probably the world's most famous virtuoso of the *berimbau*. His musical career spans over five decades, and the list of musicians with whom he has collaborated and recorded is enormous. His most famous and noteworthy projects include work with Milton Nascimento, his trio Codona (Colin Walcott, Don Cherry, and Naná), the Pat Metheny Group, Egberto Gismonti, Jan Garbarek, and his own solo recordings.

For the past eight years, Vasconcelos has been living and working in his hometown of Recife, capital of the northeastern state of Pernambuco, Brazil. His current undertakings include the formation of a new band of talented young musicians with whom he has recorded the album *Chegadas* (2005) and who is currently developing a second record; yearly Carnival activities as the master of opening ceremonies, working with the 1,600+ drummers involved in the local *maracatu* groups; and a project with children's choir and symphony orchestra, ABC Musical.

His last published interview in an American journal dates from July 2000. N. Scott

Robinson published "The Nature of Naná" in *Modern Drummer*, roughly coinciding with Naná's departure from New York and relocation to Recife. In that insightful interview, Naná points to the berimbau as the instrument that has guided his musical development and career: "Everything I do stems from the *berimbau*. Sometimes I ask myself, 'Why me? Why was I given the berimbau and why do I play it the way I do?' The berimbau is the main thing that influences all of my percussion playing."

Over a period of three days, from August 19–21, 2007, Naná invited me into his home simply to spend time getting to know one another. His gracious and generous manner led to a three-hour interview session in which he revealed once again his mercurial character, his fascination with nature, sound and music, and his energy and reverence for the creative spirit.

GB: *To begin, can you briefly talk about your early musical experiences growing up?*

NV: My earliest musical memory comes from the *maracatus* that are an important part of African culture in Recife. These drumming groups come out to perform

at Carnival time. The *deep* sounds of those drums, like thunder, have stayed with me and have influenced a lot of my instrument choices. I have a lot of low sounds—the gong, the talking drum, the berimbau...this thing about the drone, the OM. [Naná begins intoning, "OM."] For me, this runs deep.

I started playing music professionally with my father, Pierre, at local dance cabarets when I was 12 years old. I was banging pots and pans around the house, so my mother allowed my father to take me to work with him. We needed to obtain a special police permit for me to enter these establishments, and I wasn't allowed to leave the stage! With my father we played a lot of Cuban dance music, and my first instruments were maracas and bongo.

Soon after I began to listen to a lot of American jazz through the radio station *Voice of America*. My heroes were people like Ornette Coleman, Thelonious Monk, and Dave Brubeck. I bought myself a drumset and taught myself how to play it.

It is funny because I won a competition here in Recife. I won best drummer just because I could play in different time signatures. I used to listen to a lot of Dave Brubeck's quartet—"Take Five," "Blue Rondo à la Turk," all those things in five, seven, nine, etc. And so I put all these different time signatures into the samba.

GB: *So the music of Dave Brubeck influenced you to start playing Brazilian musical styles in odd time signatures?*

NV: Yes, Dave Brubeck influenced me to start thinking that way. It was Brubeck, Paul Desmond, Joe Morello—that band. This was one side of the development of my style. The other side was Africa. I had the whole culture of the *candomblés*. I knew all the rhythms of the African orixás and I put those on my drums.

GB: *But eventually you stopped playing the drums in favor of percussion. Let's talk about your work with the berimbau. You began*



PHOTO BY ERIN LESSER

Naná Vasconcelos with Greg Beyer



Naná playing with Trio Nordeste. Recife, 1968.

playing the instrument because of a theatre show in Recife called A Memoria dos Cantadores (Memory of the Singers). What year was that show?

NV: It was in 1964–65, during the great period of musical theatre here in Brazil. The show was meant as a way to show all the different folk musics and cultures from around the Northeast of Brazil. So there was music from Ceará in the north, Amazonas also in the north, and then the Northeast, Paraíba, Alagoas, and then finally Bahia. Capoeira was the music chosen to represent Bahia. So for this I started to learn berimbau.

GB: *So you were in your early twenties when you started playing the berimbau. Did you travel to Bahia to find your instrument?*

NV: No, I found it here in the market in Recife. Capoeira is common here, too, although Salvador is the recognized capital of capoeira. For the show, I learned the music of capoeira, but there are very few rhythms involved in traditional play. But after *Memoria dos Cantadores*, the berimbau stayed with me, and I started to think that it didn't have to only play those rhythms.

GB: *You moved from Recife to Rio, where you met Milton Nascimento and that changed the course of your career.*

NV: I never "left" Recife! [laughs] I was just

going to Rio for one week to play in a festival, *O Brazil canta no Rio*, and I never came back. It has always been like that, you know. I just leave. When I went to the States it was also like that. Paris, too.

I convinced a composer I was working with that the drummers in Rio didn't know how to play maracatu, so he invited me to go to this festival with him. In the middle of the festival there was a party at Milton Nascimento's house, and Geraldo Azevedo, whom I had worked with in *A Memoria dos Cantadores*, introduced me to Milton.

GB: *Did you know Milton's music already?*

NV: No. I knew about his reputation. There was a big buzz around him already. Everyone was talking about the new thing, Milton Nascimento. He had a new way to harmonize, to think about music. Everyone at that time was playing bossa nova, and Milton was something else, something different. I liked that, because I felt that I, too, had something different to say, in the sense that my drumming was different than what everybody was playing in Rio. I wasn't going to play the bossa nova that way because I couldn't play it that way, but I knew different things coming from the Northeast.

So Geraldo introduced me to Milton, and I told him, "Listen, I came here to play with you." [laughs]

Virtual Drumline

just got a lot better.

2.5

View demos and other new
Tapspace products at
PASIC 2007

Booths #60-62



Learn more online at
www.tapspace.com



GB: *The story is that you jammed with him on pots and pans from the kitchen on his tune "Sentinela."*

NV: Yes, and his response was, "Hey, what are you doing on Monday?" So I started to compose rhythms for his songs.

GB: *The berimbau was one of many instruments you used when you recorded with Nascimento. What was it about the berimbau that drew you to it, that made you start to adapt your drumset ideas to this instrument?*

NV: Well, when I moved to Rio I lived in an apartment, so it was impossible for me to play drums! So I started to play the berimbau. And it drew me in.

The berimbau is very spiritual. The sound of the berimbau comes from *inside*. And the whole connection—the energy is in the *chakra* here [Naná indicates his chest and lung cavity]. Before, I didn't know about these things, but even then I felt something, some energy here [again he indicates his chest and this time exhales deeply and slowly]. My chest, my heart, everything leaves from here and

goes outward. So the sound of the berimbau takes you to a calm place where you can be quiet inside yourself. You can listen to your inner silence. It is like a meditation almost; the sound makes you so peaceful and at the same time it strikes very deep. The sound of the berimbau is very deep. You have to really get *in*, get in very deep to feel it.

It is a very simple instrument, but it is very deep, very rich. Something of nature is in that sound.

GB: *I understand that you made your own instrument—that the instrument you picked up in the market in Recife is not the same instrument you play today.*

NV: I started to think about the *soul* of the berimbau, and something told me I needed to make my own instrument. So when I was living in Rio, I went to the forest, cut my own beriba wood, prepared the wood just so... I did *everything*. I even discovered at that time that the wire should be piano wire. I already thought about that at that time. And it

was very difficult in Brazil to find piano wire. I had to find somebody who was a piano tuner and beg them for wire!

So the berimbau was incredibly important for me, because it made me realize that I have something that others don't have. It gave me the voice to contribute something original to a given context. I could suddenly play with jazz musicians in an original way. Shortly after I recorded with Milton, I played with Gato Barbieri, and he gave me a little solo during the concert, and there I realized that I had something totally different.

Then I started to think about how I could develop my ideas on the berimbau. And the berimbau started to give me ideas that I could translate to the other instruments that I play—congas, cuica, pandeiro, other instruments I made myself, thinking about *sounds*.

GB: *And thinking also about imagery? You mention Villa-Lobos as an important influence...*

NV: Yes, Villa-Lobos' compositions are very powerful visually. In the "tocatta" of "Bachianas Brasileiras no. 2," he imagined a *trenzinho caipira*. He wrote everything on the page, and yet it sounds like he's constructed a train, and he puts you inside, and from the train you can see the entire Brazilian landscape. It is amazing. Villa-Lobos' music has this power, and I do try to put that imagery into my music. I've known his music for a long time. My father listened to him in the house, so I knew this music from my childhood.

GB: *Did you talk to your father about this imagery?*

NV: No, my father died when I was very young. He never saw me play the drums; he never saw me play all these things.

GB: *The earliest examples of your work with the berimbau in the music of Milton Nascimento are two bonus tracks on a re-released version of Milton (1970). On both of these tracks, "Tema de Tostão" and "O Homem da Sucursal," the tuning of the instrument is identical and seems to bear to no relationship to the prevailing harmony of the music you are playing. Were you thinking about tuning at that time?*

NV: No, not yet. It was just an instrument. It was only later when I started to think about writing pieces for the instrument that I thought about tuning the berimbau.



University of Kentucky Percussion Ensemble
James Campbell, Director

Congratulations!

Winner of the Collegiate Percussion Ensemble Division, PASIC 2007

For further information:

http://www.uky.edu/FineArts/Music/faculty/jim_campbell
or contact j.b.campbell@uky.edu or 859.257.8187

UK
UNIVERSITY
OF KENTUCKY
School of Music

GB: *Pieces that resulted in your first solo album, Africadeus (1972)?*

NV: Yes. With the berimbau I started to feel like I was on a *mission*. First I started to experiment with different rhythms—different from capoeira. That was scary at first, because the berimbau in Brazil is capoeira. And capoeira is a tradition, and nobody can fool around with tradition—a tradition you must respect, because it has to do with religion, with Africa. I was scared to play berimbau differently because people would say, “Oh, you are messing with tradition.” So I started to play these solos more outside of Brazil, rather than inside.

GB: *Shortly after these early Milton recordings you did, in fact, leave Brazil.*

NV: Because of the work I did with Milton, I started to get a lot of phone calls. Gato Barbieri, the Argentinean jazz saxophone player, asked me to do a tour of Argentina with him. Less than a week into the tour, he asked if I wanted to go to New York City to record an album. Suddenly I was in New York City, and I ended up staying there for ten months.

Then I went on a tour with Gato through Europe, and at the end of the tour I had this feeling. We played in Rome, and then flew back to Paris to catch the flight back to New York. And at the airport I said, “Gato, thank you for everything. I’m not going back to New York; I’m going to stay here.” Because I felt like, “I have something; I have to do something by myself.” And I thought to myself, “If nothing happens, I’ll go back to Brazil and play with Milton Nascimento.” But after three days in Paris, a lot of things started to happen. This guy came looking for me, Pierre Barouh, who did the film *A Man and a Woman* (1966).

The rhythmic work I was doing with the berimbau, using odd time signatures, etc., eventually led to experimentations with sounds, then the use of my voice with the berimbau. Then I started to think about composition. In Paris I wanted to put a solo show together, to show what I could do with the berimbau. And then I did *Africadeus*.

GB: *What strikes me about Africadeus is that it seems like between 1972 and 1979, when you recorded Saudades, there is a radical difference of timbre, of sound quality, of tuning. All of these aspects of your work with berimbau seem to have clarified themselves*

in between those two projects. A lot of the rhythmic language is very similar on both records, but it is the quality of sound that has so drastically changed.

NV: Yes, all those aspects became clearer. After *Africadeus*, I started to play with a lot of excellent musicians: Egberto Gismonti, Don Cherry, Colin Walcott. Working with other instrumentalists led me to the idea that I wanted to make a concerto for the berimbau with strings. That led to *Saudades*.

Let me tell you a crazy story about the berimbau from those years. In my early explorations with the berimbau, I spent a lot of time working on the wire, on the *verga* (bow), on rhythmic patterns and more virtuosic playing. I used to spend hours and hours doing this, and one day the berimbau began to speak to me. I was working, working, working, and then when I finally came out from playing so hard, I needed to come up for air, I physically needed to breathe. So I hit the open wire and simultaneously breathed out, “wah-wah...”

“Ooh!” [with surprise] Suddenly the voice of the berimbau had opened up to me; its voice came through me. It said, “Wah-wah” [Naná plays open tone on the wire], “psiu,” [he plays a hammer-on and -off with the coin], and then “ch-ch-ch-ch-ah-ah-ah-ah” [he plays a rapid series of notes first on the verga, then pressed against the inside of the wire]. That is how I discovered these sounds from the

wire and the verga. I used these sounds when I recorded *Africadeus*.

Later, in the mid-’70s, I was on tour with Don Cherry and we had a performance in Klagenfurt, Austria. During down time, I went to the middle of a nearby forest and again worked all these sounds. Then suddenly the cabaça began to speak to me. There were two voices. One was agitated and aggressive: “Ah-ba-di-ga, ah-ba-di-ga, ah-ba-di-ga” [Naná rapidly sings this phrase in high voice while playing a fast tremolo with the baqueta on the side of the cabaça]. The other was murmuring and mumbling [Naná rubs the baqueta on the side of the cabaça in slow, soft circles, while softly mumbling unintelligible short phrases in Portuguese]. So these two guys were carrying on, and then suddenly an Indian came to me from the depth of the forest and said, “And now, I am here...” [Naná begins to slowly spin circles around the gourd with the baqueta] “and I sound like this” [Naná begins to whistle a high pitch that slowly descends].

GB: *Those are instantly recognizable as your sounds. In other words, the spirit of the berimbau spoke to you.*

NV: Yes, the berimbau spoke to me. These two guys were having a conversation [Naná points to the gourd] and then the Indian spoke, “I am here” [again Naná whistles and spins circles around the outside of the gourd].



"But the sound isn't here" [he points to his mouth], "you have to get it from here" [Naná points to the gourd, and begins to laugh]. Getting this sound depends upon your absolute equilibrium. You mustn't drink, smoke, nothing. You must be clean. You train like this [Naná assumes a yoga-like pose, standing on his right leg only, lifting his left leg up off the ground and planting the foot into the side of the right knee], and you try to achieve a perfect circle, and the spirit comes to you like this.

Really crazy, that story, no?

GB: Beautiful story. And so then you recorded *Saudades*, and the concerto, "O Berimbau," uses all those sounds.

NV: Yes, I had Villa-Lobos and all these other influences going on inside my head, and I decided I had to make a concerto for the berimbau.

GB: And when you wrote "O Berimbau," that was done in collaboration with Egberto Gismonti, right?

NV: Yes. I knew what themes I wanted to use in the orchestra. In the first section of the string part, I used themes based on traditional cattle calls from here in the interior of the Nordeste, *aboios*. [Naná begins singing themes that resemble melodic fragments from "O Berimbau"

and *Cantando Historias*.] And the second part for the strings, very angular and "modern"—well, that was Egberto.

[laughs] I gave my ideas to him. He has conservatory training. I came from the streets; I never went to school.

GB: *Escola de samba?*

NV: [laughs] Exactly. But I know the things that I want. I knew that I wanted to hear cello and viola. I love these instruments and their sounds. I love the cello. It is fantastic. The timbre is so close to the human voice. The timbre of both the cello and the viola match very beautifully with congas, hand drums, berimbau.

GB: Many of the rhythmic patterns you played in "O Berimbau," were ideas already present in *Africadeus*. The opening triplets, for example.

NV: Yes, true. That opening idea for me is like an introduction, to *show* the instrument. You see, at that time I had to do a solo percussion show in a theatre. And the stereotypical thought of a solo percussion show is *lots of fast drumming* [air drums a big mess].

I wanted to make *music* with percussion. I don't try to play loud or fast. I tried to make sounds. So with that introduction, it was just a way to make an opening statement. I didn't use the

caxixi yet, just the berimbau, just the wire. To really show how to listen to the instrument, I needed to come up with a theme—a way to organize my thoughts, to give time for the music to open up and develop, not to show everything right away.

Then I developed a formula: first start with the wire, then add the caxixi, then open up the wire to play the length of it, then add the sounds of the staff and the gourd, then add the voice. It was a formula to develop the whole sound of the instrument, to *show* how rich this instrument is. [See Example 1]

GB: When you play these extra beats or odd time signatures, as for example in the 15/8 bar, you added a fifth beat to the phrase. Did you do those things deliberately?

NV: Yes. Because I have this idea that you don't need to *end* one idea to *start* something else.

GB: You blur the lines at points of transition?

NV: Yes. I didn't do this so much at that point, but nowadays, I frequently take phrases of seven, for example, and suddenly change them to six, then again to four. For example [see Example 2]:

You see, I don't stop an idea when I want to start another one; I just go. When I finish one it is because I've already

Example 1. Excerpt from "O Berimbau." Opening figure. *Saudades* (1979)

The musical score for Example 1 is written in treble clef. It begins with a 12/8 time signature and a forte (*f*) dynamic. The melody consists of eighth notes. After several measures, there is a section marked *poco rit.* with a "wah-wah" sound effect indicated below the notes. The score then transitions through several time signatures: 15/8, 12/8, 14/8, and finally 12/8. The piece ends with a double bar line.

Example 2. 7/8 to 3/4 pattern transformation.

The musical score for Example 2 is written in bass clef. It starts with a 7/8 time signature and shows a rhythmic pattern of eighth notes. This pattern is then transformed into a 3/4 time signature, where the same rhythmic pattern is represented by quarter notes. The score includes a repeat sign and ends with a double bar line.

Dynasty



The Artistic Choice



Lake Geneva, Wisconsin
P.O. Box 968
1-800-558-9416
www.dynastyband.com

Dynasty 5.0 Octave Signature Marimba

"Playing the finest instrument is important to creating great music. The Dynasty 5.0 Octave Marimba is simply the best!"

*Mark Ford
University of North Texas*

"Powerful yet sensitive, colorful yet focused—Dynasty—IS the future of Marimba."

*She-e Wu
Manhattan School of Music
Rutgers University*

started the next. Here is another kind of thing that is a good exercise to do. It is always on beat one that you change. [See Example 3.]

GB: The last part of "O Berimbau" is in seven. [See Example 4.]

NV: Yes, all in seven. I got a lot of that from my drumset playing, inspired by Joe Morello, the maracatu, all that.

GB: You have stated that everything you do comes from the berimbau, but perhaps it is more accurate to say that your berimbau playing comes from the drumset.

NV: Well, yes. I realized I could transpose those drumset things to the berimbau. And now it is even easier for me because it is just on the berimbau; I've got the whole drumset on the berimbau! [laughs] Even the snare drum—I can get that sound on the berimbau! [Naná mimics

opening of the second berimbau solo in "O Berimbau." See Example 5.]

GB: Your tuning in "O Berimbau" is F.

NV: Yes, because for that instrument, the soul of the instrument, the thickness of the wire—where they really sound best is in F. Everything is there: the overtones, everything.

GB: The last track on Saudades is "Dado,"

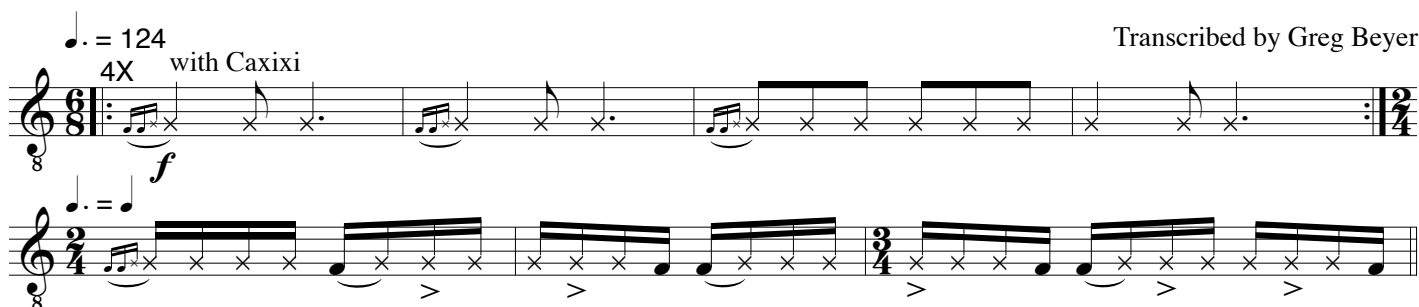
Example 3. 7/8 to 3/4 to 2/4 pattern transformation.



Example 4. Excerpt from "O Berimbau." Opening passage from third berimbau solo. *Saudades* (1979)



Example 5. Excerpt from "O Berimbau." Opening passage from second berimbau solo. *Saudades* (1979)





“Close ties with The Cleveland Orchestra, a stimulating, supportive and friendly atmosphere, together with outstanding practice and performance opportunities, create an ideal environment at CIM for aspiring professional musicians. CIM students are exposed to all facets of timpani and percussion as well as a complete orchestral repertoire, and they traditionally find rewarding placement in the highly competitive musical field.”

Richard Weiner
Principal Percussionist
The Cleveland Orchestra

cim

CLEVELAND
INSTITUTE
OF MUSIC

David Cerone, President

BY ANY MEASURE, EXCEPTIONAL

The Cleveland Institute of Music is a leading international conservatory that is distinguished by an exceptional degree of collaboration between students and teachers.

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.

Bachelor of Music
Master of Music
Doctor of Musical Arts
Artist Certificate
Artist Diploma
Professional Studies

For further information, contact William Fay, Director of Admission
The Cleveland Institute of Music
11021 East Boulevard
Cleveland, Ohio 44106
(216) 795-3107
Visit our web site at cim.edu

something you recorded with a special berimbau.

NV: When I was going to record *Saudades*, I left New York and I met Egberto Gismonti in Copenhagen, to change flights to go to Stuttgart to record for ECM. When I met Egberto in the airport, he said, "I brought this berimbau Dado made for you." Dado lived in São Paulo. He had already spoken to me on the phone and said, "I'm going to make a berimbau for you with two strings," and sure enough, he did.

So I took this berimbau with me to the hotel, and when we got there I tried to tune it and tried to work with it, and it was just that.

GB: It was an improvisation, then?

NV: Yes, an improvisation, but with a formula. There I played all the same rhythms and things I do with the other berimbau, but I tried to develop a dialog, a conversation between the two strings. [Naná sings a figure high, then repeats it low.]

GB: But the tuning system didn't work to well, so you ended up leaving the instrument behind after a while?

NV: Yes, I got the perfect fifth. I tried for other tunings but the instrument wouldn't hold them. Eventually I stopped playing the instrument.

GB: That is a shame. The fifth—it was tuned in D and A—is a beautiful sound.

NV: Yes... Now you've made me think about this, and you've made me think that it is time to try to make a new piece for a two-stringed berimbau. I need to find somebody to figure out a system where the two strings can be attached to two independent staves, or to try to split the stave into two independent ends. The top of the instrument would fork into two ends so that the tuning could be more flexible...

GB: Around the time of *Saudades* you were working with both Codona and the Pat

Metheny Group. Your composition, "Que Faser," from *Codona 2* (1980) is another very beautiful berimbau passage in 7. This time, however, your tuning is in E. [See Example 6.]

NV: There I had to tune for the *donso ngoni* and the tabla. When I play and sing that theme now in my solos, I keep the tuning in F or G.

GB: You also used the berimbau when you recorded with Pat Metheny: "Ozark" from *As Falls Wichita, So Falls Wichita Falls*. The tune is in C, and you have tuned to G, the dominant.

NV: [Listens to the recording and laughs.] Yes, I had become a country and western musician!

GB: On that recording the sound of your *caxixi* and the *cabaça* are very clear, but the sound of the wire itself is very faint, as if you were EQ'd out of the mix.

NV: That was because of the combination of instruments. Everybody played too much all the time! [laughs] There is berimbau because they wanted to have the berimbau, but there wasn't much space to listen to the berimbau.

GB: When you went into the recording studio with these musicians, did you make most of these recordings in one take?

NV: Yes, and I work like that even today when I record with various artists. I love to record in just one take. But I listen before the session a lot. I ask for a demo, and when I get to the studio I already have my ideas. I like to walk in, record, and go home. In, out, done.

Pat Metheny's *Secret Story*, for example. "Doctor," Pat likes to call me, "Doctor, come on, man! I have this thing for you, it is a collection of nine songs." He gave them to me, and I listened to them for a couple of days. Then I went to the studio and in one session recorded nine songs, just like that. But okay, I work a lot before at home. Don't sleep, just work to get really involved. Because when I get in, it is totally buried so everything is

there. Complete. No distractions. When I play, no distractions. Nothing can take my attention away. It is there. Music is music. It is the only thing I know how to do; it is the only thing I do in my life. My best moment is now, and nobody can distract me in that. It is buried [Naná points to his arms and hands as if to say, "buried in the muscle memory"] so it is there.

This is the sense of the improvising musician. I love ECM Records, because at least 80 percent of the ECM albums were done in three days—two days for recording and one day to mix. *Saudades*, Codona's albums, my recordings with Egberto, all of them in three days.

GB: On your solo recording from 1995, *Cantando Historias* (Storytelling), you recorded two very beautiful tracks that feature the berimbau: "Clementina" and "Tu Nem Quer Saber." "Clementina" is a sort of samba de roda, and you wrote it in homage to the great samba singer Clementina de Jesus.

NV: Yes, I recorded with Clementina in 1973. I was living in Paris and I came back to Brazil to try to launch my solo record, *Africadeus*, on the Brazilian market. I ended up recording with Milton Nascimento again, on *Milagre dos Peixes*.

GB: The first cut on that record, "Os Escravos de Jó," is an angrier version of "O Homem da Sucursal," but without words.

NV: The government censored his lyrics, and he was forced to record albums singing melodies without words.

GB: The new title: "The Slaves of Jó"?

NV: The social climate in Brazil in the '60s and '70s needed words—poetry from their music. Composers like Gilberto Gil, Caetano Veloso, Chico Buarque, all of these people weren't happy with the situation. So instead of talking about love and flowers and nature, like the bossa nova, the *Tropicalismo* movement spoke out against the social problems that were at hand. And for that a lot of people got

Example 6. Opening bars from "Que Faser." Codona 2 (1980)

4X

in trouble—either put in jail or thrown out of Brazil. As artists, we felt like *we* were the slaves of that political environment.

Clementina's producer was a friend of Milton, and he was saying, "Oh, you have to record with Clementina

de Jesus." So I did that recording the same week as *Milagre dos Peixes*.

That was her first album, and she recorded it when she was 50 years old! So I composed this piece for her. I was in Gorée, an island off the coast of Senegal. Gorée was one of the last African ports that slaves passed through before crossing the ocean to go to the Americas. There is a film about my trip there by UNESCO called *On the Other Side of the Water*. The idea of the film was mine. You see, the slaves didn't know what they were going to find on the other side of the water.

GB: You left New York around 2000; what have been your main projects since then?

NV: I've been here for seven or eight years, now. I'm hiding here! There is a very strong energy for me here. And I can be quiet here. I like to be calm, to have my ideas, and my ideas are more challenging for me. Directing the opening ceremonies for Carnaval here in Recife—I like this challenge. It is important work, because maracatu, the icon of African religion and culture here in Recife, was starting to disappear. The individual maracatus would compete with each other. I managed to get them to work together, and now they are coming back very strong. There are a lot of young people getting involved.

GB: How many drummers come out for the maracatus at Carnaval?

NV: Sixteen hundred plus. And I've been doing this every year for eight years now. Every year I have a different idea about how to put things together. Sometimes I use a symphonic orchestra, for example, to put alongside these drummers.

All this is very strong and good. I can help break down walls and open up doors for people. Today a lot of women come out to play drums in the maracatu.

"The berimbau is a very simple instrument, but it is very deep, very rich. Something of nature is in that sound."

Before, you would never see that. A lot of people from the middle and upper classes are now playing, too, and before

maracatu was exclusively music from the favelas, morros and ghettos—from the slums. Now it is all over the place. And it is very good

to see young people playing alongside electronica and the like, to make these mixtures happen.

GB: Breaking down barriers of class and of gender is something you've always been striving towards. When you started directing PercPan, you invited female drummers to the festival, just so people would see that.

NV: Yes, to show that women *can* play drums. To end that preconceived stereotype. I invited Terri Lynn Carrington, Layne Redmond, and Alessandra Belloni. N'Doudou Rose is big. He has an entire

orchestra of female drummers in Senegal. And this opened a lot here in Brazil. Today, for example, you have Escola Dida in Salvador playing samba reggae.

Today we are in 2007; we have to finish this sort of discrimination. I know it is the tradition. In India, for example, it was impossible for women to play tabla or to play sitar, but now they are starting to open this, too.

GB: Here in Recife, you have a new band, with whom you've recorded Chegada. In your live show with this group, you perform your two solos, "O Berimbau" and "Vamos pra Selva," back to back and in that order. When you finish "O Berimbau" you pause to say to the audience, "É ele, é ele. É um Brazil que Brazil não conhece." ("It is him. It is a Brazil that Brazil doesn't know.") Were you talking about the berimbau, or were you already prepping them for the Amazon that you evoke in "Vamos pra Selva"?

NV: No, I am talking about *myself*, and more importantly, *my work*. I'm speaking about the hard time I had in the '70s, trying to launch my own music here. It was im-

Chicago College of Performing Arts



Paul Wertico
7-time Grammy Winner
Pat Metheny Group



Ed Harrison
Principal Timpanist,
Lyric Opera of Chicago



Vadim Karpinos
Percussionist,
Chicago Symphony Orchestra



Ruben Alvarez
Latin Percussion



Phil Gratteau
Jazz Artist

Our Bachelors, Masters, and Diploma programs include training on Timpani, Percussion, Drumset, Jazz Vibraphone and Latin Percussion with world renowned faculty and guest artists.

Apply Now for Fall 2008. Scholarships available.



ROOSEVELT UNIVERSITY <http://ccpa.roosevelt.edu>

possible, and it remains a struggle today. I still get no radio play in Brazil, despite my new album, *Trilhas* (2006), being nominated for a Grammy this year.

I am singing about the same thing in the song "Tu Nem Quer Saber." "You don't want to know about me, I feel this pain, because you don't want to know about yourself, and I speak with so much love." I'm basically saying that Brazil doesn't want to know about Brazil. Because *I am Brazil*. I represent Brazil all over the world. And no one here pays attention to this Brazil that I propagate all over the world. It is Brazil when I play; what I play is Brazilian. They don't know about my work here, they never play it on the radio, there are never any commercials—but this is Brazilian. But the system is like that.

GB: *But the audience seemed to really be enjoying your live show.*

NV: Yes, they love the show, but I'm not talking about the people, I'm talking about the system. You never hear my music on the radio, or that of Egberto or Hermeto Pascoal, or even Milton—especially instrumental music.

GB: *You mention that Brazil is a very special country because it contains multiple streams of African culture that mixed together in ways that never would have happened in Africa, and that there things that exist here in Brazil that no longer survive in Africa.*

NV: Brazil was a force of change. Because a lot of these roots, when they arrived here, they found each other and mixed. The samba is a result of that. So when Africans come here, they say, "Oh, that instrument comes from Africa, but I've never seen it played that way or in that context." Brazil is unique that way.

When I travel to Africa to play, people say, "Wow. We gave something to Brazil, and you've come back with it transformed, organized, modern, very arranged." This is the reaction I get from African audiences. Because in Africa the traditions they had have largely stayed the same or have gone extinct.

GB: *Roger Lucey's Guardians of the Bow superbly documents your 2004 tour with Kituxi, Inoscencio Gonçalves, and Victor Gama, performing your musical bows in Angola, Mozambique, and in Durban, South Africa. What was that experience like, to be playing side by side with Kituxi, the famous*

master of the hungu, the closest predecessor to the berimbau?

NV: It was fantastic, because he represents my roots. The *hungu*—the way he is playing, the broken bottle end over the thumb in place of a coin, no *caxixi*—was very interesting for me to experience so closely. It was fantastic, the way he is playing, his compositions; I would say for both of us it was a discovery. When he heard my berimbau solo, he was so happily surprised. "What is this?"

And it is because of these experiences that I continue to ask myself, "Why me?" I am so happy to do this work with the berimbau. I wish other Brazilians would take pride in our culture and do this work—with the berimbau, with all the percussion instruments. Very few are. Marcos Suzano and his *pandeiro* playing is a great example of someone who is pushing an instrument in new directions and playing it in varied contexts, and this is wonderful.

GB: *You have mentioned that you felt like you were on a mission with the berimbau. Do you still feel that way?*

NV: Yes. There is still so much to discover there. I have been thinking about composing another piece like "O Berimbau," but it is difficult for me to get away from the things I've already done with the instrument. Not just in terms of rhythms—that would be no problem, I could do another piece in seven or whatever—but *sounds* and how to make the sound become different, maybe by mixing the sound with my voice. And not with electronics either, but doing everything *live*.

I like this kind of challenge. So, yes, I've been thinking to do a new berimbau piece, maybe for my next album!

GB: *I look forward to seeing you with Trio Manari at PASIC 2007.*

NV: I'm excited about Trio Manari. They are young. They come from the north of Brazil, from Belém. They represent an entirely new thing, a new proposition. They are propagating the percussion music from the Amazon, from the jungle. The *carimbó*, the *marimbó*—these are fascinating rhythms that the rest of the world doesn't know yet.

GB: *Is there anything else you'd like to share with us before we wrap up?*

NV: Watch out! I'm coming! [hysterical

laughter] I'd really like to come to play in America again. America represents a lot for me; it is where I really developed my career, much more so than in Brazil. I have had great experiences there, wonderful collaborations with great musicians, so I'm looking forward to going there again to meet old friends and make new ones, too.

SOURCES

- Codona, *Codona 2*, (ECM 1177 833 332-2, 1981).
- Daniel, Artênus. "5ª Bienal - Entrevista Exclusiva: Naná Vasconcelos fala sobre música, África e Brasil," www.une.org.br/home3/cultura/cultura_2007/m_6916.html (accessed September 3, 2007).
- Lucey, Roger. *Guardians of the Bow*. South Africa: Interallios Pictures, 2006.
- Metheny, Pat: *As falls Wichita, so falls Wichita Falls*. (ECM 1190, 1980).
- Napolitano, Giuliana. "Naná Vasconcelos: música à flor da pele." *Batera 3*, no. 24 (August 1999): 72–75.
- Neves, Daniel A. "Berimbau bateu camará! Salve, Naná!" *Modern Drummer Brasil*, no. 12 (1997): 18–24, 26–27.
- Nascimento, Milton. *Milton* (EMI 830433-2, 1970).
- _____. *Milagre dos Peixes* (EMI 790790 2, 1973).
- Robinson, N. Scott. "Naná Vasconcelos: The Nature of Naná." *Modern Drummer*, 24, no. 7 (July 2000): 98–108.
- Star, Edy. "...eu com Naná Vasconcelos, e o Trio Nordeste..." http://staredy.blogspot.com/2007/07/blog-post_6514.html (accessed September 1, 2007).
- Vasconcelos, Naná. *Africadeus*. (Saravah SH 10039, 1972).
- _____. *Saudades* (ECM 1147 78118-21147-2, 1979).
- _____. *Cantando Historias* (EMI 7243 8 33444 2 0, 1995).

Greg Beyer was second-prize winner of the 2002 Geneva International Solo Percussion Competition and he has given solo performances and master classes throughout the United States, Europe, South America and China. Of primary importance to him is his project, *Arcomusical*, dedicated to the advancement of the *berimbau* in contemporary music. Beyer is a founding member of the flute/percussion duo, *Due East*, and he teaches at Northern Illinois University, where he is an Assistant Professor of Percussion in the School of Music. **PN**

MORE THAN MUSIC THE BOSTON CONSERVATORY

music dance theater



PERCUSSION MARIMBA

UNDERGRADUATE DEGREES
GRADUATE DEGREES
PERFORMANCE DIPLOMA

FACULTY
Nancy Zeltsman, CHAIR

PERCUSSION
Keith Aleo
Samuel Z. Solomon

TIMPANI
John Grimes
David Herbert

MARIMBA
Nancy Zeltsman

Dr. Karl Paulnack, DIRECTOR,
MUSIC DIVISION

application deadline: december 1

admissions.audition.info: (617) 912-9153

www.bostonconservatory.edu

8 the fenway, boston, massachusetts 02215



**THE BOSTON
CONSERVATORY**
MUSIC DANCE THEATER



Liam Teague + Robert Chappell + Panoramic

BY ROBERT CHAPPELL

Liam Teague and Robert Chappell began performing together in 1998, and have since performed in Asia, the Caribbean, Central America, and throughout the U.S. Their debut CD, *For Lack of Better Words*, has received wide critical acclaim since its release in 2002. The duo formed their Latin/Caribbean group, Panoramic, in 2002 and their CD, *Rhythm through the Unobstructed View*, climbed to #40 on the jazz/world radio charts in 2006, receiving play in Europe, Australia, Canada, and throughout the U.S.

At PASIC 2001, Teague and Chappell were featured in a concert of classical, jazz, and world chamber music for steelpan, piano, and percussion. At PASIC 2003, Panoramic wowed a packed hall in Louisville with their powerful blend of calypso, Afro-Cuban and Indian grooved jazz.

The PASIC 2007 concert will present a combination of both: new chamber music for steelpan, and Latin/Indo/Caribbean jazz with Panoramic. This showcase concert will feature the talents of steelpan virtuoso Liam Teague, multi-instrumentalist Robert Chappell, conguero and marimbista Orlando Cotto, and drumset artist Philip Beale with Doug Stone, saxophones, and Josh Ramos, bass. Guest percussionists include Rich Holly, Greg Beyer, and Ben Wahlund.

Two works by Chappell will open the concert: "Open Window," the 2006 PAS composition contest winner for pan and



marimba, will be followed by "Sanchari," a new piece for tenor pan, marimba, and tabla that combines the form of classical Indian music with western harmonies and improvisation. PAS Composition Contest winner Ben Wahlund will help premiere his "Points North" for steelpan, piano, and three percussionists. A virtuosic showpiece for Teague, this sextet is unique in its juxtaposition of musical space, density, and intense ensemble passages.

In 2006, Panoramic was featured at the prestigious St. Lucia Jazz Festival, and in October of last year shared the stage with pan greats Boogie Sharpe and Andy Narell at the Trinidad & Tobago Steelpan

and Jazz Festival. They also were featured at the North Dakota and Alaska Days of Percussion. This past August, Teague and Chappell traveled to Costa Rica, where they performed at the Teatro Nacional as part of the Festival Diaspora Africana.

Robert Chappell has been a member of the music faculty at Northern Illinois University since 1983. His formal education includes degrees from Ohio State University and the University of North Texas. Robert has been a member of the Columbus, Ft. Worth, Dallas, and Illinois Chamber Symphonies and performed often with the Indianapolis and Elgin Symphonies. In the jazz/world music area, Chappell was keyboardist/percussionist with the Paul Winter Consort for five years, performing throughout the U.S., Japan, Canada, and Mexico and recording three albums. He formed his own world-jazz group Rhythmic Union, recording two albums and touring extensively. PN

NOW SHIPPING
at percussionsource.com

FREER
PERCUSSION PRODUCTS

**TRIANGLE
STATION**
More than just a clip.

www.freerpercussion.com

THE BEST SOUNDS, THE BEST DESIGNS, THE BEST MATERIALS.

The advertisement features a blue background with a silver triangle station (a metal frame with a triangle and a clip) on the left. The text is in white and yellow. The website URL is at the bottom.

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC

*Introducing a great
Percussion Department!*



*Kevin
Bobo*

*Steve
Houghton*

*Wilber
England*

*John
Tafoya*

music.indiana.edu/department/percussion

APPLY ONLINE
music.indiana.edu

 **INDIANA UNIVERSITY**
BLOOMINGTON

AUDITIONS
January 11 & 12
February 1 & 2
February 29 & March 2

INFORMATION
Phone: (812) 855-7998
Fax: (812) 856-6086
musicadm@indiana.edu



BataMbira A Marriage of Sacred Music from Cuba and Zimbabwe

BY N. SCOTT ROBINSON

BataMbira are making one of the freshest and most engaging fusions of world musics in the USA. The group features B. Michael Williams on mbira dza vadzimu and vocals, Michael Spiro on bata and vocals, Jesus Diaz on Latin percussion and vocals, and Sylvian Leroux on tambin (a flute of the Fulani people of Guinea, West Africa), with accompanists Colin Douglas (bata and vocals) and Adam Snow (mbira dza vadzimu and vocals). Don't miss their special PASIC 2007 World Percussion Showcase Concert on Saturday, November 3 at 2:00 P.M.

This masterful ensemble brings together two unrelated forms of traditional sacred musics: the chants and bata drumming of Afro-Cuban *Santería* with Shona *mbira dza vadzimu* songs from Zimbabwe. The result of this creative musicianship is a fresh and engaging secular musical experience for PASIC attendees.

The traditional musics that BataMbira draw upon are unrelated, but there are similar polyrhythmic relationships inherent in each style that perhaps lend to their suc-

cessful "marriage." The traditional Shona *mbira dza vadzimu* songs, both sacred and secular, involve a high degree of interlocking between the rhythmic melodies that each *mbira* player performs. A typical piece begins with the *kushaura*, or lead part, while the second *mbira* player performs the *kutsinira*, or second *mbira* part, which interlocks with the lead part.

Each *mbira* features a three-octave range with an individual's left thumb playing the two lower octaves and the right thumb and index finger playing the higher octave. The *kutsinira* part is often the same pattern as the *kushaura* but played a half of a beat later. The relationship of the parts is that the higher octaves of the *kushaura* and *kutsinira* interlock in such a way that repeated pitches are featured in the resultant polyrhythmic-melodic texture. The lower two octaves also interlock in a similar fashion.

In the traditional Afro-Cuban *Santería* music, a similar relationship between the three *bata* drums exists. Each *bata* drum is double-headed with a small, high-tuned skin on one side and a larger, low-tuned

skin on the other. The largest of these drums is known as *iyá* and is the leader of the ensemble responsible for embellishing the rhythms with improvisation and directing changes in the ensemble. The middle drum is known as *itótele*, while the smallest drum is known as *okónkolo*, which often plays a non-changing pattern. Each *bata* features interlocking between the lower tuned skins and the higher tuned skins (on which slaps are produced).

Perhaps what brings these two musics together is that they are both built upon polyrhythmic ideas that make up the foundation for organizing sound into music for many sub-Saharan traditional African music contexts. What makes this ensemble so successful in its cross-cultural musical "marriage" is that the "ceremony" has taken place in the USA, where it has always been common to find musical experimentation with various unrelated musics that are found within many of the urban areas, which function as zones of cultural contact. With a musical "marriage" such as this, it seems likely that there will be many "anniversaries" in the years to come.



B. Michael Williams



Michael Spiro

N. Scott Robinson is a world percussionist and faculty member in the History and Literature Division of the Music Department at Towson University in Towson, Maryland.

PN

MARCHING

HIGH SCHOOL & COLLEGE INDIVIDUALS
Thursday, 5:00 p.m.

HIGH SCHOOL & COLLEGE DRUMLINES
Friday, 10:00 a.m.

BETHUNE COOKMAN PERCUSSION SECTION
Marching Clinic, Friday, 4:00 p.m.

OLD GUARD DRUMLINE
Marching Clinic, Saturday, 3:00 p.m.



studio



office



bedroom

Stop Dreaming, Start Drumming... ...Anywhere!

Whether you're an experienced drummer in need of a **quiet practice** setup or you're just getting started, the new HD-1 V-Drums Lite will have you playing right out of the box! The HD-1 is **fun to play**, and the included tutorial/instructional DVD will have you set up and playing in minutes.

And while the HD-1 is affordably priced, you still get a wide array of the **highest-quality drum sounds** you'd expect from Roland, from Rock to Jazz to Techno to Percussion and more. Use headphones to practice any time of day or night, plug in your **MP3 player** and jam with your favorite tunes, use the MIDI Out to sequence your tracks and more with the new HD-1: Roland's most affordable and quiet V-Drums ever!



Roland
www.RolandUS.com

ANDY NARELL GROUP

World Clinic
Saturday, 11:00 a.m.
Evening Concert
Saturday, 8:00 p.m.

Steelpans: Practicing to be an Improviser

BY ANDY NARELL

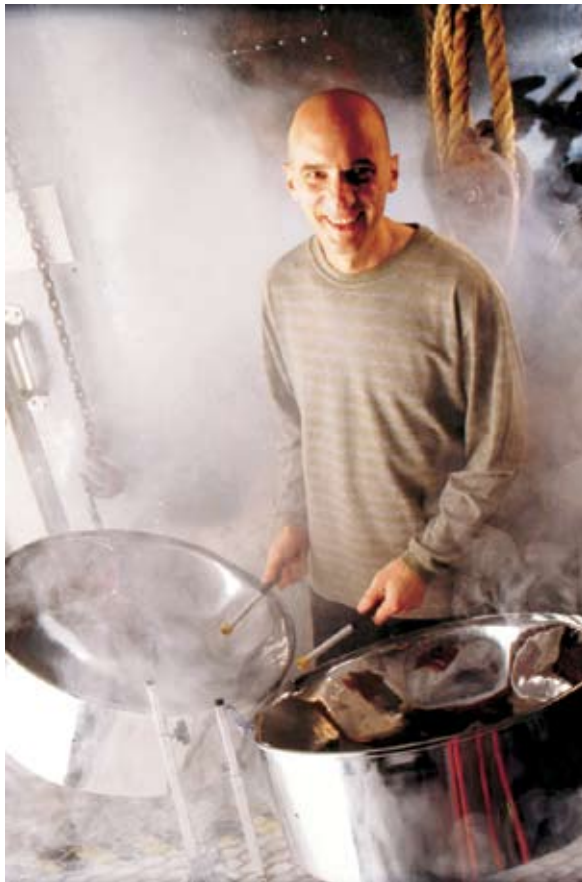
I started playing pan when I was seven years old and am self-taught. I had a few years of piano lessons as a kid and went through a four-year academic music program at U.C. Berkeley, but most of what I've learned about music up to this point I have picked up in the "real world" of work and "continuing education." The more I learn about music, the more I realize that what I know is but a miniscule part of what's out there waiting to be experienced and studied; that every bit of knowledge and understanding is a window into another vast area of my own ignorance.

There was no "method" to learn to play the steelpan back then (there still isn't, if you ask me), and as a kid I was totally undisciplined when it came to practicing. But I've never been happy with what I know, so I look at studying music and improving as a musician as being a life-long endeavor. Several years ago, I realized that I had some huge gaps in my theoretical knowledge—that there was a large area of harmonic and scale theory that I could work on to improve my writing and playing. At first I felt like a beginner, practicing scales and trying to figure out all over again how jazz works, but within a few years I started to feel like I had a new vocabulary to work with. I could incorporate what I was learning into my playing and not lose my voice, and as a result, improvising just became a lot more interesting. For the first time in my life, I started to become more systematic in my approach to practicing, even to the point where I could actually explain what I'm doing in a coherent way.

So what I've decided to do this year at PASIC is to take the 50 minutes I have and share with you what I'm working on right now—practicing to be a better improviser. In the process I'll try to touch on the elements I believe are important to playing pan well, and to developing your own method of practicing and reaching your goals as a player. Okay? I hope to see you there.

ANDY NARELL DISCOGRAPHY

2007, *Tatoom* — Music for Steel Orchestra w/ Mike Stern, David Sanchez, Luis Conte
2005, *Sakésho: We Want You to Say* w/ Mario Canonge, Michel Alibo, Jean Philippe Fanfant
2004, *The Passage* — Music for Steel Orchestra w/ Calypsociation, Michael Brecker, Paquito D'Rivera, Hugh Masekela
2002, *Sakésho* w/ Mario Canonge, Michel Alibo, Jean Philippe Fanfant
2001, *Live in South Africa*



2000, *Fire in the Engine Room*
1998, *Behind the Bridge*
1997, *Caribbean Jazz Project: Island Stories* w/ Paquito D'Rivera and Dave Samuels
1995, *The Long Time Band*
1995, *The Caribbean Jazz Project* w/ Paquito D'Rivera and Dave Samuels
1992, *Down the Road*
1989, *Little Secrets*

1987, *The Hammer*
1985, *Slow Motion*
1983, *Light in Your Eyes*
1981, *Stickman*
1979, *Hidden Treasure*

Andy Narell took the steelpan out of the steelband and brought it into the jazz band with his first solo album in 1979, and with every album since, he has explored the possibilities and expanded the role of the pan in contemporary music. He has made more than a dozen albums as leader, two more as co-leader of the Caribbean Jazz Project and two as co-leader of Sakésho. Along the way he has worked with artists as diverse as Chucho Valdes, Bela Fleck, Marcus Miller, David Rudder, Black Stalin, Spyro Gyra, Steve Smith/Vital Information, John Patitucci, Jimmy Haslip, Vusi Mahlasela, Dr. Billy Taylor, Irakere, Tito Puente, Flora Purim and Airtó, Vince Mendoza and The WDR Big Band (Köln), Angelique Kidjo, Etienne Mbappé, Mokhtar Samba, Nancy Wilson, Toto, Aretha Franklin, and the Kronos String Quartet. He has performed on movie scores by James Horner, Maurice Jarre, Elmer Bernstein, Hans Zimmer, Michel Colombier, and Thomas Newman, and his compositions have been featured in the film *The Firm* and on TV shows such as *Designing Women* and *Going to Extremes*, as well as commercials for Apple Computers, Sony, Porsche, and Southwest Bell. As a bandleader he has played hundreds of concerts and jazz festivals throughout the USA, Canada, Europe, Japan, the Caribbean, South America, and South Africa.

In 1999 Andy became the first foreigner to compose for Trinidad's Panorama steel band competition, guiding the 100-player Skiffle Bunch Steel Orchestra to the finals of both the 1999 and 2000 Panoramas. **PN**



IMAGINATION DETERMINATION INNOVATION IMAGINATION DETERMINATION INNOVATION IMAGINATION

THE EC SNARE™

INNOVATION IMAGINATION DETERMINATION INNOVATION IMAGINATION DETERMINATION INNOVATION

NEW!

EDGE CONTROL

- Enhances the attack
- Maximizes durability
- Broadens dynamic range
- Pre-EQ's the sound
- With or without Reverse Dot



THE FIRST. THE FINEST. THE FUTURE.

D'Addario & Company, Inc. | Farmingdale, NY 11735 USA | Evans, EC, and "The First, The Finest, The Future." are registered trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2006. All rights reserved.

FORT LEWIS COLLEGE PERCUSSION ENSEMBLE

World Showcase Concert
Friday, 3:00 p.m.

Lou Harrison's American Gamelan

BY JOHN PENNINGTON

In celebration of American composer Lou Harrison's 90th birthday (1917–2003), the Fort Lewis College Percussion Ensemble will present a concert of Harrison's American Gamelan music. The performance will include the "Suite for Violin and American Gamelan" with guest violin soloist Mikylah Myers McTeer from West Virginia University and excerpts from "La Koro Sutro" for choir and American gamelan, known as "Old Granddad." The concert will represent two of the three works Harrison wrote for this ensemble.

Through a commission in 1969 by a Pasadena organization known as Encounters, Harrison took the opportunity to realize a grandiose vision uniting various interests: tuning systems, instrument-building, Asian instruments, and puppetry. Inspired by Manuel de Falla's puppet opera "El retablo de manese Pedro," Harrison composed the opera "Young Cesar" and utilized the instruments of the American Gamelan, which include metallophones with keys made from aluminum slabs or steel conduit tubing, and resonators built from stacked and soldered-together #10 tin cans. The conduit tubing used was both steel and aluminum. Harrison is quoted to have said the "aluminum was for volume and the steel was for sweetness."

To these pitched instruments (tuned to a scale described by Ptolemy in the second century), Harrison and William Colvig (1917–2000) added suspended garbage cans and cut-off oxygen tanks that functioned like drums and gongs. Harrison contrasted the West (Rome) with the East (Bithynia) both instrumentally and intonationally.

This project was motivated not by a desire to reproduce gamelan sounds, but rather by Harrison's quest for a stable source of just intonation tunings. He and Colvig made no attempt to copy Indonesian instruments. Fur-

thermore, the scale in which the instruments were tuned is decidedly Western. The name "An American Gamelan" occurred to them only in retrospect, when they realized that they had built (like a traditional gamelan) a set of tuned metallophones.

It is paradoxical that the three works Harrison composed for Old Granddad are more indebted to Korea and China than to Indonesia. "La Koro Sutro" (1972) is a majestic and extended setting (in Esperanto) of the Buddhist Heart Sutra; the "Suite for Violin and



Fort Lewis College Percussion Ensemble with American Gamelan Instruments, and violin soloist Mikylah Myers McTeer. Photo by Paul Boyer

"American Gamelan" (1974) includes three *jhālās* (as well as a medieval Western *estampie* and a Baroque-inspired *chaconne*); and the recitatives in "Young Cesar" (1971) adapt elements of Chinese opera to an English text. Colvig is quoted as saying: "Our primary consideration was to make beautiful sound; our primary purpose to build a usable musical instrument for which new serious music could be composed."

The tuning of the Gamelan is in just intonation, which is also referred to as Ptolemy's Diatonic Syntonic or stretched diatonic scale. Colvig related that the note-to-note ratios work out to: D9/8 E10/9 F#16/15 G9/8 A10/9 B9/8 C#16/15 D.

The same sonic preferences that attracted

Harrison to the percussion ensemble drew him to the Indonesian gamelan, fundamentally a percussion orchestra that includes keyed metallophones with trough or tubular resonators; bossed gongs of various sizes, some suspended and others laid horizontally on rope supports; and drums. When Harrison was asked about the allure of the gamelan orchestras, after he had composed dozens of gamelan works, he said: "First, for the low-note buff there are the great gongs, which produce the lowest and richest tones

made by man anywhere before the time of Charlemagne, when the pipe organ reached Europe from the Byzantine empire. Second, there are the golden polyphonies and an expressive range from the thunderous to a shimmering spider-web delicacy. Not least, almost no one need be excluded from performance, and there is scarcely any pleasure to compare with sitting before your individual instrument knowing that you contribute to the ravishing music that surrounds you."

Harrison's attraction to the gamelan lay not only in its timbre but also in its use of melody as the generating source for each work. Even

before his study of traditional pieces in the late 1970s, he was drawn to the ensemble's textural layering, thus unifying his love of melody, counterpoint, and percussion.

Two of the three works Harrison composed using the American Gamelan, "La Koro Sutro" and "Suite for Violin and American Gamelan," will be performed at PASIC 2007. Harrison composed "La Koro Sutro" for performance at an Esperanto seminar that attracted more than 300 participants from 28 countries to San Francisco State University in 1972. The text is one of the most famous and profound in Mahayana Buddhism: a meditation on the nature of being and non-being, transcendence and impermanence. "La Koro" uses an Esperanto translation of

the Buddhist "Heart Sutra." The premiere, on August 11, 1972, took place during a week-long seminar at San Francisco following the 1972 World Esperanto Convention in Portland.

The third work requiring the instruments

of Old Granddad, the "Suite for Violin and American Gamelan," was composed collaboratively by Harrison and his student/colleague Richard Dee (b. 1936). For two of its movements ("estampie" and the final "Chaconne"), Harrison and Dee wrote alter-

nate phrases. Dee was solely responsible for the central "Air," based on his earlier work "Eroso" for chorus, violin, and gamelan. Harrison wrote the opening "Threnody" as well as the last three "Jhalās." The second "Jhalā" was written by Dee, who also composed the violin part for the first one, while Harrison wrote the gamelan accompaniment.

When "La Koro Sutro" was scheduled for performance in Sapporo, Japan, in 1993, Old Granddad was in bad repair. "The instruments had not been used in a long time," recalls Eva Soltes, who arranged the trip. The experience convinced Soltes of the necessity for a second set of instruments. She subsequently raised funds for a replica of Old Granddad, which was built by Richard Cooke (then in Moab, Utah) and dedicated in 1996. In addition to building the replica of Old Granddad, Cooke built a duplicate set of instruments that have been loaned to the Fort Lewis College Percussion Ensemble especially for the PASIC performance.

Richard Cooke, instrument designer, builder, musician and member of the Paul Winter Consort, operates a company called Freenotes in Durango, Colorado, which is dedicated to building instruments that make music effortless and enjoyable for anyone to play. His dedication to this project and to the musical contribution and legacy of Lou Harrison cannot be overstated.

As a composer, artist, poet, calligraphist, and peace activist, Lou Harrison dedicated

Table 1.
The full scale:

9:8	10:9	16:15	9:8	10:9	9:8	16:15 (intervals between notes)
D	E	F#	G	A	B	C# D
tetrachord 1			disjunction		tetrachord 2	
4:3 (pure fourth)					4:3 (pure fourth)	



Two metallophones from the American Gamelan built by Harrison and Colvig, known as "Old Granddad." Photo by Fredric Lieberman.



HANDS, GROOVES, & FILLS

3 HOUR DVD • WORKBOOK • PLAY ALONG MP3 CD

New from

PAT PETRILLO

A world class clinician and instructor at Drummers Collective in NYC, Pat demonstrates how he has developed all 3 of these skills in 1 package, including:

- HAND EXERCISES & COMPLETE RUDIMENT DEMONSTRATION
- RUDIMENT COMBOS using the ground breaking RUDIMENT TAB SYSTEM
- Over 50 GROOVES with PLAY ALONG TRACKS
- Complete FILL vocabulary from beginning to advanced
- Book, DVD, CD \$39.95

For clips, visit
hudsonmusic.com

Dealers contact Hal Leonard Corp. 414 774-3630



Suspended cut-off oxygen tanks and suspended garbage cans from American Gamelan. Photo taken in Harrison's garden by Frederic Lieberman, 1996.

his life to bringing beauty into the world. This concert of American Gamelan music exemplifies Harrison's diverse interests of composition, tuning, language, religion, global culture, timbre, and instrument design and building. Harrison cultivates the beauty of this world by the inclusive and embracing nature of global culture while also suggesting ecology by the process of using found materials in much of this American Gamelan music. This concert celebrates this most remarkable composer and human being on his 90th birthday anniversary.

ENDNOTES

Miller, Leta, Lieberman, Frederic. *Composing a World, Lou Harrison, Musical Wayfarer*. Champaign, Illinois: The University of Illinois Press, 2004.

Miller, Leta, Lieberman, Frederic. *Lou Harrison*. Champaign, Illinois: The University of Illinois Press, 2006.

PN

UMKC Conservatory of Music and Dance

Percussion at the Conservatory

The University of Missouri-Kansas City Conservatory of Music and Dance is located in the heart of Kansas City, a city thriving with opportunities in the areas of music, dance and the arts. The Conservatory offers degree programs through the doctoral level taught by exceptional, experienced faculty. Full and partial scholarships and out-of-state fee waivers are available.

UMKC Conservatory of Music is the home of the **Cloyd Duff Timpani Masterclass**.

EXCEPTIONAL TALENT,
EXTRAORDINARY EXPERIENCE



Dr. James Snell
assistant professor of percussion

Audition dates

Saturday, Dec. 8, 2007

Saturday, Feb. 2, 2008

Monday, Feb. 18, 2008

Friday, March 7, 2008

(last date for Conservatory scholarship consideration)

Saturday, March 22, 2008

www.umkc.edu/conservatory

Conservatory Admissions
University of Missouri-Kansas City
816-235-2900
cadmissions@umkc.edu

Relay Missouri: 1-800-735-2966 (TT) or 1-800-735-2466 (voice)
UMKC is an equal opportunity/affirmative action institution.

"We're your source because we go to the source!"



California Percussion, LLC
128 Starlite St.
South San Francisco,
CA 94080
Tel 650-871-4606
Fax 650-871-4614



California Percussion, LLC

The leading edge in percussion innovation and services

- Tuned Thai Gongs-The most in-tune and resonant gongs...ANYWHERE!
- Made of Hand-Hammered Bronze.
- All gongs are individually Hand-Selected and Hand-Tuned in South East Asia, then Fine-Tuned in our South San Francisco Factory!
- Available in Octave Sets/Individual Pitches (4 octaves C2-C6) and Non-Pitched By Size (34"- 4")



- Visit our website to view our whole selection of Chinese, Balinese, Javanese, and Thai Gongs.
- Up to 4 octaves of Tuned Gongs available for rental through our sister company, Absolutely Music, Inc. www.absolutelymusicinc.com, including Madame Butterfly and Turandot Sets.

DAVID KUCKHERMANN

World Clinic
Friday, 9:00 a.m.

Persian Techniques on Hand Drums

BY DAVID KUCKHERMANN

I love Persian hand-drumming styles, especially the *tonbak*. Studying these rhythms and playing techniques has improved my drumming in many ways, not only because of the beauty of the instruments, but also because the techniques translate perfectly to other hand drums. Studying this wonderful tradition has helped me to develop my own voice in hand percussion.

PERSIAN PERCUSSION INSTRUMENTS

There are three main hand drums played in Persia (Iran). The *tonbak* belongs to the family of goblet-shaped drums and is used as the primary accompanying drum for classical and folk music. It has the shape of a big wine glass and is played resting on one's lap. The *tonbak* has a very distinct sound and set of playing techniques that are unique to this instrument.

The *daf* belongs to the family of frame drums. These big drums (often between 19" and 22" in diameter) have chains attached to the inside of the frame. Presently, they are used to accompany all different kinds of music. Originally, however, it was an instrument used to play in Sufi music, in *daf* ensembles for spiritual ceremonies, and to accompany dances.

The *ghaval* or *dayereh* is a frame drum from Azerbaijan. While the *daf* has chains attached to the frame, the *ghaval* has single rings. These rings add to the overall sound and are not as much integrated into the playing as the chains of the *daf*. *Ghavals* are also smaller than *dafs*, typically between 14" and 16" in diameter. Traditionally, they are played by the singer of the Azerbaijani music ensemble.

While playing techniques of the *daf* and *ghaval* can be used on other percussion instruments, especially on all kinds of frame drums, the *tonbak's* unique finger techniques can be transferred perfectly to a number of drums from totally different

cultural backgrounds. Interestingly, while hand-drumming techniques from India have become very popular and are adapted to hand and finger drums by players from many different backgrounds, the *tonbak* and its possibilities are much less known. It is



exciting to add them to the global pool of hand-drumming techniques available to the modern percussionist.

PERSIAN TECHNIQUES

From all the different sounds and techniques used on the *tonbak*, two are most characteristic for the sound and playing style: the *pelang* and *riz*. *Pelang* is the Persian word for finger snapping. On the *tonbak*, finger snaps are played with all four

fingers of both hands with great virtuosity. Many different combinations are used, sometimes combined with dampening techniques. To my knowledge, the first person who adapted this technique to another instrument was Glen Velez, who incorporated it into his modern style of frame drumming. It also works really well, for example, on djembes, *darbukas* (especially with natural skin heads), and ocean drums. The big advantage of finger snaps is that they are such an effective movement. Once mastered, it is possible to play a fast five-stroke roll entirely with one hand. They also enable the player to play loud accents while using a minimum amount of energy.

The sound of the *riz* is comparable to a press roll on snare drum. Traditionally, the *tonbak* is the only hand drum on which you will find this very distinct sound, but I also use it on djembes, *darbukas*, *cajons*, and frame drums. The possibilities are endless.

I am looking forward to demonstrating the Persian instruments, techniques, and cross-instrument ideas at PASIC 2007, and I hope to meet some of you there during my clinic.

David Kuckhermann is a pioneer in the field of hand and finger-drumming. After studying with teachers such as Glen Velez, Behnam Samani, Ramesh Shotham and Ustad Fayaz Khan, he created his personal style,

incorporating techniques and rhythms from the hand-drumming traditions of Iran, India, Egypt, Europe, Turkey, and Africa. He has worked with Omar Faruk Tekbilek, Dead Can Dance, Levent, the medieval music ensemble Cordatum, and in contemporary music together with Helmut Bieler-Wendt and the Taner Akyol Trio. In 2006, he released the first two in his series of instructional DVDs on hand and finger drumming, *Worldpercussion*. **PN**

WORLD

RAFAEL PEREIRA World Master Class . Thursday, 9:00 a.m.

CRAIG WOODSON Drum Circle . Thursday, 9:30 p.m.

WELCOME DRUM CALL Friday, 8:30 a.m.

TUNKUL World Clinic/Performance . Friday, 10:00 a.m.

INTERSECTIONS DUO World Showcase Concert . Friday, 11:00 a.m.

GIOVANNI HIDALGO World Clinic . Friday, 12:00 p.m.

DAVID FREGO Recreational Drumming Workshop . Friday, 1:00 p.m.

AMRIT NATARAJ World Clinic . Friday, 2:00 p.m.

DAVID WONSEY Drum Circle . Friday, 9:30 p.m.

JIMMIE MORALES World Clinic . Saturday, 9:00 a.m.

GANESH KUMAR AND SUBASH CHANDRAN

World Clinic/Performance . Saturday, 12:00 p.m.

GERALDO DEOLIVEIRA World Workshop . Saturday, 1:00 p.m.

LAST DRUM CALL/GOODBYE COLUMBUS 5:00 p.m.

How to submit manuscripts to the PAS On-Line Research Journal

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal, 32 E. Washington, Suite 1400, Indianapolis, IN 46204.
2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

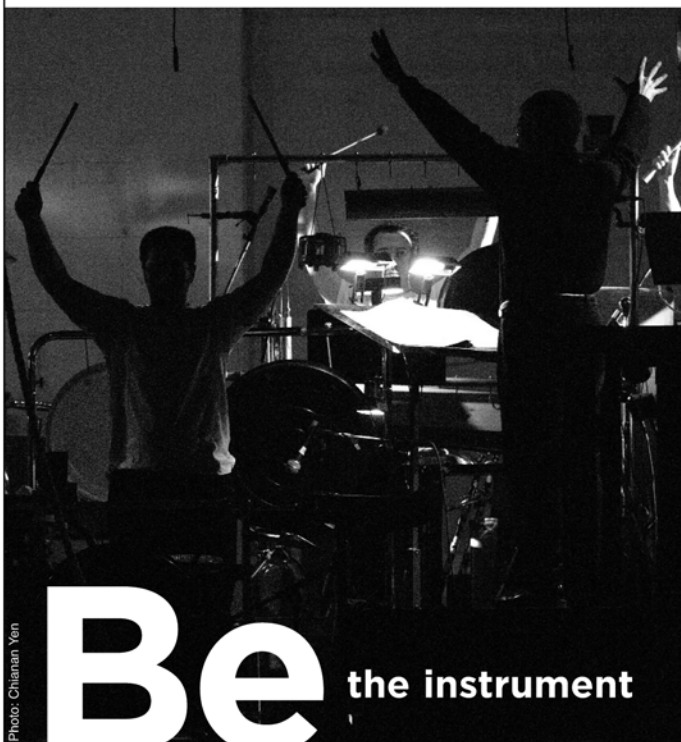


Photo: Chianan Yen

Be the instrument

DEPARTMENT OF MUSIC AND
PERFORMING ARTS PROFESSIONS

Instrumental Performance— Percussion Studies | B.M., M.M., Ph.D.

Percussion Faculty

Jonathan Haas *Percussion, Timpani, Program Director*
Simon Boyar *Mallet Keyboard studies*

Our team-teaching curriculum develops all the skills you need for success in an ever-changing profession

Perform in orchestra, Broadway/commercial, and chamber ensembles, and as a soloist

Additional opportunities in jazz, Latin, and world percussion

Enhance your studies with academic courses and electives in composition, music technology, music business, and music education.

Also: Summer NYU Broadway Percussion Seminar/Summit

**Pursue your goals. Be the instrument.
Be NYU Steinhardt.**

www.steinhardt.nyu.edu/percussion2008 or call 212 998 5424.



NEW YORK UNIVERSITY

A private university in the public service

New York University is an affirmative action/equal opportunity institution.

EDUCATION PANEL

Thursday, 10:00 a.m.

Building a Powerhouse Percussion Program

BY PAUL BUYER

Have you ever wondered what it takes to build a championship team, a great company, or a powerhouse percussion program? For years I have been fascinated with how certain sports teams achieve and sustain a culture of excellence. Some programs that come to mind are Duke and Arizona basketball, Ohio State and Southern California football, and professional franchises like the New England Patriots and San Antonio Spurs. It is particularly interesting to watch mediocre teams turn around and become excellent programs, such as Rutgers football, the Detroit Tigers, and the Cleveland Cavaliers.

Building a successful percussion program is an enormous task, and one that requires a large and varied skill set. Among

other things, patience, persistence, passion, and vision are essential as well as having an inner circle of supportive colleagues and dedicated students to make the dream a reality. Building a program also takes significant funding, resources, and support from principals and administrators who can make things happen. But most of all, it takes leadership and the ability to adapt to your own situation. As Colin Powell said, "The performance of an organization is the ultimate measure of its leader."

On Thursday, November 1 at 10:00 A.M., the PAS Education Committee will host a panel discussion titled "Building a Powerhouse Percussion Program." The purpose of the discussion is to focus on the resources, support, talent, and skills needed in today's

educational climate to build a powerhouse percussion program at both the high school and college levels.

The discussion will begin with opening remarks from the panel describing the essential skills needed to build a powerhouse percussion program. In addition to leadership, these skills include communication (written and verbal), motivation, retention, relationship-building, teamwork, administration, collaboration, recruiting, and visibility. Issues such as staffing, equipment, facilities, space, alumni, and grant writing will also be discussed as well as advice for new percussion teachers on starting a new program, rebuilding an old one, and implementing change.

The panelists will then respond to questions followed by a question-and-answer session with the audience. Some of the questions being considered are:

- How can I take my program from good to great?
- How can I get my students/colleagues/principal/chair/dean to buy into my vision?
- What are some effective methods for recruiting talented players so I can "keep the cupboard full"?
- How do I build a top program when I do not have top facilities?
- How do you deal with students who are not or cannot keep up when you are trying to make your program successful?
- What strategies are effective when implementing change?
- What are the secrets to turning around a struggling program?

Throughout the discussion, the panel will focus on three main areas of leadership when building a program: casting a vision, building a culture, and defining standards.

CASTING A VISION

Building a quality program, first and foremost, requires vision. What do you want your program to look like? What is your plan to make it happen? What is it going to take? In addition to having a vision, a key factor in building a program is getting everyone to buy into your program's philosophy. According to author and speaker

Conservatory of Music

STUDY . . . Percussion at Baldwin-Wallace College!

Perform . . . in a variety of ensembles

- Symphony Orchestra
- Symphonic Wind Ensemble
- Concert Wind Ensemble
- Percussion Ensemble
- Jazz Ensemble/Jazztet

Meet . . . Mr. Josh Ryan, Professor of Percussion, at a **FREE** workshop Saturday, November 10, 2007

Register online at:

www.bw.edu/admission/conservatory/workshops.asp

Audition . . . to be part of the Conservatory!

On campus: Nov. 10, Jan. 19, Jan. 26, Feb. 16 and Mar. 1

Off campus: Tampa, Interlochen, Houston, Dallas, Chicago

Music Degrees offered...

B.M.: performance, music therapy, music theatre, composition, theory, history and literature; **B.M.E.;**

B.A.: major, minor; also arts management emphasis, jazz emphasis and music therapy equivalency



Baldwin-Wallace College does not discriminate on the basis of race, creed, age, disability, national origin, gender or sexual orientation in the administration of any policies or programs.



Conservatory of Music
275 Eastland Road
Berea, OH 44017-2088
866-BW-MUSIC (toll-free)
www.bw.edu/conservatory
thecon@bw.edu

John Maxwell, "The question is not, 'Do you have a vision?' The question is, 'Have people bought into the vision?' Your ability to lead is not in the fact that you have the picture of what the future of your organization should be; your ability as a leader is the fact that you have the ability to get people to buy into that picture—to join that team."

BUILDING A CULTURE

According to Duke University head basketball coach Mike Krzyzewski, "Developing a culture means having a tradition that maintains the standards you want to define your program. A successful development of culture means that you hear different voices echoing the same message throughout the organization—now, through the history of your program, and into its future. But you cannot merely expect culture to be a natural occurrence; it has to be taught and made part of your everyday routine. Teaching culture is not just the leader's task; everyone on the team is responsible for passing on the values, standards, and traditions on to the next generation."

DEFINING STANDARDS

Standards define what is and is not acceptable in your program. Standards can be many things such as performing at a high level, showing up on time, practicing and being prepared, or treating others with respect. Standards set the bar for your program and act as a guide for making decisions. They influence behavior and instill discipline. Your standards will define your philosophy and your philosophy will define your standards.

PANELISTS

The distinguished panelists for "Building a Powerhouse Percussion Program" are **John Brennan**, Associate Director of Bands and Director of Percussion at Plano East Senior High School (TX); **Mark Ford**, Coordinator of Percussion at the University of North Texas; **Rich Holly**, Professor of Percussion and Associate Dean in the College of Visual and Performing Arts at Northern Illinois University; **John Parks**, Assistant Professor of Percussion at The Florida State University; and **Jim Royle**, Director of the Jim Royle Drum Studio (CT).

BIBLIOGRAPHY

- Harari, Oren. *The Leadership Secrets of Colin Powell*. McGraw-Hill. 2002.
 Krzyzewski, Mike. *Beyond Basketball: Coach K's Keywords for Success*. Warner Books. 2006.
 Maxwell, John. *What Leaders Do. Maximum Impact Leadership Lesson*. INJOY Electronic Newsletter. 2001.

Paul Buyer is Director of Percussion and Associate Professor of Music at Clemson University. He is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the PAS Education Committee.

PN

A New Class Of Chaos.

HAMMERAX SUSPENDED HYBRIDS



Glass™

Meanie™

Boomywang™

Hammerax™ Suspended Hybrids can be played with sticks, brushes, mallets, hands and fingers and are easily suspended from a standard cymbal stand. Here's what some of today's top professionals are saying about them:

"The greatest new sound arsenal to come along in quite a while."
Emil Richards (*LA studio legend*)

"Outstanding for accents."
Danny Gottlieb (*Pat Metheny*)

"A whole new language of color."
Walfredo Reyes, Jr. (*Santana*)

"A great new sound and a unique compliment to my cymbals."
Jim Keltner (*LA studio legend*)

"A liquid, portable, ecstasy in noise."
Pat Mastelotto (*King Crimson*)


HAMMERAX™

Stop by the Hammerax booth #526 at PASIC 2007 and check out our new videos and audio at hammerax.com.

**RECREATIONAL
DRUMMING PANEL**
Friday, 4:00 p.m.
COLLEGIATE PANEL
Saturday, 12:00 p.m.

PASIC Panel Discussions to Explore Professional Opportunities

A pair of panel discussions organized, respectively, by the PAS Recreational Drumming Committee and the PAS Collegiate Committee, will explore job options for teachers and performers.

NEW GIGS ON THE BLOCK

At PASIC 2007, the PAS Recreational Drumming Committee will host a panel discussion titled "New Gigs on the Block" at 4 P.M. on Friday, November 2. This informational session will shed light on the features, benefits, and requirements of being listed as a Teaching Artist on the roster of a state's arts council. This roster listing can increase employment opportunities for

leaders of recreational drumming activities and for percussion performers by expanding the number and variety of gigs that are eligible for financial support from state grants.

To augment Teaching Artists' potential for work, the arts councils post rosters on Websites and in other media that are searched by the directors of bookings for programs at venues including public schools, performing arts centers, libraries, museums, healthcare and special-needs facilities, social work agencies, and recreational events. Additionally, the arts councils provide professional-development workshops and seminars for Teaching Art-

ists that further their presentation skills and marketing methods in these settings.

This panel discussion will focus on the applications of teaching artistry in educational venues. As evidenced by the activities of arts-in-education advocacy agencies at the national level, and by the emergence of the periodical *The Teaching Artists Journal*, the awareness of the career path of "teaching artistry" is growing. The growth is due to Teaching Artists' talents at teaching people of all age groups and abilities by integrating art forms (e.g., percussion music-making) with subjects like mathematics, the democratic method, and reading. They engage a diverse range of populations by

PERCUSSION AT THE BLAIR SCHOOL OF MUSIC

The Percussion Department at the Blair School of Music offers professional training in a challenging environment. The curriculum is designed to strike a balance of artistic idealism with practical realism, structured yet personal.



**blair school of
music at vanderbilt
university**

William G. Wiggins, M.M.
Assistant Professor
of Timpani
Principal Timpanist,
Nashville Symphony
Orchestra

VANDERBILT UNIVERSITY

For more information:

Dwayne Sagen
Assistant Dean for Admissions
Blair School of Music
Vanderbilt University
Nashville, TN 37212-3499
PHONE: (615) 322-7679
WEB: www.vanderbilt.edu/Blair
E-MAIL: Dwayne.P.Sagen@vanderbilt.edu



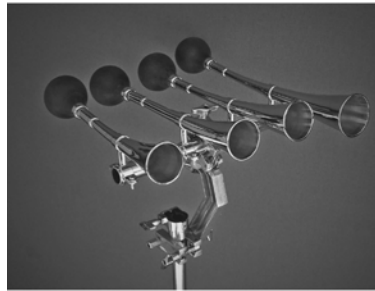
AUDITION DATES 2007/08

DECEMBER 1, 2007
JANUARY 25-26, 2008
FEBRUARY 8-9, 2008
FEBRUARY 22-23, 2008

Los Angeles Percussion Rentals

...Tuned Taxi Horns for

“American in Paris?”



...Got It

Whether your travels take you through L.A., or you need specialty items shipped cross country...

- *Drumsets
- *Mallet instruments (5-octave marimba, chimes, vibes, songbells...)
- *World percussion (spanning 6 continents including Remo Taiko Drums)
- *Hard-to-find specialty instruments (Tuned bell plates, almglocken, taxi horns, and boo-bams)
- *Sound effects (wind machine, air-raid sirens, whistles...)
- *Timpani (Remo Renaissance heads w/ insert ring, standard)

Finally, a rental company in L.A. that specializes in all aspects of percussion.



310.666.8152

www.lapercussionrentals.com

PASIC 2007 SESSIONS HOSTED BY THE RECREATIONAL DRUMMING COMMITTEE:

November 1

9:30–11:15 P.M.: Late Night Drum Circle with Dr. Craig Woodson

November 2

8:30–8:45 A.M.: Welcome Drum Call

1:00–1:50 P.M.: Dalcroze Eurhythmics workshop with Dr. David Frego

4:00–4:50 P.M.: Panel discussion, “New Gigs on the Block” with Joanne Eubanks and Eric Paton

9:30–11:15 P.M.: Late Night Drum Circle with Dave Wonsey

November 3

5:00–6:00 P.M.: Convention Hall Lobby, Last Drum Call/ Goodbye, Columbus

November 4

12:00–5:00 P.M.: Drum Circle Facilitation Workshop with Dave Holland

making use of the “Theory of Multiple Intelligences” as introduced in the book *Frames of Mind* by Howard Gardner, a Professor of Education at Harvard University.

By utilizing art as a medium to enhance curricula, Teaching Artists are able to meet states’ learning assessment standards and can assist educators to accomplish goals with their students such as: developing the eye-hand coordination that’s needed to write; creating communication skills; fostering social development; improving understandings in science, geography, and history; increasing self-esteem and self-discipline; promoting teamwork.

The Panelists will be: **Joanne Eubanks**, who is completing 21 years as the Program Coordinator of the Office of Arts in Learning at the Ohio Arts Council. Eubanks currently serves on the steering committee of the Ohio Kennedy Center State-Based Collaborative Initiative. **Eric Paton**, Professor of Percussion at Capital University since 1990, a performer with artists ranging from Aretha Franklin to Sir Roland Hannah, and a member of the roster of *Teaching Artists* of the Ohio Arts Council. The panel moderator will be **Bob Bloom**, Chair of the PAS Recreational Drumming Committee.

I GRADUATED WITH A MUSIC DEGREE. NOW WHAT?

Public school teacher, music publisher, orchestral performer, arts administrator, industry representative—these are just a

few of the possible job tracks that an undergraduate percussion major can take once he or she steps foot into the professional world. Unfortunately, many young undergraduate students and high school seniors looking to focus in music at the college level are not aware of the possible career choices they have at their disposal with a music degree. Many students simply focus on either a performance-based career or in an occupation as a teacher (Performance and Music Education degrees, respectively) and have no comprehension that there are additional options available to them.

In hopes of dispelling this myth, the Collegiate Committee has put together an all-star panel to discuss the various tracks that undergraduate students might begin to consider while completing the bachelor degree. More specifically, this panel discussion will focus on the wide range of possible opportunities following graduation and how best to prepare for those experiences. The discussion will be held Saturday, November 3, at 12:00 p.m.

Cort McClaren will join the panel representing a variety of areas in the percussion field. In addition to his role as the Director of Percussion Studies at the University of North Carolina at Greensboro, Cort is also president of percussion publisher C. Alan Publications. **Staci Stokes** is a prominent icon in the percussion industry. Staci’s mul-

multiple degrees in music took her to becoming Director of Education with Pro-Mark. **Ginger Zyskowski** will represent an ever-important role of the freelance teacher. Ginger is director of a professional drum school located in Hutchinson, Kansas. This engaging panel discussion will prove useful for students and teachers alike. PN

PANEL DISCUSSIONS

MARCHING PANEL

Virtual Masters

Thursday, 12:00 p.m.

WORLD PANEL

World Music Ensembles in Percussion Education: Issues, Concepts and Perspectives

Thursday, 4:00 p.m.

SYMPHONIC PANEL

A Percussion Degree: Preparation for Life

Friday, 10:00 a.m.

COLLEGE PEDAGOGY PANEL

The Pedagogy of Great Musicianship

Friday, 12:00 p.m.

DRUMSET PANEL

Drummers of Weather Report

Friday, 2:00 p.m.

HEALTH & WELLNESS PANEL

Saturday, 10:00 a.m.

The World of Marimba and Vibes at PASIC 2007

BY JEFF CALISSI

As always, this year's PASIC will be especially rich in mallet-keyboard concerts, including a concert by Belgian marimbist Ludwig Albert and Taiwanese marimbist Chin Cheng Lin, a performance by Canadian marimbist Anne-Julie Caron, and a concert by French vibraphonist Emmanuel Séjourné.

GLOBAL MARIMBA: LUDWIG ALBERT AND CHIN CHENG LIN

Marimbists Ludwig Albert and Chin Cheng Lin will present a showcase concert at PASIC 2007 titled "Global Marimba" with selections from Albert's latest double album of the same name. The program will include masterworks for marimba solo and duo, personally composed and dedicated new compositions, and the premiere of duo works by Keiko Abe. *Global Marimba* is a meeting of East and West, which according to Albert and Lin, "evokes a fascinating world" where "the audience will be invited to discover the global beauties and the comfort of the wooden sounding mar-

imba and her modern wealth of tonal nuances."

Ludwig Albert obtained a First Prize in percussion, the superior diploma, and his master's degree specialization in marimba with highest distinctions at the Royal Conservatory of Music in Antwerp. He has studied with Keiko Abe at the Toho Gakuan Music School in Tokyo, and has performed with her on several concert productions and tours. In 1996, he founded the organization Marimba-Projects to develop the marimba by organizing marimba events and pedagogical projects. In 2001, he founded the Universal Marimba Competition and Festival of Belgium.

Over the past ten years, Albert has performed several international tours as soloist and with guest artists, ensembles and orchestras. He has received invitations worldwide as a regular guest to perform concerts and master classes at festivals and universities throughout Europe and Asia. Currently he is Professor of Marimba at the Belgian Royal Conservatoire of Music

Antwerp, is guest professor at the Universidad Nac. del Artes in Chiapas, Mexico, and serves as president and founder of the Belgium PAS chapter. His compositions and arrangements are published by Beurskens Music Editions and his signature mallet line is produced by Innovative Percussion.

Chin Cheng Lin started his musical journey with piano, violin, saxophone, and percussion. He has been a soloist in a variety of countries including Taiwan, Belgium, China, Singapore, and Australia. He founded two percussion groups focusing on contemporary percussion music: Brisbane Percussive trio and Traffic percussion quartet. Lin has been invited to perform in many concerts such as the opening of the International Film Festival in Brussels, the Festival der Voorkepen, the Belgian Percussion Day, the Netherlands Percussion Day, and the Sixth International Festival Marimbista in Chiapas, Mexico. He had the honour to be the first non-graduate student ever to play at the Academic Opening Prologue at the Royal Conservatorium Antwerp. Lin is a past recipient of the Culture Outstanding Award in the Taiwanese Artist Festival for promoting Taiwanese art.

Recent events include performances with the Novosibirsk Chamber Orchestra, International Percussion Ensemble Week, Taiwan Night, and the Patagonia International Percussion Festival. He was recently a first-prize winner of the European Soloist Competition in Birmingham and awarded the title of European Soloist Champion. Lin is a former marimba professor at the Percussion Course in La Corunna Spain and has given master classes at the Queensland Conservatorium, Australian National University, La Corunna Professional Conservatory, National University Chiapas, and University Patagonia of Fine Arts. He has a signature mallet line produced by Resta mallets. His compositions are published with Beurskens Music Editions.



Ludwig Albert



Chin Cheng Lin

EVERY PICTURE TELLS A STORY: ANNE-JULIE CARON

Canadian percussionist Anne-Julie Caron has quickly distinguished herself



Anne-Julie Caron

as a concert musician with performances in Canada, the United States, and Mexico. Mainly recognized as a marimba soloist, Caron has performed at the Festival international de Marimbistas in Chiapas, Mexico, at the Zeltsman Marimba Festival and with the Orchestre Métropolitain du Grand Montréal. She has won several awards, including the Opus Prize 2007 "Discovery of the Year," second prize and a recording contract with Classic Concert Records (Europe) at the International Marimba Competition Linz 2006, and first place at the Trois-Rivières Symphony Competition in 2003 (Louis Charbonneau Prize). Caron has received several grants and scholarships from the Canada Arts Council, the Conseil des arts et des lettres du Québec, and the Wilfrid-Pelletier Foundation for being the most outstanding student in the conservatories of the province of Québec.

Her performance at this year's PASIC will include compositions by Keiko Abe, Emmanuel Séjourné, Pat Metheny, and Ástor Piazzolla. "The performance will be a picture of myself with music that is special to me," she explains. "The repertoire I will play will include some transcriptions and some pieces written for marimba. Most of the music I will play is influenced by jazz."

Asked why she chose to perform music as a career, she replied, "To touch people. Hopefully, I want to bring people in another world, outside of their daily life

and routine and also be open and vulnerable so they can get to know me through music, if they want to!"

Caron began her musical studies in Québec at age four on piano and continued for seven years until she entered the percussion class of Carol Lemieux at the Conservatoire de Musique de Québec in 1994. In 2003, she graduated with Grand Distinction at the top of her class with a score of 99% on her final recital, the highest result given to a percussionist in the history of Québec conservatories. The following year she attended the Boston Conservatory where she studied marimba performance with Nancy Zeltsman. She has also performed in master classes with Bogdan Bacanu and Keiko Abe. She is a member of the Québec Symphony Orchestra.

PHOTO BY EVE LEDERER/PERSPECTIVE

TAKING A WALK WITH EMMANUEL SÉJOURNÉ

Emmanuel Séjourné describes his performance at this year's PASIC as "taking a walk" with the vibraphone through different styles of music—from classical to contemporary jazz. His concert will feature Emmanuel Chabrier's "Bourrée Fantasque," Bruce Hamilton's "Interzones" for vibes and tape, and original works by Séjourné including "Losa" (a duo for vibes and marimba), "Concerto for Vibes" (and percussion group), and "Do you have fire?" for eight lighters. Assisting him will be marimbist Anne-Julie Caron and the Northwestern Percussion Ensemble.

Séjourné was born in Limoges, France. After completing his studies at the Conservatory of Strasbourg, he specialized in keyboard percussion, primarily vibraphone and marimba. Since 1981, he has been active as both a composer and performer. Currently he is the head of the



Emmanuel Séjourné

Percussion Department at the Strasbourg Conservatory.

As a performer, he founded the Noco Music ensemble with Philippe Geiss. Their album, *Saxophone and Percussion*, won the 1984 Chamber Grand Prix awarded by the Academie du disque Français. To date, he has premiered over 100 works, including concertos, solos, and chamber pieces. As a composer, he has written pieces for theater, dance, radio, and TV. His works have been commissioned by Robert Van Sice, Nancy Zeltsman, Bogdan Bacanu, Gary Cook, John Pennington, Amsterdam Percussion Group, and Ju Percussion Group. **PN**

INSPIRING your Music to greater heights

Allow the talented craftsmen of Salazar Fine Tuning to give your instrument the care and attention it deserves – revitalizing your keyboard's sound and restoring its beauty.

**Tuning • Finishing • Custom Keyboards
Bar Replacement • Repair Services**
for all vintage to contemporary keyboard percussion instruments

For the discriminating ear.



Salazar
FINE TUNING
1051 Samoa Blvd.,
Arcata, CA 95521
707/825.9579
www.salazarfinetuning.com

KEVIN BOBO

Keyboard Clinic/Performance

Saturday, 12:00 p.m.

Advanced Techniques for the Modern Marimbist

BY KEVIN BOBO

Today's marimba literature places new demands on performers. With dozens of virtuosos creating new approaches to the instrument and composing their own music, the technical and musical developments are ever-changing, demanding the modern performer's technique to constantly evolve. My PASIC 2007 clinic will cover several advanced marimba concepts through the performance of original compositions. I will discuss ways to increase speed, develop coordination, and manipulate the sound of the instrument.

For the coordination development portion, I will perform several movements from a set of etudes titled *Seven Days*. Based on the seven days of creation, these pieces cover a wide variety of advanced techniques through the manipulation of common sticking patterns. By overlapping these patterns and using their various permutations, these pieces approach the basic stroke types from dozens of different angles.

For the speed development portion, I will perform the first movement of "Gordon's Bicycle," which incorporates the use of one-handed chromatic passages. The primary focus of this piece will be learning relaxation, since the rapid sixteenth notes in the right hand run continuously throughout the movement—although I will also discuss the use of alternate stickings. Additionally, I will perform the second movement of "Two

Fountains," which contains rapid alternating lateral strokes throughout to produce a rippling effect on the instrument. Though relaxation plays a key role in this piece as



well, the primary focus will be on moving the mallets efficiently from one note to another.

For sound manipulation, I will demonstrate several ways to change the sound of the instrument by using simple techniques like strike zones and mallet angles, and I will discuss advanced techniques from the

second etude of *Three Etudes*, titled "Lament." This piece uses several roll types and utilizes a subtle sound manipulation technique that creates the impression of pitch bending on the marimba.

The clinic will close with a marimba solo and percussion quartet accompaniment titled "Boboland," which incorporates the elements discussed during the clinic. I had always wanted to compose a virtuosic marimba solo with percussion accompaniment, and when I was pondering the general idea of the piece, I decided to write something humorous. The piece is dedicated to my nephew, Justin Bobo, who was three years old at the time of composition. Anyone who has spent any amount of time with a three-year-old knows that they live in their own little world (generally filled with limitless energy, rapid mood swings, and mischievous behavior), which is where the title "Boboland" comes from. The piece has four main sections and contains several fun sounds including a harmonica, a slide whistle solo, duck calls, train whistles, and several homemade creations as well. Joining me on this piece will be four percussion students from the Jacobs School of Music at Indiana University.

Kevin Bobo is Associate Professor of Music (Percussion) at the Indiana University Jacobs School of Music. He has performed nationally and internationally as a solo recitalist, clinician, and orchestral percussionist. He holds a bachelor's degree from Wichita State University, where he studied with J.C. Combs, and a master's degree from Ithaca College, where he studied with Gordon Stout. In addition to performing solo recitals, concertos, and clinics at major universities and percussion festivals, Kevin is an active composer with numerous compositions published through Studio 4 Music, PercMaster Publications, and Keyboard Percussion Publications. He has also appeared on several albums including two solo marimba recordings, *Marimba Jambalaya* (1998) and *Chronicles* (2006). **PN**

PERCUSSION SOURCE

FOR THE SERIOUS PLAYER FROM BEGINNER TO PRO



WWW.PERCUSSIONSOURCE.COM | 1-866-849-4387

Quality

The Product of Our Passion.

John Palle
Florida State University

Adams Philharmonic Dresden Timpani Feature:

- Dresden-Style Pedal Mechanism (Raicher Foot-Operated Design)
- Copper Hammered Cambered Bowls
- Pat. Pending Special Design Split Rocker Arm for Super-Smooth Silent Pedal Action
- Special Design Strong & Light Struts
- Fine Tuner
- Extremely Accurate Tuning Gauges
- Chrome Plated Counter Hoops, Tension Rods & Centering Devices
- Renaissance Timpani Heads w/Insert Rings
- Covers Included



Philharmonic

CONCERT SNARE DRUM

Pearl Philharmonic Series Snare Drums

- Available in 4 Shell Materials, Solid Maple, 6 ply Maple, 3mm Cast Aluminum
- Triad Silent Strainer
- Tube Lugs
- Graduated tension Snares
- Thumbscrew Tension Adjusters
- Die Cast Hoops
- 3 Snare types
- Extremely Wide Dynamic Range

Baden Cusack

Pearl Philharmonic Concert Bass Drums

- 100% African Mahogany
- 4 ply 5mm Shell w/2" Maple Hoops
- Silent Tension System w/8mm Handle Bolts
- NUSKYN Concert Bass Drum Heads
- #210 Matte Walnut Lacquer Finish

Gally Kvistad
Nexus

Adams Vibraphones Feature:

- Graduated Anodized Silver Bars
- Height Adjustable Traveler, Voyager or Endurance Field Frame
- Covered Nylon & Rubber Bands for Protection From the Elements.
- Top Mounted On/Off Switch & Speed Adjustment Control
- Dual Closed/Open Resonator Fan Switch Control
- Advanced Dampening System w/Pedal Tension, Damper & Height Adjustment
- Covers & Mallets Included

Robert Van Sica
Peabody Conservatory
Yale School of Music

Adams Artist Series Marimbas Feature:

- Honduras Rosewood Bars
- Tuned through the sixth Overtone
- Welded Resonators Offer Maximum Sustain, Volume & Clarity (Powder Coated)
- Height Adjustable Voyager Frame
- Covers & Mallets Included



www.pearldrums.com



MIKA YOSHIDA

Keyboard Concert
Thursday, 2:00 p.m.

The Spirit of John Wyre

BY MIKA YOSHIDA

In 1991, I attended a Nexus performance at Tokyo Suntory Hall and was very impressed. Immediately after the concert, I wrote a letter to Bill Cahn at the address I found in the concert program, asking him for a private lesson. Soon after I received a reply letter, I visited his house in Rochester, New York—my first visit to the United States. I was so excited and moved to see so many percussion instruments in his basement. When I said to him, “You have such a large collection of musical instruments,” he answered, “They are not my collection, they are my children.” These words greatly touched me to the heart.

I soon learned that Nexus would make another tour of Japan, and this time I negotiated with their agent and succeeded in inviting them to where I live—an island called Amakusa—for a concert. On this occasion I became friends with the other members of Nexus, including John Wyre.

I then was invited to John’s house in Norland (Canada), where I had a chance to listen to many of his works. I remember being deeply moved by his great music and humbled when he allowed me to record “Mitsue” for my debut CD. I commissioned him to compose “Island Dream” for the Evergreen Gamelan and marimba. Then, in order to premiere the piece, I invited John and the Evergreen Gamelan group to Japan for a concert.

Since the gamelan players were all wonderful percussionists who studied at Toronto University with Russell Hartenberger, I started thinking about studying at Toronto University myself. It was during this time that John gave me positive guidance for my performance upon my firm decision to be a true marimbist.

At Toronto University, I met so many great teachers including Russell, Robin Engelman, and Beverley Johnston. I learned innumerable things from them, and practiced every day for more than eight hours. In hindsight, I can say this period was the most satisfying and valuable time in my life with fond memories such as the

He was especially interested in Zen Buddhism and would frequently travel to the nearby temple to ring a bell early in the morning. He once stayed on the island for three weeks for the city’s cultural project to make many ceramic bells. Presently the opening bells at the Amakusa Concert Hall are the very ones John created.

I have hundreds of fond memories of John Wyre. It is not too much to say that my musical sense was refined by John, and his spirit remains firmly in my mind. Several highlights stand out in my mind, especially his composition and my premiere of “Moonlight, Concerto for Marimba and Orchestra” with the Kyushu Symphony Orchestra and my first international music festival called Island Magic 2005 where I will never forget his smile at the premiere performance. In the fall of that same year, I performed for the first time at PASIC where John joined me on stage.

I feel that I have learned many important things about music through playing John’s pieces and performing with him. He influenced me a lot mentally, and I will always keep in mind his words, “It is important to communicate with audiences by combining your own colors drawn from marimbas with music,” “Waiting is sometimes needed,” and “Sound is personal.” I remember him always telling me that we should be marimbists who could appeal to people even using simple techniques.

For my concert at PASIC 2007, Eddie Gomez and Peter Stolzman will perform with me. We will mainly perform the pieces we played at a recent concert I held paying tribute to John Wyre entitled “Mika Yoshida & Friends” at Zankel Hall in Carnegie Hall in New York. The tentative program



world premiere and recording of “Tokyo/Vermont Counterpoint” by Steve Reich.

After I finished my studies at Toronto University, John introduced me to many wonderful artists. He visited my island of Amakusa a total of 15 times and made several good friends, including the mayor.

includes "Time Traveler" for marimba and four percussionists by Bill Cahn, "Ringo" for solo marimba by Mami Ishizuka, "Sumba" for marimba, bass, piano, and percussion by Bill Douglas, "Girlfriend Medley" for marimba, bass, and piano arranged by Bob Becker, "Mika Suite" for marimba, bass, piano, and percussion by Eddie Gomez, and "Mitsue" for steel pan, marimba, bass, and piano by John Wyre.

Mika Yoshida lives on the island of Amakusa in Kumamoto Prefecture, Kyushu Island, located in the south of Japan. She started piano lessons at age three, began playing drumset at age 12, and at 18 began playing marimba. After graduating from college, Mika taught music at a junior high school and an elementary school and took private marimba lessons with Tatsuo Sasaki and Mutsuko Taneya. Recently, she has worked as a percussion instructor at Kumamoto Music College and has run a private marimba studio for 30 students. Among her recent musical activities she has performed with clarinetist Richard

Stolzman, bassist Eddie Gomez, and pianist Peter John Stoltzman, and she participated in the recording of "Goldberg Variation" for Richard Stoltzman's CD, to be released on the BMG Japan and RCA labels next March. **PN**

KEYBOARD

MARTA KLIMASARA
Keyboard Showcase Concert . Friday, 12:00 p.m.

STEFON HARRIS
Keyboard Clinic/Performance . Friday, 1:00 p.m.

ANNE-JULIE CARON
Keyboard Clinic/Performance . Friday, 4:00 p.m.

LUDWIG ALBERT & CHIN CHENG LIN
Keyboard Clinic/Performance . Saturday, 4:00 p.m.

PERCUSSIVE ARTS SOCIETY

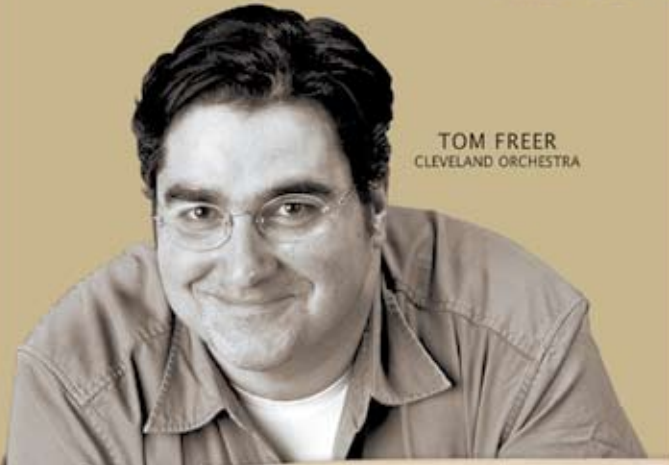
Subscribe to the
PAS Podcast

[www.pas.org/News/
podcast.cfm](http://www.pas.org/News/podcast.cfm)




FREER AND ADAMS.

THEY GO TOGETHER LIKE PRO AND MARK.



TOM FREER
CLEVELAND ORCHESTRA



TIM ADAMS
PITTSBURGH SYMPHONY

TXOLW Light Orchestral

TXOGW General Orchestral

TXOLBGW Large Bead General Orchestral

© Pro-Mark Corporation. (TXOHW Heavy Orchestral not shown)

TXSE Eclipse Symphonic

TXSxi Symphonic

promark.com **pro·mark**

Sources for Improvised Melodies for Beginning Jazz Vibes and Beyond

BY JON METZGER

Of the many challenges facing improvising musicians, one is being mindful of the sources from which melodic material can be derived—and then calling upon a good variety of sources when constructing improvised statements. For the beginning improviser, these sources—or answers to the question “What do I play?”—can be as simple as major scales and their corresponding modes, every other note of each (i.e., outlines of chords, Example 1), so-called digital riffs (i.e., 1, 2, 3, 5 of a given major or minor scale, Example 2), neighboring tone riffs (i.e., chromatic and diatonic neighbors in conjunction with chord tones, Example 3), and other scales, such as the blues scale (Example 4), for example.

Understanding the above sources indi-

vidually is a good first step that is difficult enough. Having them established in your mind’s ear and under your hands in all 12 keys on a mallet percussion instrument such that you can call upon them intuitively at a given moment is quite another matter requiring lots of patient practice. Once absorbed, however, they represent good variety of vocabulary that can be used for creating meaningful sentences and paragraphs—and satisfying improvised solos.

One possible training exercise involves using interchangeably a combination of the sources mentioned above. The only restriction placed on you is to use all of the vocabulary—in this case, fragments from a chord outline, a digital riff, a neighboring tone riff, and the blues scale. No specific lines or “licks” are suggested. This is left up

to you as you strive toward your ultimate goal as an improviser, playing what you hear in your mind’s ear. In the meantime, this means you will be using material in your improvisations that you have already practiced. Over time, as you connect better with your mind’s ear, you can rely less on previously practiced material and escape to the signals being sent by your ear. Still, at the very least, with material under your hands, you can perform with confidence believing your hands know where to go.

The structure shown in Example 5 can organize your practice. Seek as much variety within the various sources as possible (such as ascending and descending, on and off the beat, duple and triple subdivisions of the beat, starting and ending your phrases on different beats, legato and staccato ar-

Example 1

Example 1 shows chord outlines for seven chords: C Maj7, Dm7, Em7, F Maj7, G7, Am7, and Bm7-5. The notes are grouped by Roman numerals: I (TONIC), ii, iii, IV, V (DOMINANT), vi, and vii°.

Example 2

Example 2 shows digital riffs for five chords: FMaj7, AbMaj7, DbMaj7, GbMaj7, and FMaj7. The notes are grouped by numbers 1, 2, 3, 5.

Example 3

Example 3 shows neighboring tone riffs for FMaj7 (or F7). The tempo is marked as quarter note = 80.



SMU MEADOWS

SCHOOL OF THE ARTS

Visit our faculty at PASIC 2007:

Doug Howard in Phillip Glass' "Concerto Fantasy for Two Timpanists and Orchestra -- Wednesday, October 31, 8:00 pm

Drew Lang in "Professional Development Session" -- Friday, November 2, 9:00 am

Study with members of
D'Drum and the Dallas Symphony Orchestra

meadows.smu.edu

Southern Methodist University, Dallas, Texas; For further information call 214-768-3217 or email wagnera@smu.edu



Example 4

Example 5

$\text{♩} = 50-80$ Jazz or Even 8ths
CMaj7

D.C. to 2X al Fine



EVERY MONTH...

Exclusive interviews with the hottest drummers on the planet

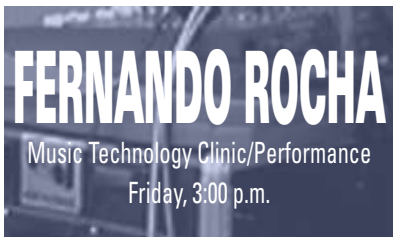
All the latest gear – tried, tested and rated

All the news, reviews, gigs and gossip from planet drum

PLUS THE RHYTHM CD - PACKED FULL OF TECHNIQUES, TIPS AND PLAY ALONGS TO HELP YOU IMPROVE YOUR DRUMMING

RHYTHM
EVERY DRUMMER NEEDS IT!

Subscribe at www.myfavouritemagazines.co.uk



Sound Enhanced

Hear mp3 files of the musical examples in this article by visiting the Members Only section of the PAS Website (www.pas.org).

Fernando Rocha: Performing with Computer-Based Electronics

BY KURT GARTNER

How are today's composers and percussionists using electronics to expand their timbral palettes and enhance their expressive capabilities? What are some of the performance issues encountered by percussionists who perform with fixed media (such as tape) or interactive media (such as computer)? Is it possible to perform electronics-based percussion compositions without hiring a technician? Fernando Rocha will address these and other questions in his PASIC clinic/performance.

In his session, Rocha will discuss the evolution of mixed works (i.e., compositions including percussion and electronic elements). In recent years, he has collaborated with composers and performed pieces in order to expand the percussionist's arsenal of tone colors—in a sense, an extension of the utility of found objects in percussion performance. Through the performance of two works in particular, Rocha will demonstrate the possibilities and performance issues of fixed and interactive

media compositions for percussion. Additionally, he will demonstrate the modification of acoustic percussion instruments through the use of triggering sensors and he will discuss the computer software that generates triggered sounds.

In 1994, University of California at Berkeley Professor Edmund Campion completed the work "Losing Touch" for vibraphone and electronic sounds. This work, like most tape-type pieces, is essentially a duo in which one performer (the percussionist) reacts and responds to the actions of the other performer (the tape). This approach leads to certain performance issues for the percussionist, such as balance, timbre, and especially synchronization.

Campion wanted to maximize the integration of the vibraphone and tape parts in both spatial and timbral senses. To achieve this, he created a click track (heard only by the performer) to assure the most accurate timing possible. Furthermore, he based many of the tape sounds on the spectral model of an acoustic vibraphone,

creating a "single sound universe" of percussion and tape (Example 1, mm. 57–74).

Applying real-time effects to the vibraphone during performance also extends the timbral range of the instrument. In this work, the percussionist sometimes plays the vibraphone at extreme ranges (with "extreme mallets") while adding a deep reverb effect to the vibraphone. This tone color, combined with the tape part, creates an "artificial, other-worldly effect" (Example 2, mm. 157–167). Through the design of the work, the percussionist can quickly transit from being a highly integrated component of the single sound universe to a pure soloist.

The use of computer-based sounds, such as those in Geof Holbrook's 2006 composition "Wooden Stars," allows greater performance flexibility for the percussionist. This award-winning piece was written for Rocha and calls upon the percussionist to trigger over 120 cues during its performance. By pressing pedals, the



Example 1



Example 3

Musical score for Example 3, consisting of two systems. The first system (measures 36-40) includes a woodwind part with dynamics *p*, *mp*, *p*, *mf*, *p*, and *mf*, and a trigger part with various time signatures (2/4, 3/4, 3/8, 2/4, 3/4) and rests. The second system (measures 40-44) includes a cymbal part with a *ff* dynamic and a woodwind part with dynamics *p* and *f*, and a trigger part with time signatures 3/4, 2/4, 3/4, and 3/4.

associated with tape performance, computer-based pieces require some knowledge of software, the ability to control the initiation of sound files and loops, and the flexibility to adapt the sound system to the acoustics of the performance hall. Because the performer uses pedals to trigger events, the computer essentially “follows the performer,” creating greater freedom in performance. In fact, some pedal cues are scored simply for the performer to “inform the computer” of his or her current place in the performance, assuring that the audio files being triggered are remaining in sequence with the performer (Example 4, mm. 95–104).

During his session, Rocha will discuss Max/MSP, the software that he uses in “Wooden Stars” and other computer-based interactive works. Although the software is fairly simple to operate, the patches (sound files) it generates can become quite complex through the application of the many modifications the software provides.

Rocha will also discuss the Hyper-Kalimba, an instrument designed by Rocha and Joseph Malloch. The Hyper-Kalimba is a kalimba augmented by a piezo microphone and pressure sensors. Connected to Max/MSP, the instrument combines the acoustic properties of kalimba with virtually limitless electronic sounds.

Through Rocha’s work, the groundwork has been laid for more seamless interfaces between “man and machine.” Rather than creating obstacles, technology can and will provide opportunities for the augmentation of existing and the creation of completely new instruments.

PLAYERS Duratech

“So we just had our first parade Thursday and your sticks did great. They made it through over a whole week with our drummer that usually kills sticks. But the sticks sound great on our drums and they look great at the same time. We will definitely get more if/when we need them and of course we will tell lots of other people about your sticks. Thanks for the great service and help. We are definitely coming back to you!”

John Weiker - Band Director, Clyde High School
Clyde, Ohio

sales@playersmusic.com | playersmusic.com | (800) 817-0017

TECHNOLOGY

JIM BAILEY & GARY RUDOLPH
Clinic, Thursday, 3:00 p.m.

RICK WALKER
Clinic/Performance, Saturday, 3:00 p.m.



Example 4

94 **tempo primo**

wood *fp* *pp* *mf* *pp* *mf* *pp* *f* *p*

trig. $\frac{4}{4}$ $\frac{7}{4}$

97 rit. $\text{♩} = 200$ rit. $\text{♩} = 120$

metal

wood *mf* 3 3 3

trig. $\frac{7}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

99 rit. $\text{♩} = 104$ rit. $\text{♩} = 84$ $\text{♩} = 40$

metal

wood 5 5 5 5 5

trig. $\frac{5}{4}$

101 rit. $\text{♩} = 200$ $\text{♩} = 40$

metal

wood

trig. *f* *mp*

104 fast $\xrightarrow{10''}$ slow $\xrightarrow{15''}$ extremely slow

wood *fp* *fp* *f*

trig.

Health & Wellness at PASIC 2007

BY DR. DARIN "DUTCH" WORKMAN

INJURY PANEL DISCUSSION

Keeping with the tradition of past years, the PAS Health & Wellness Committee will sponsor a panel discussion concerning common injuries to drummers and percussionists. Past topics have ranged from psychological challenges to carpal tunnel syndrome. This year's topics will begin with injuries to the arms and will then be later opened up to questions from the audience concerning any aspect of health or wellness.

It has become an exciting tradition to have the panel consist of some of the best players and legends in our field. In past years the panel has included such artists as Brian Mason, Ed Soph, Vic Firth, Zoro, John Bergamo, Liberty DeVito, Emil Richards, Kalani, Alex Acuna, Michael Udow, Anders Astrand, Peter Erskine, and many more. One panel member is chosen to represent each of the following areas: drumset, marching, hand percussion, mallets, and orchestral percussion. In this way, the panel discussion offers something for every player at PASIC. This year's panel will include the same level of musicians as the past, but the names have not been finalized as of this writing. Visit www.pasic.org for updates.

This workshop provides a great opportunity not only to have your questions answered, but also to get to know the great players in our area of music on a personal level.

CONDITIONING AND INJURY PREVENTION IN MARCHING

This year, marching experts Brian Mason and Terri Haley will continue their series of workshops on avoiding the pitfalls of injury while playing marching instruments.

They will cover various aspects of keeping our bodies strong and healthy in order to enable us to give our best performance.

Brian and Terri will also address the important aspects of avoiding injuries while transporting and maintaining our instruments.

It is important that drummers and percussionists understand how to stay in good health, use proper lifting techniques, and play in ways that put the least resistance to the body. Therefore, they will be discussing nutrition, proper lifting techniques, preparing to play, proper posture, proper body movement, warming up, stretching, and cooling down properly.



Members of a past PASIC injury panel discuss problems that occur when playing improperly, and how to avoid the various common pitfalls.

This workshop will better educate you on how to use your body properly, and how to care for it. It is common for small injuries to spin out of control and eventually become career-ending problems. This workshop will help you avoid that kind of tragedy.

Various aspects of nutrition will be covered, from those things that are most dangerous to the body to the essential foods that are necessary to the body in order to allow it to perform to its utmost ability. Attendees at this workshop will be

surprised to learn the things they're doing daily that are actually destroying their body nutritionally.

As players, the majority of us skip the very simple, easy things that prepare our body to play, such as having the proper frame of mind, warming up properly so the muscles function the way they should, and performing stretching routines that enable the body to move the way it was designed to. By doing the proper preparation prior to playing, less stress is applied to the body. This means less injury to you. Experienced musicians will understand the value in this.

No matter what your instrument, proper posture while playing will give you

more energy, better coordination, and less injury. It may surprise you to know that most injuries can be traced back to lack of proper posture while playing. This is one of those small things that can have great impact in either a positive or negative way, depending on how we respond.

Another important topic that will be covered in this workshop is the proper way to warm up and cool down. Most of us find it important to warm up, but there are often things we miss in doing a haphazard warm-up. In this

workshop, you will learn important factors about warming up in an organized way.

Drummers and percussionist put an amazing amount of stress and pressure on our bodies in order to create music. If we want to play well, and if we want to play long, we must reduce the stresses put on our bodies and strengthen our bodies in order to handle those stresses more effectively. This workshop will teach you how.

Compositions by the other Scott Johnson

for...
Juries,
Auditions,
Recitals,
Competitions,
Concerts
...or just to jam

- Percussion Solos • Ensembles • Mixed Ensembles
- Combos (featuring pans, marimba, drum set)

Instantly print PDF's of scores and parts
at upbeatmusicpublications.com

Visit us at
booth 73

Upbeat
MUSIC

"Geniuses pick green"
— Jack Byrnes



Brian Mason and Terri Haley outline the paths necessary to avoid damage to the body in a difficult and challenging career as a marching percussionist.

FREE HEARING TESTS

Hearing has always been a concern of drummers and percussionists, although they are hesitant to actually have their hearing checked. Most are concerned that the results will be bad news, and others are concerned that the results will affect their opportunities to play as a career. Most of those who have hearing tests realize that their hearing equipment has very little, if any, damage. Studies have shown that percussionists have relatively low damage to their hearing when compared with other instrumentalists. You owe it to yourself to find out exactly where you stand with your hearing health.

In recent years, learning more about preserving hearing has become a hot topic. In fact, within the last few years, results of some of the PASIC hearing tests have been published in medical journals and

percussion publications in order to educate players more fully on their hearing.

The Health & Wellness Committee strongly encourages protection of hearing. Take the opportunity this year to drop by the hearing test room and get your yearly hearing checkup for absolutely no cost from some of the best professionals in the field. Doctorate students and technicians will be there to answer questions and supply information to those interested in knowing more about their hearing. They will offer professional advice and aids to help protect your hearing.

There will be multiple booths in order to accommodate the growing numbers of musicians over the years who have shown an interest in knowing more about their hearing, checking for possible hearing loss, and better understanding the types of hearing protection available to musicians.

PASIC MORNING FUN RUN/WALK

This year the Health & Wellness Committee is adding something new to the PASIC celebration. In an effort to promote and encourage the health of the attendees, the Health & Wellness Committee is sponsoring a morning "fun run" from 6:30–7:00 A.M. Thursday, Friday, and Saturday. Various groups will run or walk different paces to accommodate anyone who would like to participate.

Whether you're comfortable with a slow walk or a brisk run, meet us at the front doors of the convention center hotel at 6:30 A.M. for 30 minutes of running or walking to start the day off right. If you are already a seasoned runner, this will keep you on schedule. If you have never started a running or walking program, this is your opportunity.

GET INVOLVED

If you want to get involved in the Health & Wellness Committee, we will be holding a committee meeting at PASIC (check the program for details). Anyone can attend to see how the committee is run and contribute as they see fit. We are anxious to hear of problems you and other musicians face so we can better address the solutions. Please feel free to contact our committee through the PAS Website (www.pas.org), or e-mail Dr. "Dutch" Workman directly at docworkman@juno.com.

Dr. Darin "Dutch" Workman is a doctor of chiropractic who works with performing and sports related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. Workman has authored numerous injury and prevention articles and presented many workshops over the years, and is author of *The Drummer's Injury Book*. Workman is chair of the PAS Health & Wellness committee and a member of the Performing Arts Medical Association (PAMA). **PN**

HEALTH & WELLNESS

BRIAN MASON & TERRI HALEY
Health & Wellness Workshop, Thursday, 1:00 p.m.

DARIN WORKMAN
Health & Wellness Workshop, Friday, 9:00 a.m.

FREE HEARING TESTS
Friday, 12:00 p.m.

Scholarly Research Presentations

BY TOM NEVILL

The PAS Scholarly Research Committee is delighted to sponsor two paper presentations, two poster presentations, and one lecture presentation at PASIC 2007. The wide variety of topics this year will include the scholarly research of exotic and traditional percussion in cultures, percussion pedagogy, a translated percussion treatise, and period percussion performance practice. As always, we encourage everyone to take part in these informative and interesting presentations.

PAPER PRESENTATIONS

Dr. Stephen Primatic will present a paper revealing his research into a notational system for playing maracas as found in the national dance of Venezuela, known as the *zoropo*. Entitled "Maracas in the Venezuelan *Joropo*: A Proposed Notational System," Primatic will provide background information on the development of the maraca in Venezuela. Also he will examine the Venezuelan *joropo* while highlighting the characteristics as defined by the various indigenous

regions. His presentation will further examine the problems and the solutions of percussion notation as they relate to maraca performance and a description of common patterns used in the *joropo*.

Dr. Heather Sloan will offer her exploration of how percussion instruments have been used in American popular music to represent non-Western cultures through the vehicle of exotica in a presentation titled "The Other World Music: Percussion as Purveyor of Cultural Cues In Exotic Lounge Music." Sloan will provide a historical introduction to exotica in which salient characteristics of the music are outlined. She will continue with audio excerpts and a slide show of album cover art to examine how percussion instruments and their inherent rhythms conjure certain images of these "exotic" experiences. Sloan will conclude by examining the relationships of percussion in popular music today with specific regard to world music.

POSTER PRESENTATIONS

Andrew Bliss will provide a poster presentation entitled "20th-Century Blacksmith: David Lang and the Forging of 'The Anvil Chorus,'" through which he demonstrates the complex processes and their manifestations created within this multiple percussion work by David Lang. Bliss will offer insight into Lang's unique compositional approach, focusing on the mechanics and mathematics of the work, which thwarted presumed methods of melody and harmony. Bliss chose this topic largely due to its popularity, as "The Anvil Chorus" is performed around the world in professional circles and university settings, offering a rewarding recital piece for any percussionist.

In his poster presentation, "Much More Than Ragtime: Variety and Diversity in the Life, Times, and Music of George Hamilton Green," **Ryan C. Lewis** provides insight into Green's life, talent and contributions to percussion. Placing Green within the greater historical context of his contemporary musical culture will



Dr. Stephen Primatic



Dr. Heather Sloan



Andrew Bliss



Ryan C. Lewis

result in a more accurate and complete understanding of a musically varied and diverse life that was, indeed, much more than Ragtime.

LECTURE PRESENTATION

Mike Quinn will present an English translation of Professor Renato Meucci's *I Timpani e Strumenti a Percussione nell'Ottocento Italiano* ("The Timpani and Percussion Instruments in 19th Century Italy"), published in Italy in 1998 by the National Institute of Verdi Studies, Parma. Quinn derived this project in an effort to disseminate Professor Meucci's teachings by supplying the most accurate reproduction of their respective parts in specific orchestral textures. (See Mike Rosen's interview with Quinn elsewhere in this issue.)

PN

RESEARCH

STEPHEN PRIMATIC
Paper Presentation, Thursday, 2:00 p.m.

ANDREW BLISS
Poster Presentation, Thursday, 9:00–5:00 p.m.

MIKE QUINN
Paper Presentation, Friday, 1:00 p.m.

RYAN C. LEWIS
Poster Presentation, Saturday, 9:00–5:00 p.m.

HEATHER SLOAN
Paper Presentation, Saturday, 2:00 p.m.

*The stage is set
for you at...*

Peabody



ROBERT VAN SICE, *percussion faculty*



THE PEABODY CONSERVATORY
OF THE JOHNS HOPKINS UNIVERSITY

www.peabody.jhu.edu

For more information, contact the Office of Admissions:

Toll Free 800-368-2521, in Maryland 410-659-8110

1 East Mount Vernon Place, Baltimore, MD 21202-2397

The Peabody Conservatory offers a preeminent faculty, a nurturing, collaborative learning environment, and the academic resources of one of the nation's leading universities, Johns Hopkins.

When a Sistrum Is Not a Sistrum

An Interview with Mike Quinn

BY MICHAEL ROSEN

Mike Quinn was born in the USA, where he studied with Alexander Lepak, Simon Sternberg, and Vic Firth, and played as percussionist with the Indianapolis Symphony. In 1969, he moved to Europe where he studied with Karl Peinkofer at the Munich Hochschule, and played with the Bavarian State Opera. He went to Switzerland when he became Solo Timpanist for the Tonhalle Orchestra in Zurich, and from Zurich he went to Milan to be Solo Timpanist in the orchestra of the La Scala Opera under Claudio Abbado.

After leaving La Scala, he returned to Switzerland and began work as a freelancer and teacher. Teaching has become his main profession. Besides permanent positions in Switzerland and Milan, he is percussion coach for the Gustav Mahler Youth Orchestra of Vienna, and teacher for the Mahler Academy in Bolzano, Italy. Other affiliations have been with the Toscanini Foundation in Italy, and the Schleswig-Holstein Festival in Germany. His pedagogical activities have taken him all over Europe and to China.

Mike Rosen: *The subject of your PASIC 2007 presentation, "Orchestral Percussion Practice in 19th-Century Italy," seems fairly esoteric. What made you decide on this particular topic?*

Mike Quinn: The PAS Website. I regularly find questions about interpretation and instrumentation in Rossini's, or Donizetti's, or of course Verdi's, music on the forums. I also find a whole lot of confusion as to what should be played and how.

MR: *As a former timpanist of the La Scala orchestra, you'd certainly be a person who would know.*

MQ: Actually, when I was at La Scala, no one was into period practice. I was fortunate, however, in that I met up with Professor Renato Meucci of the University of Milan. His musicological specialty is instrumentation and he had written a treatise entitled "The Timpani and Percussion Instruments in 19th Century Italy." It's the most authoritative source

I know and what I've always referred to when replying to the Website forums.

MR: *In that case, it's a work that should be better known.*

MQ: Yes, it should. However, there were only a few hundred copies printed and they're in Italian. PASIC 2007 will be the first time that Meucci's research on this aspect of percussion will be presented in another language. Hopefully, that will lead to a translation of the whole treatise.



MR: *You're not presenting the research in its entirety?*

MQ: Are you kidding? In 50 minutes? There's so much in it about instrument construction and development that's really fascinating, but considering the questions asked on the Website I thought it would be better to concentrate on performance information.

MR: *So we'll finally learn how to use sistrums*

in Rossini and receive a definitive interpretation of "I Puritani"?

MQ: No, because *sistrums* in Rossini doesn't mean sistrums, and Bellini and all the others seldom wrote anything for percussion.

MR: *You mean we shouldn't even be playing?*

MQ: Of course we should! And that's where the confusion starts that I mentioned before about the "what" and the "how." There's so much information about this in Meucci's work that's been unknown or available only in Italian up to now.

MR: *Information such as...?*

MQ: Such as: regional terminology and translation corruptions that have created problems with instrument names and their use; the *Banda Turca* instruments—*cinelli*, *catuba*, *acciarino*, and *cappell cinese*, otherwise known as cymbals, bass drum, triangle, and Turkish crescent; commercial sources showing what was available to the 19th-century percussionist; instrument innovation from Boracchi to Stanguellini and what it meant to the players; and a real hot topic, then as now: "wrong" notes in the timpani parts. There's more, of course.

MR: *Can we have a preview of musical examples you'll be using?*

MQ: I'm not discussing any excerpts per se. It's more about how to play 19th-century Italian repertoire if you run into something, and what you should consider when selecting instruments and techniques to get closer to period sounds. To illustrate those sounds there will be an all-star percussion section including Michael Skinner, former first percussionist of the Royal Opera, Covent Garden, and his successor, Nicholas Ormrod, and yourself—if you accept. I still have to see about the other players. Maybe a belly dancer for the Turkish crescent... **PN**

BOYER

www.temple.edu/boyer

Percussion Studies at Temple University

Temple University's Boyer College of Music and Dance offers a diverse curriculum, a wide array of degree programs and an exemplary faculty, preparing students for careers as educators, performers, composers and scholars.

- Annual performance opportunities with the Percussion Ensemble and the Temple University Symphony Orchestra at Lincoln Center, Carnegie Hall, Kimmel Center for Performing Arts and Sovereign Performing Arts Center.

Programs

Bachelor of Music:
Percussion Performance
Jazz Performance
Music Education
Music Education with
Jazz Studies Component
Music Therapy
Music Therapy with
Jazz Studies Component

Master of Music:
Percussion Performance

Faculty

Alan Abel*
Steve Fidyk
William Kerrigan
Dan Monaghan
Phil O'Banion
Glenn Steele
Robert Stroker
Angela Zator-Nelson*

**Current or former member of
The Philadelphia Orchestra*



SPRING 2008
Tuesday, November 27 -
Friday, November 30, 2007

FALL 2008
Sunday, January 27, 2008
Saturday, February 9, 2008
Sunday, February 24, 2008
Saturday, March 1, 2008

REGIONAL AUDITIONS
Interlochen, MI
January 14, 2008

For more information,
please contact:
215-204-6810
music@temple.edu



Boyer College
of Music and Dance
TEMPLE UNIVERSITY
2001 N. 13th Street
Philadelphia, PA 19122



New Percussion Literature and Recordings

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

Send two copies of each submission to:

James Lambert
Percussive Arts Society
32 E. Washington, Suite 1400
Indianapolis, IN 46204 USA.
Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.

Difficulty Rating Scale

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

KEYBOARD PERCUSSION

Festival Pieces for Mallets II-III

Joel Smales
\$10.00

Kendor Music

Beginning to intermediate level keyboard percussion students will enjoy this new collection of solos. The book contains eight solos that can be performed on several different keyboard instruments including vibraphone, marimba, xylophone and bells. The material is adaptable to whatever instruments may be available.

The unaccompanied solos are all for two mallets and are each two pages long. Double-stops are used occasionally and stickings are provided when needed. The student is encouraged to alternate as much as possible. Some of the solos may be a little difficult for a beginning player because of

melodic leaps. But most of the material could be used with students in the first year of study.

—Tom Morgan

Progressive Solos for 3-4 Mallets II-IV

Murray Houllif and James L. Moore
\$11.00

Kendor Music

This is a collection of 19 solos, each based or taken from traditional or familiar melodies. They range from early classical tunes to American folk songs, and most can be performed on marimba, xylophone or vibraphone. Each solo is just one or two pages long, so there are no page-turn problems. Each solo has a ledger at the top to indicate the number of mallets needed in each hand. Meters covered include 3/4 and 4/4, and the key signatures are up to two sharps or two flats.

These solos are excellent training pieces, as they address both technical and musical issues. For the solos that one decides to play on vibraphone, some coaching will be required to address pedaling or dampening for clarity.

—George Frock

For the Gap III

Thom Hasenpflug
\$17.00

Keyboard Percussion Publications

The title for this collection of marimba solos comes from the author's view that there exists a gap in literature at the beginning or advanced-beginning phases of technical and musical development for the marimba. The book fills this gap with interesting pieces in a modern style that use a variety of techniques.

The book contains six pieces in a generally progressive order. They are short (not longer than five minutes) and are programmatic. The composer has provided a short story (or program) for each piece, as well as a list of the "challenges" unique to each work. Each etude focuses on two or three technical and musical issues. All the pieces can be performed on a 4 1/3-octave (low-A) marimba.

These short pieces are a perfect

length for students studying applied percussion in high school or college. They really do help to "fill the gap" in teaching materials for this level.

—Tom Morgan

Prelude in C IV

J.S. Bach
Arr. N. Takada
\$8.00

Studio 4 Music

This arrangement of Bach's "Prelude in C" from "The Well Tempered Clavier" is a short work for the intermediate marimbist and requires a five-octave marimba. It requires good independent mallet ability due to its extensive arpeggiation in the melody.

—Terry O'Mahoney

Sarabande IV

Handel
Arr. Naoko Takada
\$6.00

Studio 4 Music

Naoko Takada has arranged for marimba a beautiful Handel "Sarabande" from his "Piano Suite No. 4 in D minor." It is written in treble clef and could be played on a four-octave marimba, but the arranger suggests playing it one octave lower on a five-octave instrument. The piece is in 3/2 and is marked quarter note = 60. It requires four-mallet technique, and no stickings or roll indications are provided. The mostly homophonic theme is stated two times, followed by two polyphonic variations. This is a short work, but it requires a high level of independent mallet control and dynamic sensitivity.

—Tom Morgan

Windsong IV

Gene Fambrough
\$5.00

Kastuck Percussion Studio

This semi-jazz/folk unaccompanied vibraphone solo requires four-mallet technique throughout its 87 measures. Opening with a quintal ostinato based on an F-minor-seven harmony, the fast tempo (136 bpm) is maintained with only a few cadential pauses (fermatas) and a notated ritard at the final coda. This composition would be appropriate for a contest or festival selection

for the intermediate high school vibraphonist or for undergraduate percussion recitals.

—Jim Lambert

Absolute Journey Music V

Robert Bridge
\$8.00

Kendor Music

This piece for solo vibraphone is a major work both in length (lasting over six minutes) and complexity. It is in two large sections with transitional material. After a free opening section, a steady eighth-note pattern is established by the left hand that continues through the entire first section, while the right hand plays melodic material that is often rhythmically complicated. This section stays in 4/4 at 100 bpm with little interruption. A 16-measure middle section calls for all notes to be played on the edge of the bars with the shaft of the mallets.

An eight-measure bridge marked "frantic" leads to one more short section of this original material that moves to a free section of arpeggiated groups of five sixteenth notes. These two sections transition to the second large section based on a traditional West African rhythm in 12/8. First the right hand plays the basic African rhythm on the note of an E-flat; then the left hand comes in with a steady dotted-quarter-note pulse. This second section is in such contrast to the first section that it would almost seem like a second movement or even a second work, but it does reflect a "journey in music" as indicated by the title. The work ends with a short free passage of eighth notes followed by one last reflection of the opening large section before a final E-flat chord that calls for mouth vibrato.

The challenge (and fun) of this work is the element of creative opportunities given to the performer. Developing the indicated dynamics, interpreting the feel of the rhythmic figures, and personalizing the free material will start the creative juices flowing. But the performer's interpretation is balanced by notes that are carefully written and thoughtfully presented.

—F. Michael Combs

Contest Solos for the Advanced

Mallet Player

Murray Houllif

\$9.00

Kendor Music

V There are six solos in this collection, each in contrasting style, tempo, and key signature. The solos are fairly short, the longest taking about four minutes to perform. All but one of the solos are scored for four-mallet technique, and all can be performed on a low-A marimba. One solo is written for two mallets, and can be performed on either marimba or xylophone. Even though there are many accidentals and chromatic alterations of pitch, the pieces are normally tonal and should be fun to perform.

—George Frock

Good Vibe-Brations

Arnold F. Niedhammer

\$7.00

Kendor Music

V This advanced work for solo vibraphone calls for a four-octave instrument. The piece takes full advantage of the sonorities of those special notes from low F down to the low C in the bass clef, so it would be difficult to make an adaptation to a standard three-octave instrument.

During its four-minute length, the solo stays in 4/4 with the exception of a single 2/4 measure. A laid-back tempo of eighth note = 92-94 is interrupted only by a ritard in measure 14 and two in the coda. Even if performed at a fairly slow tempo, the many busy passages of thirty-second notes suggest rapid movement, and the material is predominately melodic lines rather than chordal movement. The piece stays at a full dynamic level (*mf* and *f* throughout), with only a few accents and crescendos indicated. Advanced four-mallet technique and mature musicianship are required.

Compositions for a four-octave vibraphone are as limited as the availability of the instruments. But the demands of the literature motivates the manufacturers. This contribution to vibraphone literature could cause a rippling effect in terms of standards of both the literature and the instrument itself.

—F. Michael Combs

Wave

Antonio Carlos Jobim

Arr. John Mark Piper

\$10.00

Self-published

John Mark Piper has arranged the

ever-popular “Wave” for unaccompanied four-mallet vibraphone. After establishing a rhythmic/accompaniment groove in the left hand, Piper takes this D-major tune through its AABA structure, followed by skeletal chords for an improvisational section before returning to the opening section’s content—expanded for a tasteful ending. This seven-page, 142-measure vibraphone chart would be very appropriate for the professional jazz vibist or the advanced jazz vibraphone student.

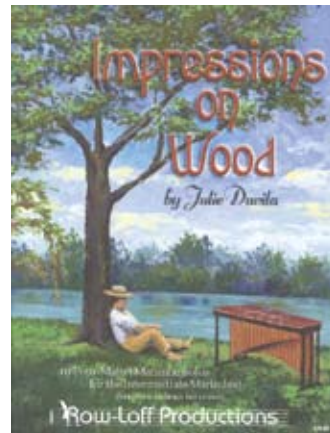
—Jim Lambert

Impressions on Wood

Julie Davila

\$20.00

Row-Loff



V *Impressions on Wood* is a collection of ten four-mallet marimba solos for the intermediate marimbist. For \$20.00, one is receiving each solo with its associated “lesson plan” for \$2.00! There is also a performance CD of all the solos in the book. This is an outstanding bargain.

The ten solos are titled: “Jonathan’s Light,” “Suenos,” “Mango Bay,” “Full Moon Rising,” “Tango,” “Impressions,” “Mystic Fire,” “La Cancion,” “Through the Looking Glass” and “Salsa Verde.” Although there is a diversity of compositional styles present in this collection, a thread of continuity is primarily Latin with several minor tonalities emphasized. Each solo is about two to three minutes in length. This marimba collection will certainly become part of the pedagogical repertoire for the intermediate-level marimbist.

—Jim Lambert

Jazz Suite

Carlo Willems and Geert Callaert

\$39.43

PM Europe Publications

VI This major work for vibraphone with piano accompaniment is in four large movements, with each movement being a major work in itself. Movement I, “Introduction and Dance,” begins with a slow tonal section in 3/4. The composer has included several phrase markings and statements of expression in this 40-measure passage that leads to a very fast dance section with considerable mixed meter. The vib solo includes rapidly moving single lines and many four-note chords. Coordinating the vibraphone with the piano would be the single most difficult challenge. And it is evident that this work is actually a duet for piano and vibes since the piano has significantly difficult lead material throughout.

Movement II, “A Waltz,” opens with 72 measures in 6/8. A second section, written in a moderate 3/4 with a swing feel, lasts for about 22 measures before moving back to 6/8 for the final 13 measures. This move-

ment uses many altered chords with very interesting melodic material.

Movement III, “Loving You,” is a refreshing ballad with a series of variations on a jazz song written by Geert Callaert. A 16-measure melody with chords notated is all that is provided for this movement, but an appendix provides an example of the improvisational material and also of the possible accompaniment.

Movement IV, “Toccata,” is fast with complicated rhythmic figures set in meters that constantly change. A 32-measure section in the middle is marked “swing,” and the final 21 measures conclude at a presto tempo with a two-measure tag as the final statement.

—F. Michael Combs

Two Slaves

Don Skoog

\$15.00

Contemporary Music Project

VI This is a two-movement composition in which each movement is referred to as “Slaves.” The first features melodic imperative; the second features metric

Soul Searching
Dick Sisto

"This vibraphonist wastes no notes. Everything he plays is meaningful!"
- Toti Cannistraro

The mallet used on this recording is the Pro Mark-PDS-Dick Sisto Signature Mallet. The vibraphone is a Musser.

Soul Searching is available at Stores Nationwide, Amazon.com and Earx-tacy.com

For more info go to dicksisto.com

and rhythmic passages. Both can be performed on a low-A marimba.

The first movement is a slow, expressive setting, which opens with a single-line motive. This phrase is answered by a two-part phrase, then developed to four-part harmony and chords. This opening section closes, and then leads to quicker tempo, featuring contrasting lines and arpeggios employing mallet rotations and other combinations with each hand. The movement closes with a reference to the original tempo employed in the introductory section. The harmonic material is often chromatic and complex.

The second movement, which is very rhythmic, is a major contrast to the first. After a slow introduction, the tempo moves to a quicker tempo, built over unusual meters. Grouped in sixteenth-note patterns, they are in alternated patterns of four, three, three and two notes. These patterns provide much excitement, and are developed into other meters or combinations. The movements are written in alternated tonality of two sharps and two flats.

This is a contemporary solo that should be a feature on advanced recitals.

—George Frock

KEYBOARD PERCUSSION ENSEMBLES

In Circles

Michael Wachs

\$22.95

HoneyRock

"In Circles" is a six-minute mallet quartet requiring two marimbas, vibraphone and xylophone. Michael Wachs uses a Baroque-style round as his model and weaves the opening melody line throughout the four players. Played at a moderate tempo, various textures are created by layering the voices using the main and counter melodies. Although the primary melody consists of a very simple tetra-chord, Wachs increases interest using accidentals, longer phrases and varying entrances among the players.

After all players arrive at a common melody, a brief transition leads to another set of canons. This round is played through a unique, yet uneventful chorale consisting of block chords. After another short transition to regain momentum, the opening section is repeated almost exactly.

Players use two mallets for most of the work, except for the middle block chords. The primary challenge is lining up the sixteenth notes and timings of cold entrances.

—Brian Zator

"Opener" for RH

Barrett Hipes and Aaron Ragsdale

\$20.00

Studio 4 Music

"Opener" for RH," a keyboard quartet written for vibes, two marimbas and bass marimba, is dedicated to Nexus member Russell Hartenberger. The work is based on ostinato patterns that are layered and offset from one another, which creates intense grooves. The syncopated melodic figure that dominates the first section is introduced, duplicated, then systematically shifted beat-by-beat, until the original pattern emerges again.

The second section is in 9/8 and explores the various three-against-two rhythmic possibilities. The final section is largely a variation on the first section with contrasting dynamic structures. The entire work is scored in B minor using rhythmic devices for variation rather than melodic or harmonic contrasts. "Opener" for RH" would be a great selection for four keyboard percussionists with sophisticated rhythmic skills.

—Scott Herring

Dzengi

Barrett Hipes

\$20.00

Studio 4 Music

This keyboard trio is written for a five-octave marimba, a four-octave marimba and vibraphone. The title describes the style of the work perfectly, as most of the motives and harmonic material is reflective of African styles. The layering of rhythms and the interaction of motives between the players create some interesting musical experiences.

Marimba 1 and vibraphone carry much of the lead in the work, with marimba 2 providing mostly a bass line, which is in contrast with the other performers. The key signature is one flat. Much of the writing is for single-line playing, but the players should use four mallets to cover the occasional four-note chords and handle large leaps in register.

Because of repeated motives, the parts should be learned quickly. However, because of the precision needed for the inter-related material, much concentration will be necessary. The material is tonal and should be

impressive to players and audiences alike.

—George Frock

Glière Suite

Reinhold Moritzovich Glière

Arr. Bob Becker

\$14.00

Keyboard Percussion Publications

The 12 Duets for Two Violins, Op.

49 of Reinhold Moritzovich Glière

have long been admired by virtuoso percussionist Bob Becker. Becker's "Glière Suite" for solo marimba incorporates five of the original duets from the 1909 work.

Ninety-eight percent of these five movements can be performed on a low-A marimba, but a few spots need a low-F instrument. Also included are options for occasional lower notes for a five-octave marimba.

Each movement varies in style, and Becker has adeptly captured the energy and style of Glière's music. All of the movements are for four mallets, and the technique required is advanced but not overly difficult.

The movements could be performed in any order or combination, making it easy to program. For those looking for an expressive and interesting transcription, the "Glière Suite" would bring variety to any recital program.

—Mark Ford

Invention in A-Moll

J.S. Bach

Arr. Bertold Hummel

\$15.30

Zimmermann

This keyboard percussion quartet is scored for two vibraphones and two marimbas (one low-A and one four-octave). The editor also gives the option of using four marimbas. The parts are equally distributed in difficulty among the four players. Brackets are provided to identify the inventions, and should be performed louder than the counterpoint material.

Each part can be performed with two mallets, although if using vibraphones, four mallets might facilitate dampening. There are a few sticking and hand suggestions, but these are only suggestions. This is a terrific setting of the famous invention and a challenge for all four players.

—George Frock

Travelogue

Alphonse Izzo

\$18.00

HoneyRock

This six-minute marimba duo won second place in the 2005 Quey Percussion Duo composition contest. Composer Alphonse Izzo states, "The idea of writing music to accompany travel is appealing to me as it's an unusual coupling of meditation and movement. This work...may best be described as a road trip illustrated through sound."

This "road trip," however, does not resemble the stereotypical easy-going family vacation seen on TV. Izzo's work combines minimalism, mixed meters, evolving ostinatos and syncopation into his non-stop journey. Two skilled marimbists will enjoy the continuous interaction as well as the melodic interplay coasting on top of the underlying ostinatos. While the tempos are brisk through most of the work, the primary idea of morphing one idea into the next is prevalent. Like a car ride, sometimes you see one thing and then suddenly you see something completely different. At other times, on a monotonous road, small changes occur in the way the sunlight reflects into the car or through the trees. These images abound in this interesting work.

Izzo is not a percussionist, which becomes evident with various sticking concerns, but the contemporary style presents an enjoyable challenge for players and audiences alike.

—Brian Zator

SNARE DRUM

Portraits of a Waltz

Robert McCormick

\$15.95

HoneyRock

Robert McCormick's trio of waltzes for snare drum are dedicated to Anthony Cirone and obviously inspired by Cirone's book *Portraits in Rhythm*. The first waltz is a traditional solo in its structure and rhythms but implies melody with its stick-on-stick rimshot pitch bend and foot-stomp finale. Waltz number two is somewhat more esoteric with its opening section (played with the fingers) and "Bolero" quote that dissipates gradually to the end. The third waltz is reminiscent of the French *courante* dance style with its use of one brush and one mallet

and reliance on ostinatos. Each short piece (under two minutes) would be suitable for a recital, jury or performance.

—Terry O'Mahoney

Three Miniatures for Snare Drum IV

John Beck

\$6.00

Kendor Music

This collection of three snare drum solos presents the performer with several distinct challenges. The first movement, "Andante," is a slow, expressive work with intricate thirty-second-note rhythms. "Allegro," the second movement, requires playing both near the rim and center of the head in a march style. The third movement, "Presto," is a spirited eighth-note accent exercise in 6/8. Performed together, the three two-page solos total five minutes.

—Terry O'Mahoney

The Drag Strip V

Murray Houllif

\$6.00

Kendor Music

Much of this 2/4 snare drum solo is consistent with the rudimental style. The one exception takes place in the final eight measures, where multiple-bounce rolls are required. The solo covers many of the standard techniques in drumming, including single strokes, flams, drags or ruffs, paradiddles and rolls of various length. There are sticking requirements on all notes, and many contrasting dynamics provide interest and expression. Rhythmic patterns are mostly duple, with a few triplets and sextuplets as well.

—George Frock

Ensnared V

Moses Mark Howden

\$4.00

Kendor Music

With the number of snare drum solos that have been written, it is a joy to find one that is creative and fresh. This piece only takes a little over two minutes to perform, but it contains many rhythmic and musical challenges. The solo is full of dynamic contrasts, meter changes and rhythmic modulation, plus it has all of the common techniques associated with snare drum performance. The solo should provide excellent experience for a moderate to advanced performer.

—George Frock

Syncopated Diddles V

John H. Beck

\$7.00

Kendor Music

This two-minute, 30-second unaccompanied rudimental snare drum solo obviously focuses its compositional creativity on the unique patterns and variety of "diddles" (or double-strokes). Notated in 2/4 at 112 bpm, Beck has composed almost a perpetual motion of rhythm in this solo. Only at measure 101 does the performer first have a quarter note followed by a quarter-note rest—creating a rhythmic pause from the previous 100 measures of "diddles." The closing section of this 139-measure solo provides ample challenges for the more advanced performer.

—Jim Lambert

TIMPANI

Big Kettles II

John H. Beck

\$5.00

Kendor Music

This is a beginning level solo for two drums tuned to D and A. The solo is just one page long and will take two to three minutes to perform. The solo is in 4/4 at 80 bpm. The technical requirements consist of single strokes and the experience of moving between the two drums. There are also numerous dynamic changes to create interest.

—George Frock

Flower City Funk IV

David Mancini

\$6.00

Kendor Music

"Flower City Funk" is an unaccompanied four-timpani solo that has only one tuning change. Notated in cut-time, David Mancini creates a sense of a "drumset groove" to this timpani solo through tasteful accents, contrasting dynamics and precisely-notated stickings that will permit the intermediate-level timpanist to not only receive a benefit from learning and performing this solo but also entertain the audience with a two-minute aural trip through "Flower City Funk."

—Jim Lambert

CALL FOR APPLICANTS

The ACADEMY

A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute

A two-year, post-graduate fellowship in New York City for instrumentalists devoted to performance, education, outreach, and advocacy. The fellowship offers you an opportunity to perform with the best musicians of your generation and to join a community of like-minded individuals committed to excellence, education, and outreach. The program provides:

- **Performance opportunities at Carnegie Hall, The Juilliard School, and other venues in New York State**
- **Advanced musical training** with the world's leading performers; past coaches have included John Adams, Richard Goode, and Michael Tilson Thomas
- **In-school residency** at a New York City public school in partnership with a music specialist
- **Education and professional seminars**
- **10 private lessons** per year to foster individual professional development
- **\$24,000 stipend** and health insurance

Applications for entry in the 2008–2009 season will be accepted beginning in September 2007.

Application Deadline: December 1, 2007

For more information, visit acjw.org.

More Contest Solos for the Intermediate Timpanist **IV**

Murray Houllif

\$8.00

Kendor Music

Written as a follow-up to *Contest Solos for the Intermediate Timpanist*, this book is a collection of grade III-IV+ pieces in a variety of styles. Houllif has provided mallet suggestions but has left the stickings up to the player. The grade III and III+ works include a march, a Scottish-style solo ("A Kill on a Lilt"), a Latin piece in cut-time, a classical solo, and "Funky March." These pieces are limited to two and three drums.

The IV and IV+ collection begins with a bebop-styled solo, a Mozambique, a bacchanalia, a piece that requires retuning and a mixed-meter solo. These creative, fun solos are musically written and pedagogically sound. Students may choose to play one of these solos for a contest, but working through the entire book would be very profitable for any young timpanist.

—Tom Morgan

"Pentassimos," is a driving romp in 5/8 that not only requires considerable technical abilities but also tuning changes. "Zeimbekikos" is the slow second movement based on a solo male dance in 9/8. This movement requires mallet flips as well as three-note, one-handed timpani ostinatos set against melodic passages in the opposing hand. The last movement, based on the fast "Karsilamas" dance (in 4/4), employs the most traditional compositional style, with the player moving primarily between instruments and less use of ostinatos.

Each movement requires four mallets, and the player is often required to play a melody with one hand, an ostinato with the other hand, and an accompanying rhythm with one foot. The player must also create and use a piece of wood or metal that can simultaneously operate both the hi-hat and bass drum pedals. This is a challenging ten-minute piece for the advanced player looking for music with a twist.

—Terry O'Mahoney

Time of My Life **V**

Carlo Willems and Geert Callaert

\$38.75

PM Europe Publications

This composition for percussion and piano is divided into four sections, each written for a different percussion instrument. The first section, "First Steps," is written for vibraphone and is a creative approach to teaching scales. It starts with a simple C scale, which is presented over a chordal accompaniment. The scales quickly develop into more complex patterns, with the mallets inter-weaving with each other in a variety of ways.

The next section, "The Wonder Years," is for a low-A marimba and features ostinato patterns with a variety of rhythmic and texture changes. "Sweet Sixteen," the third section, is for two timpani. This section includes pedal changes, ghost-notes and a cadenza.

The solo closes with a raucous section performed on drumset. Titled "Born to Be Wild," the music challenges all four appendages. Filled with accents and syncopation, this is a perfect closing for this piece. The solo is creative, and will probably be within the range of an advanced high school or young college student.

—George Frock

DRUMSET

Drumscapes **I-IV**

Andy Ziker

\$24.95

Ziker Music

Drumscapes is a unique method book for the novice that utilizes the drumset right from the beginning. Ziker does not skimp on the technical foundation or important reading skills, however. The book is very thorough and well sequenced, and a student going through the book will be exposed to a wide variety of stickings, rudiments, reading exercises, and drumset grooves and techniques.

After several pages of basic information (choosing drumsticks, buying a drumset, setup, tuning, instrument care, grip, strokes and taps, sticking systems), the book presents sticking exercises written as sixteenth notes. The book teaches counting by breaking rhythm down to its least common denominator. Once sixteenth notes are understood, it is an easy step for the student to understand eighth notes and quarter notes. Later, the book presents rhythms as "mixtures" of eighth and sixteenth notes.

The two CDs included with the book provide verbal instructions as well as musical examples of everything in the book. Many of the solos are performed at multiple tempos.

Other concepts contained in the book include rock beats, ostinati, rhythmic combination fills, sixteenth-note beats, rolls, paradiddles, open hi-hat explorations, bossa nova, samba, songo, basic jazz, reggae, linear drumming and much more.

—Tom Morgan

Contest Duets for Intermediate

Drum Set Players **III**

Murray Houllif

\$9.50

Kendor Music

This collection of four drumset duets is written for a traditional four-piece drumset. The duets are well written and cover a variety of styles including Motown, Latin, bebop/jazz and modern rap/funk. Most of the solos are fully notated, but "Trading Post" and "Rapsters" have open sections for improvisation. There is much dynamic contrast throughout, and students will learn some of the basics of each style by working on the pieces.

—Tom Morgan

Double Bash **III**

Gerald Heslip

\$5.00

Kendor Music

"Double Bash" is a notated drumset solo in a jazz style requiring a standard five-piece set, including right and left crash cymbals, snare drum, three tom-toms, bass drum and a hi-hat. The tempo is quarter note = 156-184 with the eighth notes "swung." The piece probably gets its name from the many double stops between toms and snare.

After a four-measure introduction, the main theme appears, which lasts 16 measures. After a short contrasting section, a fragment of the theme returns. Another interlude follows, moving into a final complete statement of the opening theme. The piece ends with an eight-measure coda. This solo is well-notated with much dynamic contrast. Its clear form gives it much listening appeal.

—Tom Morgan

5 X 5 Rock Take Off 2 **III-IV**

Klaus Usmann

\$14.95

Mel Bay

This is the second in the 5 X 5 Rock book series, and it deals with playing double bass in a rock style. Five complete songs are included on an accompanying CD, each in the style of a famous rock band and drummer: Joey Jordison (Slipknot), Lars Ulrich (Metallica), Mikkey Dee (Motorhead) and Simon Phillips (Toto). The CD includes several versions of the songs at different tempos, both with and without drums. The solos are completely notated and are in a progressive order. Students are encouraged to begin working at the slower tempos before moving on to the faster tempos. This is a good educational resource that

MULTIPLE PERCUSSION SOLOS

Tribal Chatter **III**

Gerald Heslip

\$5.00

Kendor Music

This short, multiple percussion solo is scored for a small setup consisting of mounted tambourine, cowbell, bongos and two low tom-toms. The composition is written in a quick 3/4, and there is a creative use and development of the initial motive. There are four dynamic changes notated, but there is ample room for expression. The notation is clear in outlining the intent of the composer in this two-minute piece. The spirit and motives are catchy, making this an ideal piece for contests or recitals.

—George Frock

Greek Popular Suite Op. 12 **V**

Dimitris Papadimitriou

\$24.87

PM Europe Publications

This three-movement piece inspired by traditional Greek dances is an advanced solo percussion work scored for five timpani, bongos (or two darabukkas), suspended bass drum, bass drum with pedal, tambourine with pedal and hi-hat. The first movement,



will encourage young students to read music and practice slowly to build technique.

—Tom Morgan

The Evolution of Blast Beats III-IV

Derek Roddy

\$24.95

World Music 4all

"Blast beats" are the alternating hand/foot patterns commonly used by drummers in various genres of heavy metal (e.g., grind, extreme metal). This book provides a brief history and numerous permutations of this concept for single and double bass drums, cymbals and toms.

The package includes a CD with

examples and several play-along tracks. Most of the exercises look similar (and they are), but the challenge in this style of drumming is not the complexity of the patterns but the endurance and coordination required by the genre's extremely fast tempos.

—Terry O'Mahoney

Hands, Grooves, and Fills IV

Pat Petrillo

\$39.95

Hal Leonard

Hands, Grooves, and Fills is drummer Pat Petrillo's personal method for developing technique and coordination. The first section focuses on developing the hands through exercises based

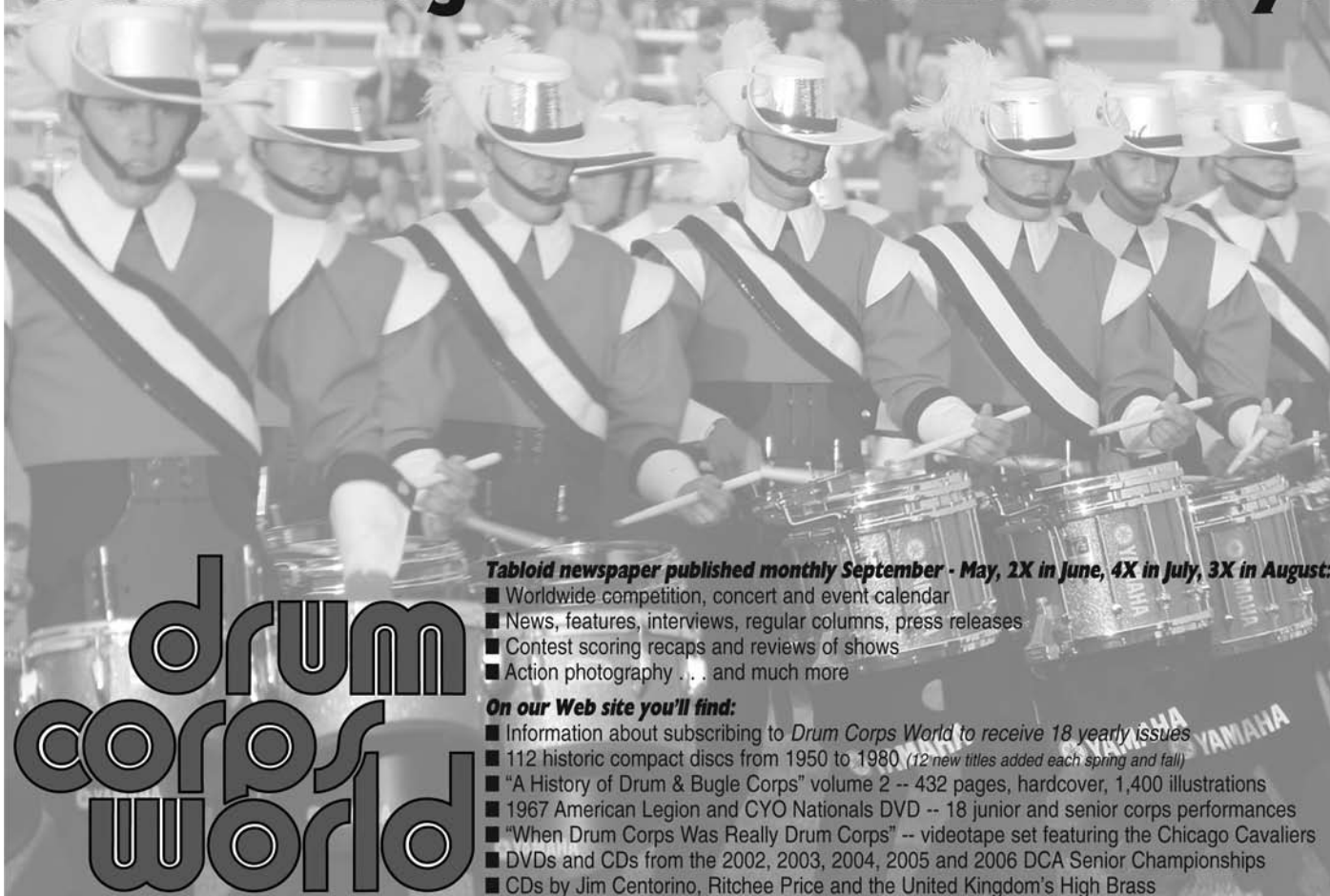
on rudiments, his own tablature system for reading and interpreting rudiments, and a number of exercises and etudes using the tablature system.

The "grooves section" provides eight hand patterns that can be superimposed over different bass drum rhythms, advanced grooves (such as linear patterns), and examples of stylistic subgenres (Motown, Brazilio-funk, "Nawlins" funk). The brief Fill Section contains examples from different musical genres and fills inspired (or in some cases adapted from) rudiments. The package includes a CD and instructional DVD.

—Terry O'Mahoney



Celebrating our 35th Anniversary!



**drum
corps
world**

Tabloid newspaper published monthly September - May, 2X in June, 4X in July, 3X in August:

- Worldwide competition, concert and event calendar
- News, features, interviews, regular columns, press releases
- Contest scoring recaps and reviews of shows
- Action photography . . . and much more

On our Web site you'll find:

- Information about subscribing to *Drum Corps World* to receive 18 yearly issues
- 112 historic compact discs from 1950 to 1980 (12 new titles added each spring and fall)
- "A History of Drum & Bugle Corps" volume 2 -- 432 pages, hardcover, 1,400 illustrations
- 1967 American Legion and CYO Nationals DVD -- 18 junior and senior corps performances
- "When Drum Corps Was Really Drum Corps" -- videotape set featuring the Chicago Cavaliers
- DVDs and CDs from the 2002, 2003, 2004, 2005 and 2006 DCA Senior Championships
- CDs by Jim Centorino, Ritchee Price and the United Kingdom's High Brass

Covering division I, II, III, all-age/senior and alumni corps worldwide since 1972

■ Call our TOLL FREE order line (8:00 AM to 9:00 PM Central time, seven days a week) --

1-800-554-9630 (outside the U.S. call 608-241-2292)

■ Visit our secure Web site --

www.drumcorpsworld.com

Copyright Drum Corps World, 2007
The Cavaliers, Rosemont, IL
2006 photo by Jeff Sallee

Modern Jazz Solos for Drum Set V-VI
Rich Thompson

\$13.00
Kendor Music

This is an excellent collection of written drumset solos in the styles of Al Foster, Roy Haynes, Adam Nussbaum, Bill Stewart, Joey Baron, Brian Blade, Jack DeJohnette, Steve Gadd and Jimmy Cobb. A short bio of each drummer is provided along with suggested listening examples. A CD is also included with live performances of each solo that can be used for stylistic reference as well as to play along with. In addition to Thompson, several of his former students contributed to the writing and performing of the solos: Ted Poor, Brady Miller and Bill Freiberg.

These solos are extremely well written and indicate an in-depth understanding of the style of each drummer. Even though the solos are prewritten, they have the quality of a transcription and flow very naturally. Stickings are provided when needed and standard nomenclature is used throughout. Legends are included when needed.

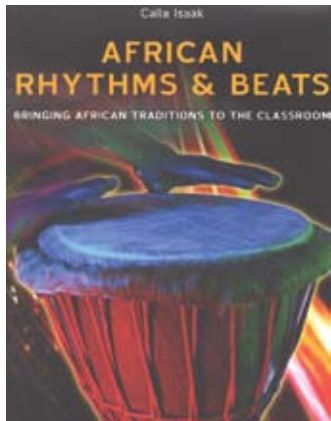
This collection, along with the CD and listening guides, is a wonderful resource for students wishing to understand modern drumming styles.

—Tom Morgan

WORLD PERCUSSION

African Beats & Rhythms I-II+

Calla Isaak
\$24.95
JMPC Books



This is a 63-page curriculum for integrating African rhythms, songs and instruments into elementary and middle school classrooms. It uses a series of graduated rhythmic exercises and

simple songs that teach rhythm and playing technique for hand drums, gankogui (African two-tone bell), axatse (gourd rattle or shekere), bass drums (djun-djun) and balafon (African xylophone). Songs and exercises begin in English but are soon replaced by African melodies and lyrics.

The book grows in complexity and includes traditional African ensemble pieces, a musical production with narration using examples from the book, and even a Christmas tune. This manual would be a good resource for a teacher wanting to integrate these concepts into the classroom informally rather than a textbook for individual students.

—Terry O'Mahoney

The Book of Contemporary Conga Technique

Hector Pocho Neciosup and Jose Rosa
\$29.95

Outskirts Press

Hector Neciosup and Jose Rosa have added a fine text to the long list of books dedicated to conga technique. The first part of this book is devoted to the fundamentals of conga drumming. There is a discussion of the various forms of clave; tuning schemes for two, three and four conga drums; and the proper playing techniques for open tones, slaps and the palm/tip technique. The second chapter is dedicated to developing the traditional tumbao pattern in all variations of clave. Chapter three demonstrates how to apply many traditional snare drum rudiments to conga drums.

The fourth chapter covers many of the most popular Afro-Caribbean styles such as mambo, guaguango, songo, rumba and merengue. For several of these styles, parts are provided for a single drummer and for a group of congueros, typical of folkloric conga drumming. The final sections include exercises for the development of speed and independence. Although there is limited information on soloing, Neciosup and Rosa's book will give the beginning conga drummer much of the information needed to become a functional player in a Latin or Salsa band.

—Scott Herring

PERCUSSION ENSEMBLE

Daring Dives

Joel Smales
\$10.95

Kendor Music

This percussion quartet is scored for snare drum and triangle (player 1), tenor drum and woodblock (player 2), suspended cymbal (player 3) and bass drum (player 4). The work uses predictable rhythms that will be familiar to percussionists with limited experience. To strengthen their timing skills, Smales includes frequent imitative passages as well as interlocking rhythmic figures.

For variation, players are asked to manipulate the sound of the instruments by playing on the rim, on the bell of the cymbal, and using highly contrasting dynamic levels. He also introduces two of the parts to a simple multiple-percussion arrangement by utilizing two instruments they must switch between. "Daring Dives" would be an excellent teaching piece for a middle school percussion ensemble or percussion class.

—Scott Herring

Snare Tom Duet

Scott Johnson
\$3.95

Upbeat Music Publications

Very simple, entertaining and basic—that describes this new work for two players (or more if doubled), each playing one snare drum and one tom-tom. The 29 measures of this duet stay in 4/4 at 100 bpm. Only eighth and sixteenth notes and one quarter note are used. A few special effects, such as stick clicks and reaching over to play some notes on the other player's drums, add some interest. There are several dynamic changes that add some challenge, but the technique of moving between the two drums is fairly easy. This two-minute work would be interesting and effective for two beginning-level students.

—F. Michael Combs

4 Percussion Quartets for Young Performers

Morris Lang
\$19.95

Meredith Music Publications

This collection of four percussion ensembles for four performers would be outstanding for second-year percussion students. The ensembles are titled "Waltz," "Sad Song," "Rain" and "Shake It Out." The instrumenta-

tion includes snare drum, triangle, suspended cymbal, bass drum, maracas, two tom-toms and glockenspiel.

Helpful comments are included in the preface regarding each composition's educational focus, and Lang makes some suggestions about combining three of the ensembles as a suite. This is a solid collection for the younger percussion performers.

—Jim Lambert

Sixty Eight

John H. Beck
\$7.50

Kendor Music

"Sixty Eight" is a duo for two rudimental snare drums. This two-minute, 6/8 work focuses on flams, flam accents, rolls and single-stroke rudiments. The two parts frequently imitate one another in a call-and-response fashion. Both parts require performers who can execute very soft and very loud dynamic levels. Although there are a few syncopated passages, rhythmically, this work is fairly straightforward.

—Scott Herring

Waltz Time

John Beck
\$13.95

Kendor Music

"Waltz Time" is a simple, three-minute percussion sextet for beginning ensemble. It is scored for snare, tom, bass drum, tambourine, woodblock and two timpani. Written in a traditional style, it uses simple call-and-response patterns in eighth and sixteenth-note rhythms.

—Terry O'Mahoney

Festival Snare Drum Duets

John Beck
\$10.95

Kendor Music

This collection of eight snare drum duets covers a variety of styles and meters. Each composition includes many of the standard techniques found in both concert and rudimental styles of performance. Most of the sticking patterns are left to the discretion of the performers, although there are a few passages in which the sticking is notated. Meters used include 4/4, 3/4 and 5/8. Duo number seven is non-metered and is to be performed freely. Beck shows his musical expertise, as each duo has logical and expressive phrases. This is an excellent collection, and could be used as duos for two equal players or for a student and teacher.

—George Frock

Horse Race

Murray Houllif

\$12.95

Kendor Music

"Horse Race" is a "body percussion" piece for three players. Each performer uses foot stomps, tummy pats, thigh pats and hand claps to depict the sound of horse hooves at a race track. Frequent triplets set against eighth- and sixteenth-note patterns capture the sound of simultaneous horse gallops. There are also sections that feature all players in rhythmic unison and short solo passages for each player.

Although the idea of this work sounds simple, some of the cross rhythms and coordination of the sounds offer quite a challenge. For added comedic effect, the work ends with the obligatory horse "snort" that is sure to provoke thunderous applause and laughter from the audience. The skilled high school percussion ensemble will enjoy programming this fun and challenging work.

—Scott Herring

III

fects the style of performance needed to successively play this piece. Instruments required are four snare drums tuned to the same pitch, plus a small bass drum that is to be played with mallets on both sides of the drum.

Each snare drummer rapidly shifts back and forth to multiple or mixed percussion phrases, which include four tom-toms, cowbell, whistle, wood and temple block, and hi-hat. The composer provides the opportunity to use different players for these sections, which would enlarge the ensemble to 9–10 players instead of the quintet.

The style of writing is based on the rudimental swing feel, but should not be played as swing triplets. The passages are repetitive and provide a rhythmic groove, thus the title. The parts cover the standard rudiments and should be playable by high school students. The very quick changes of instruments, should the piece be performed by five players, will increase the challenge of a successful performance.

—George Frock

A Stylish Christmas

Arr. Murray Houllif

\$14.95

Kendor Music

If you are looking for an easy, fun Christmas arrangement for percussion ensemble, "A Stylish Christmas" may be the piece for you. This percussion septet is scored for bells or vibes, xylophone, marimba (four-octave), four timpani, drumset, conga, sleighbells, tambourine and triangle. The keyboard parts can be doubled.

The piece begins with a traditional presentation of "Deck the Halls," but the style soon changes to a bossa nova, then to a jazz/swing feel, and then returns to a bossa nova. After a fermata, "We Wish You a Merry Christmas" is presented as a jazz waltz. The piece concludes as this carol changes to rock 'n' roll with a descending scale to the final note.

This simple but well-written arrangement includes a clearly notated conga part and a complete drumset part. The keyboard parts could be played by beginning and intermediate players, and the audience will love the familiar tunes performed in contemporary styles.

—Tom Morgan

III

Duel

Arnold F. Riedhammer

\$9.50

Kendor Music

This new work involves two players, each playing a multiple percussion setup. Player 1 uses marimba, triangle, two toms, snare drum, wind chimes, cowbell (with pedal) and splash cymbal. Player 2 uses vibraphone, two toms, bass drum (with pedal), snare drum, wind chimes and splash cymbal.

The approximately two-minute work stays in 4/4. The first 28 measures are 130 bpm and the remaining 42 measures are 120 bpm. With the exception of one crescendo that begins at a *piano* level, the dynamics are generally in the *fortissimo*, *forte* and *mezzo-forte* levels.

The duet opens using only the non-pitched percussion. After two measures of sextuplets played on the triangle by player 1, player 2 sets up a basic, driving rhythm on the toms, but after 17 measures, the role shifts with player 1 providing the rhythmic pattern while player 2 provides the lead material.

Two measures of wind chimes lead into the second section, which is at a somewhat slower tempo and utilizes only the marimba and vibraphone. This material requires four-mallet technique and is balanced in terms of importance of the lines. The rhythms

IV

Connecticut Groove

Joel Smales

\$12.95

Kendor Music

The title of this percussion quintet re-

IV

MalletWorks Music & Pro Percussao

present new works by

NEY ROSAURO

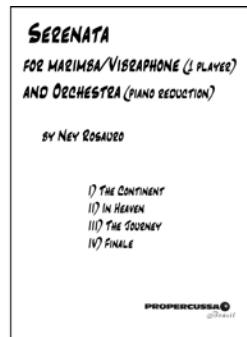
(available at PASIC 2007)



EXCITING NEW ORCHESTRAL WORK!

SERENATA FOR VIBRAPHONE/MARIMBA (1 player) AND ORCHESTRA (piano reduction).

A gorgeous and challenging new work for soloist and orchestra. Soloist plays vibraphone and the marimba both separately and simultaneously. A perfect balance between virtuosity, lyricism and musicality. (4 movs. 22 mins)



FINALLY AVAILABLE WITH PIANO REDUCTION

SUITE BRAZIL 500 A very colorful and exotic work full of emotion and energy. Quite popular with audiences, the piece features a great variety of contrasts, beautiful melodies and a strong and happy Brazilian mood. The soloists uses marimba and many other traditional and folkloric percussion instruments. (7 movs. 24 mins)

TWO PREVIOUSLY RELEASED DUETS are now revised in new and enhanced print versions

BRAZILIAN FANTASY (Bach in Brazil) For 2 Marimbas. This unique fantasy for 2 marimbas is composed with the use of some original themes as well as those drawn from Brazilian folklore, J.S. Bach, and legendary Brazilian composers Villa Lobos and Carlos Gomes. (10.30 mins)

TOCCATA AND DIVERTIMENTO For Vibraphone and Guitar (or Marimba). Two captivating pieces in which the 2 instruments dialogue and challenge each other throughout the piece. The first movement is a sad ballad, the second is a lively dance. (8.30 mins)



MALLETWORKS MUSIC

PROPERCUSSAO

Brasil

are syncopated, lively and driving. Melodic material from the opening of this section reoccurs at the end, providing a sense of structure. Also, an eight-measure middle section is repeated.

This work looks like fun with its varied colors, interesting rhythm patterns and challenging four-mallet material for vibes and marimba. While it is complete in itself, performers might see opportunities for expanding the work through repeats and extended solo passages.

—F. Michael Combs

Percussion in Aktion

IV

Thomas Keemss

\$16.10

Zimmermann

This interesting percussion trio calls for drumset (player 3), with the other players playing four bongos (player 1) and a pair of timbales (player 2). Although there is no tempo indication, the work is primarily in a steady 6/8 with a feel that often shifts to 3/4. The concluding 16 measures are in 2/4 but retain a ternary feel.

There are a large number of free solo passages lasting only one or two measures for both the bongos and timbales. The drumset part is specifically notated, with the exception of a pair of two-measure ad-lib solos, and generally provides rhythmic support for the other two players. Dynamic contrasts from *piano* to *fortissimo* help bring life to this work and also some technical challenges.

This trio of around two minutes was composed by a former student of Siegfried Fink and reflects his influence. While the composer indicates the work being suitable as an opener or encore to a concert, it also has significant potential as a training piece or as a featured work on a program for younger students. The actual difficulty is set much by the selected tempo, and since none is indicated, younger performers would give an effective and accurate performance at a more conservative tempo while an advanced group could liven the tempo for a more dramatic and impressive presentation.

—F. Michael Combs

Sixes

IV

John H. Beck

\$7.50

Kendor Music

This is a duet for two snare drums based on the six-stroke roll. Beck skillfully uses this roll, ending with two

accents, to create an interesting piece that would also make a great pedagogical exercise for diddle accuracy and spacing.

The parts alternate playing six-stroke rolls sometimes with the accents at the end and sometimes at the beginning. A middle section adds flams and breaks down the rolls into fragments. A more dense section with many unison rolls leads to a recap that ends the piece.

This would be a great student/teacher duet to be played in a lesson or performed on stage. The players must have good dynamic control and clean, even diddles.

—Tom Morgan

Suite for Six

IV

Matthias Schmitt

\$48.00

Norsk Musikverlag

This percussion sextet combines different musical styles into a five-measure work lasting about 15 minutes. Styles include jazz, minimalism, classic, pop and funk, with each movement related through thematic and rhythmic material. Instruments include vibraphone, two marimbas (one 5-octave and one 4.3-octave), three timpani, two tom-toms, bass drum, ride cymbal, shaker, bongos, crash cymbal, temple blocks, and a small drumset. Although the first two movements require players 2–6 to play marimba, the parts are organized to have five people on two marimbas.

The first movement, "Statement," presents the primary melody in the vibes with the marimbas playing a one-measure ostinato. The pattern contains syncopated sixteenth notes that avoid every downbeat except beat one. This agitation contributes a unique counter-line to the simple two-bar melody. With only two short timbre shifts, the movement is incessant with the one-bar ostinato.

The second movement, "Interlude I," is a graceful chorale using the vibes as the primary voice and five marimba parts as accompaniment. The third movement, "Dialogue," is a slow, jazzy vibe solo. The bongos and vibes have a conversation between themselves while the other players provide simple background colors.

Movement four, "Interlude II," is a Steve Gadd-inspired drumset solo that uses various funk patterns. Although not stated in the score, this movement can be opened up to allow the drumset player and others to take more improvisational freedom. The fifth move-

ment, "Solution," borrows melodic and rhythmic aspects from the other four movements and brings the piece to an exciting close.

Although the parts are not incredibly challenging, this ensemble would provide an enjoyable outlet for high school and young college groups a chance to play different styles. It will also provide an opportunity to show off good drumset and vibraphone players.

—Brian Zator

Concerto for percussion and small orchestra, op. 109

V

Darius Milhaud

Arr. Thaddeus Robert Anderson

Price: N/A

Universal Edition

Darius Milhaud originally composed his "Concerto for percussion and small orchestra" in 1929. Thaddeus Robert Anderson has now arranged it for percussion soloist with keyboard percussion ensemble accompaniment requiring glockenspiel, chimes, xylophone, vibraphone and five marimba parts.

Although the solo part is challenging, the first and second marimba parts in this arrangement are also very demanding. Milhaud's original solo part is the same; obviously, the set of timbres accompanying the soloist are completely different. It will certainly take percussion accompanists who are sensitively aware of how they are fulfilling what Milhaud originally scored in 1929.

This composition would be appropriate for the advanced percussion soloist with an equally advanced ensemble of keyboard percussionists.

—Jim Lambert

The General

V

Joel Smales

\$16.95

Kendor Music

This is a very interesting and effective octet suitable for a wide variety of groups. The three lead mallet parts call for vibes and two marimbas playing single melody lines, so four-mallet technique is not required. The material is tuneful, and the catchy melodies, which center around D minor, include lots of accidentals to provide harmonic interest. The fifth percussion player must also play five measures of xylophone, and the second marimba player also has two measures of bells.

The instrumentation includes: player 1, vibes; player 2, first marimba;

player 3, second marimba and some bells; player 4, afuche, toms and cowbell; player 5, triangle bell tree, cymbal, shaker and a few xylophone notes; player 6, congas, vibraslap and woodblock; player 7, timpani; and player 8, drumset.

The work opens with a four-measure groove set by the drumset, then another four measures with afuche, triangle and congas added. The next 16 measures add melodic material that is essentially a duet between vibes and marimba with a bass line provided by the timpani and second marimba. These 16 measures repeat before a 10-measure bridge leads to a section of 12 measures that allows players 1 and 2 to solo—either ad lib or as written. This section repeats and is followed by an eight-measure passage for vibes and marimbas only. Then solo passages are passed among the toms, congas, timpani and drumset for 10 measures.

The next eight measures of lead-in material consists of a groove set by timpani and drumset with the three mallet players coming in one at a time. Then all players play in a 14-measure section that follows the design of a vibes and marimba duet with all other players providing accompaniment material. Another eight-measure bridge leads to a repeat of the original melodic material at the beginning before the work concludes with a short coda.

The piece stays in 4/4 at a tempo of 126 bpm. The dynamic level stays full (*mf*, *f* or *ff*). The rhythmic patterns are not very difficult, and the length of around five minutes makes this a very usable and performable work.

—F. Michael Combs

jh variations

V

Rich O'Meara

\$30.00

Keyboard Percussion Publications

This percussion quartet is scored for vibraphone, two marimbas (one 4.3, one 5-octave) and a quasi drumset/multiple-percussion arrangement. The three keyboard parts require four-mallet technique, and the percussion part requires a player with fairly advanced rhythmic skills.

The work is set in four broad sections, each a distinct variation on the material set forth in the first section. Compositionally, O'Meara makes frequent use of layers of ostinatos to create his textures. The first section certainly falls into this category, as the marimbas create a rhythmic and harmonic foundation for the vibraphone



The Instrumentalist

**Only \$21 for
12 Issues**

Order the magazine band and orchestra directors count on for great ideas and teaching advice.

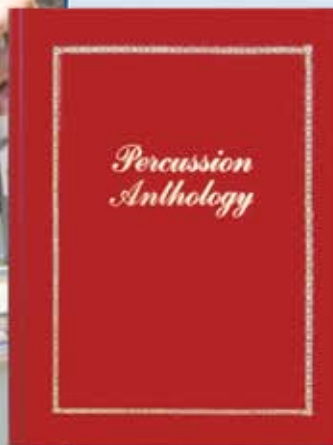
Each issue includes:

- Teaching ideas
- Middle school column
- Conducting tips
- New music reviews
- Instrument clinics

Articles are written by experienced musicians and educators who share their ideas and advice.



Percussion Anthology



This collection of over 300 articles from the pages of *The Instrumentalist* covers playing technique, maintenance, literature, marching, orchestral, and solo playing. This beautiful hardcover book is a valuable reference for percussion players and teachers. **(ONLY \$19)**

Please add \$4 for shipping, (\$8 outside the U.S.) Prepayment required except for schools with purchase order numbers. Visa and Mastercard accepted. Illinois residents add 7.75% sales tax.

Call toll free 888-446-6888

www.instrumentalistmagazine.com, fax: 847.446.6263

200 Northfield Road, Northfield, Illinois 60093

to present the melody. The vibraphonist plays eighth notes in the left hand while bowing the two-note melody in the high register. In the middle part of the first section, the marimbas interject articulate, double-lateral figures before returning to accompaniment for the vibes.

The second section becomes more rhythmically complex, with the ostinatos crossing barlines, creating hemiolas that are unstable but grooving. At one point, the meter briefly shifts to 7/16 in order to bring out the odd-meter feel.

The third section is slow and serene, with the vibes once again using a bow in the right hand accompanied by rolls in the left hand and marimba 1. Marimba 2 plays languid eighth-note and quarter-note triplet figures that were used in the previous section.

The final section starts slow and accelerates to the end in a flurry of sixteenth notes. Here again, the vibes play the melodic ideas in half notes as the marimbas and multi player lay down a groove underneath. "jh variations" is a fine addition to the percussion ensemble repertoire and will be enjoyed by collegiate and advanced high school percussion ensembles.

—Scott Herring

Oltre La Linea Di Fuoco 5 VI

Luigi Morleo

\$26.71

Morleo Editore

This percussion trio is written with repeated rhythmic patterns that take on an energetic groove. Written loosely as a three-part form, the opening section features marimba and vibraphone each performing unusual rhythmic patterns in 7/16 and 11/16. The next section is free of meter and is in the form of a cadenza, featuring dialogue among the three players. The closing section is a rhythmic riff, which drives to an exciting close.

Instrument assignments for this work include vibraphone, woodblock and two toms for player 1; marimba, two toms and temple block for player 2; and tam-tam, two cowbells, bongos, tom-tom and a pedal bass drum for player 3.

The rhythmic patterns are quite challenging, and the notation is a little confusing, because the marimba part is listed as marimba 1 and marimba 2, yet it appears that the part should be performed by one person. It is also surprising that the notation ledger appears on the back page rather than at the beginning.

This composition should really impress audiences, as it is full of fresh rhythmic patterns, and has the energy to be most exciting.

—George Frock

Reflections on Japanese Children's Songs III VI

Keiko Abe

\$69.95

GP Percussion

Keiko Abe has created another master composition, which is distinctly reflective of her style. Written for two marimbas and two percussionists, the work is compiled over a motive that occurs through much of the work. Each time the motive appears it is combined with creative material that changes in both rhythm and color.

As is indicative of her own performances, the work covers a wide range of dynamics as well as rhythmic energy. The composition opens with a very quiet pedal ostinato, which is joined by each performer, growing in intensity to a giant *fortissimo*. There are passages that include improvisation by each performer.

The marimbas needed are a 5-octave and a 4.5 (low-F), and each player should have four graduated mallets. Percussion textures include drum and metallic instruments. This would be an excellent work for either a percussion ensemble or chamber music programs.

—George Frock

Telisi Odyssey VI

Russell Hartenberger

\$65.00

Keyboard Percussion Publications

"Telisi Odyssey" draws on the rich musical traditions of southern India. Based on the South Indian kriti "Telisi Rama," by Carnatic composer Tyagaraja (1767–1847), this "Odyssey" was composed by Nexus percussionist Russell Hartenberger.

The work is organized into two movements and calls for five players on two marimbas and one vibraphone. Crotales and two muffled drums are also incorporated.

The first movement's title, "Kumasi," is a reference to the capital city of the Akan region in India, which has produced many of South India's greatest percussionists. According to Hartenberger, "The first movement uses rhythmic patterns from Akom combined with melodic fragments from Tyagaraja's kriti." This movement is a rhythmic soundscape with the original melodic fragments pre-

sented in the low register of the marimba. The musical rhythmic drive is insistent as the movement gradually grows to a *fortissimo* climax before shifting from 4/4 to a 6/8 groove. This halfway point redirects the music to its conclusion in a similar style.

While "Kumasi" has a stronger rhythmic basis, the second movement, "Kerala," is based on the original "Telisi Rama" melody played by the top marimba. Hartenberger utilizes crotales to outline high points of the form and melody as the accompanying keyboards slowly grow in intensity.

Overall "Telisi Odyssey" is a wonderful composition. There is a strong use of ostinato, and the four-mallet requirements are accessible and sometimes predictable. But this music has a quiet intensity and drive that draws the audience in.

—Mark Ford

Zavanna VI

Soren Monrad

\$78.84

Edition Svitzer

"Zavanna" is a percussion sextet scored with each performer having a multiple-percussion setup. Unique in this challenging yet rewarding percussion ensemble are photographs of each of the preferred setups—including stick trays! The notation is very precise and the composition flows very nicely. This demanding percussion ensemble would be suitable either for graduate school percussionists or a professional percussion sextet.

The composition's style is very contemporary and almost mysterious sounding. One such setup includes bongos, tambourims, pandiero, suspended cymbals, thin bamboo cane and vibraphone. "Zavanna" is a combination of traditional and not-so-traditional timbres, which creates a fascinating 12-minute ambience of percussion colors.

—Jim Lambert

MIXED INSTRUMENTATION

Attendance to Ritual IV

Don Skoog

\$20.00

Contemporary Music Project

"Attendance to Ritual" is one in a group of works that Don Skoog has deemed "The Chautauqua Etudes." The pieces were written for a group of

musicians that Skoog played with in Chautauqua. Existing somewhere between classical, jazz and world music, this particular piece is arranged for marimba, bass and drumset and has a decidedly Latin flavor.

The bass and drumset parts are fairly straightforward and repetitive, providing a foundation for the marimba to groove on. The piece includes a solo section with interesting changes that could presumably be used for any combination of the three instruments. After a recap of the A section, a coda closes the work with a tight unison lick. "Attendance to Ritual" definitely falls in a gap in the percussion repertoire, and could be a lively closing number to a percussion recital.

—Scott Herring

6' Napoleon IV

Scott Johnson

\$14.95

Upbeat Music Publications

"6' Napoleon" is a mixed ensemble work for alto saxophone and marimba that has a jazzy, popular flavor. The marimba opens the work by presenting the A theme, which is in C Phrygian. As the marimba plays a verbatim repeat of the A section, the saxophone joins in and elaborates on the melodic ideas presented by the marimba.

The first part of the inner section features the saxophone and marimba trading licks in A minor, while the second part has the two instruments playing ripping linear licks often in rhythmic and pitch unison. A brief return to the A section closes out the work.

—Scott Herring

Duo Concertante VI

Michael Burritt

\$300.00

Keyboard Percussion Publications

"Duo Concertante" was written for John Bruce Yeh, assistant principal clarinetist of the Chicago Symphony Orchestra, and his 16-year old percussionist daughter, Molly (now in her freshman year at Juilliard). The Northshore Band premiered "Duo Concertante," and the Yehs have also recorded it for an upcoming CD with the Columbus State University Wind Ensemble under the direction of Rob Rumbelow.

Michael Burritt indicates in the program notes that he was inspired by the collaboration of jazz greats Benny Goodman and Gene Krupa on "Sing, Sing, Sing" in developing his "Duo Concertante." While Burritt



NATIONAL PERCUSSION SYMPOSIUM

Part of the
Music for All Summer Symposium
presented by  **YAMAHA**

STUDENTS CHOOSE FROM
**MARCHING
CONCERT
DRUMSET**

June 23-28, 2008
Illinois State University, Normal, IL
Leadership Preview Weekend: June 21-22

Connect with others who share your
passion for percussion.

The National Percussion Symposium is unique in that it allows students to customize their own schedule choosing the elective sessions they want - Latin Percussion, Concert Percussion, Rudimental Drumming, Drum Set, Electronics, hand drumming and more. Clinics with top artists and world-class drum corps create a well-rounded, unforgettable week.

The Symposium features evening concerts and events, including the Yamaha Young Performing Artists and the DCI Central Illinois Summer Music Games.

MORE INFO & ENROLL ONLINE AT
MUSICFORALL.ORG
800.848.2263

For Teachers

Drum Instructor Academy

Hands-on clinics and workshops for the active marching drumline instructor

Directors Workshops

Comprehensive continuing education for high school and middle school band directors

- Bring twelve students & attend **FREE**
- Bring six students & attend **TUITION FREE**
- Earn up to three hours of graduate credit

Two early enrollment deadlines offer opportunities to save: Dec. 31, 2007 (biggest savings) and March 31, 2008.



incorporates jazz inflections in the music, "Duo Concertante" has a stronger relationship to the compositions of Michael Daugherty and Joseph Schwanter than Benny Goodman's music. The solo percussion part calls for a five-octave marimba and six tom-toms (or any combination of bongos, timbales and congas). Burritt's use of dialogue and color throughout the one-movement work highlights the soloists well, and the energy and drive is similar to the composer's percussion ensemble works. Designed as a three-part composition, the inner slow section gives the soloists a chance to develop a beautiful legato theme before the final energetic conclusion.

The solo percussion part is effective and challenging (but not overly difficult), and the tom-tom writing hints of Xenakis' "Rebonds." Likewise, the clarinet solo part also requires a mature player. Burritt includes section parts for five percussionists and a timpanist, but these parts are perfunctory, saving the prime elements of the music for the solo clarinetist and percussionist. Taken as a whole, the band parts are complex, and the constantly shifting meters and rhythms qualify this work as a grade VI composition. Overall, "Duo Concertante" is a winner. The unique soloist combination with wind ensemble would be an excellent opportunity to feature students or faculty members at any institution.

—Mark Ford

PERCUSSION RECORDINGS

Borrowed Time

Steve Kahn

Shrapnel Records

The title of this CD is possibly a word play by jazz guitarist Steve Kahn to refer to the "time" being "borrowed" from the plethora of great drummers and percussionists heard here. Drummer Jack DeJohnette, percussionists Ralph Izrarry (timbales), Roberto Quintero (congas), Bobby Allende (congas), Badal Roy (tabla) and Manolo Badrena (percussion) all join Kahn in a set of original compositions and jazz standards. Although it should be classified as a jazz recording, *Borrowed Time* isn't limited to straight-ahead jazz (although it includes modern swing tunes). Thelonious Monk's "I Mean You," "Have You Met Miss Jones" and "Hymn Song" are delivered with various Latin feels, and "El

Faquir" is a modern straight-eighth-note tune in 11/4. The broad spectrum of talent here is worth the price.

—Terry O'Mahoney

Charles Owen—Marimba Solos

Charles Owen and the U. S. Marine Band

Sue Owen-Bissiri

This timeless CD includes the following marimba solos arranged and performed by PAS Hall of Famer Charles Owen: "Grand Valse Brillant" by Chopin; "Fiddle Faddle" by Anderson; "First Waltz" by Durand; "Second Waltz" by Goddard; "Witches Dance" by MacDowell; "Hora Staccato" by Dinicu/Heifitz; "Smiles" by Roberts; "Dance of the Goblins" by Bazzini; "Zigeunerweisen" by de Sarasate; "Azpateado" by de Sarasate; "The Enchanted Hour" by Hahn; and "Eternal Father" by Dykes.

It is incredible to hear Owen both as performer and arranger of these 12 compositions. According to the liner notes, Owen performed all of these solos by memory with the Marine Band as it would travel on its annual nine-week tour of the U.S. This CD is definitely a collector's item and should be in every serious marimba performer's library.

—Jim Lambert

Collage

Stanley Leonard and the Louisiana State University Percussion Ensemble

Stanley Leonard Percussion Music

Collage represents a collaboration between Stanley Leonard, Brett Dietz and the Louisiana State University Percussion Ensemble. Leonard composed all of the works, conducts several of them, and performs the solo timpani work "Collage," while Dietz conducts the percussion ensemble and performs the multi-percussion solo part to "Shadows." "Processional," is scored for four marimbas with a rhythmic accompaniment from triangle and finger cymbals. "Traveling Music," a work for ten percussionists, depicts a journey around the globe by invoking music from Brazil, Asia, Africa and more traditional Western styles.

Leonard gives an inspiring performance of his newly composed "Collage" for solo timpani, which in the middle section hints at several well-known timpani solos from the orchestral repertoire. "Shadows" is for keyboard quartet and multi-percussion solo, which is virtuosically per-

formed by Dietz. The final selection, "Hurricane," is for a large force of 14 percussionists. Inspired by hurricane Katrina, the work has an ethereal, anticipatory opening that leads to an extremely visceral and energetic conclusion.

The LSU percussion ensemble handles Leonard's music with energy, sensitivity and professionalism, and we are fortunate to have such a fine representation of this influential percussionist's music.

—Scott Herring

Différentes Activités

Attilio Terlizzi

Self-published

Différentes Activités is the title of this CD and also the title of the featured work on the CD, which is a major concerto for multipercussion and string orchestra. The soloist, Attilio Terlizzi, not only plays the solo part to this concerto but also, on this same CD, performs the solo part to a major marimba concerto as well as an accompanied multipercussion solo.

The multipercussion concerto "Différentes Activités," by Jean-Luc Rimey-Meille, is in three movements, each lasting about five minutes, with short snare drum solo sections preceding the first movement and between each movement. The accompaniment consists of 13 strings and two percussion, and the percussion accompaniment is of significant importance and involves marimba, xylophone, cymbals, vibraphone and a variety of toms. The soloist performs on vibraphone, xylophone, toms, snare drums, cymbals, water drums, Javanese gongs, a salad bowl and temple blocks. A variety of sticks and mallets are used including fingers on the snare drum.

The first movement is introduced with lively spoken rhythms that suggest Indian patterns and then moves to syncopated material stated by the strings and then reflected in a duet with vibes and marimba. The section that follows is also syncopated, but the addition of drumset with vib solo strongly suggests a jazz feel. The spoken material returns to conclude the movement.

The second movement opens with somber sounds from the strings, but soon light and rhythmically steady rhythms pulsate as the predominate idea. Several "mini" duets and trios are particularly interesting, such as the duets between marimba and vibes and a trio with bass, vibes and bells. Especially noteworthy are sections

with unison syncopated rhythmic lines.

The final movement opens with a gentle and rather free percussion solo section with the orchestra entering soon after in regular pulsed rhythmic patterns. Unison lines are expertly played, and the vib and marimba solos are very impressive. The ending, a sustained dissonant chord, is a bit of a surprise as opposed to the "usual" climatic building to a dramatic conclusion.

Also on the CD is a recording of "Oltre La Linea Di Fuoco 4" by Luigi Morleo, which is a concerto for marimba and strings in three movements. The first movement focuses on driving rhythms with an interesting cadenza in the middle. The movement comes to an abrupt stop and is following by a second movement that opens in a relaxed style. However, the interesting steady rhythm patterns provide a feeling of tension while the solo material focuses on lyric lines often in octaves. The final movement is based on a steady sixteenth-note pulse set in the percussion. On top of this, the marimba solo plays material that is rhythmically disconnected and in contrast to the steady beat of the accompaniment. After an interesting and free solo cadenza, the original jazz-like groove returns and, after all players improvise for a short time, the work concludes with a dramatic but short tutti statement.

The third work on the CD is an unaccompanied multipercussion solo work titled "Tricots De Peaux," also by Rimey-Meille. Non-pitched instruments are used and the predominate sounds are toms, cowbells and small (glissando) gongs. This technically involved work of around seven minutes combines free (*senza misura*) material with rhythmically interesting dance-like patterns.

The solo pieces on this recording utilize such a variety of colors, rhythms and styles that the listener cannot help but be captivated. Because these works are so expertly performed and dramatically interpreted, this CD would be a significant musical treat for any listener.

—F. Michael Combs

Deliverance

Andrew Beall

BMP Records

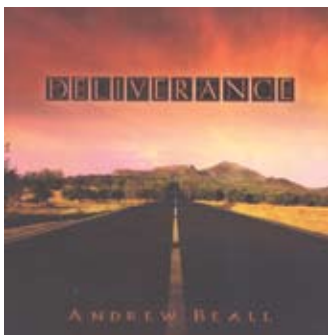
The title track on this recording is a duet for marimba and timpani. At first listening, one would think it might be the highlight of the CD, but there



Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen; Tel.: 022 51 / 650 46 - 0

www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com





are four major works on the recording that all stand out as significant recordings of noteworthy compositions.

The marimba/timpani duet "Deliverance" is intriguing because the composer has combined two dissimilar timbres by skillfully interweaving them into a musical unit. Although the timpani has a major role—far more than just accompaniment—it is secondary to the marimba, which plays several solo sections during this 13-minute work. Even though the timpani has only a few short solo passages, Jonathan Goldsmith's expert performance brings timpani playing to another level. His pitch control is just short of phenomenal, judging in particular by the harmonic support and many unison pitch sections that are all incredibly accurate. The majority of this piece is bold, aggressive and exciting, but two light and airy solo marimba sections, played extremely well by Andrew Beall, create a balanced form of contrasting material. The second of these two sections is particularly lyrical, supported by a few light sounds of the wind chimes. The work concludes with frantic, driving material that brings it to an exciting finale.

The second track, "Seduction," is for marimba and percussion ensemble. The more interesting features of this work are the unusual percussion sounds generated by five percussionists plus the incorporation of cello and violin. The percussion provides a groove accompaniment, and midway through the piece, the marimba drops out allowing the percussionists to each provide short, improvised solos. The marimba solo part is characterized by a relentless bass line that is primarily a steady 4/4 quarter-note pattern. The marimba player's right hand plays a haunting, dance-like melody, often in octaves, reflective of Indian music. As the work reaches its conclusion, the marimba plays a short lyrical passage before reestablishing the relentless bass line (now in a six feel) that drives

forward until the marimba is left alone, playing melodic material that slowly fades with only the sound of a shaker in the distance.

You will not hear a more skillful performance nor superb composition for marimbas and soprano as in this recording of "Song of 'Almah'" by Andrew Beall. From the very first note coming from this beautiful soprano voice (Jeanine DeBique), one is captivated by the marvelous tone and incredible technique. The text was taken from the Old Testament and is an incomparable celebration of romantic love in all aspects. This three-movement work opens with a smooth lyric line by the soprano accompanied by marimba chords in the lowest register. These two performers display a full range of emotion—and then some. The second movement opens with a series of warm, lush, tonal and romantic chords by the marimba, and the soprano then enters in a way that verifies the bonding of these two performers. In the final movement, the pace is set by the solo marimba playing lyrical arpeggiated lines. When DeBique enters, her tone is perfect for this setting. Beall has found the key to composing for marimba and soprano and goes one major step farther by performing a most emotional and beautiful interpretation of the marimba part.

The fourth track is "Pat Metheny Suite," which is an expansion of an arrangement Beall made originally for the percussion feature of the Carolina Crown percussion ensemble, which won the DCI percussion ensemble competition. That piece was "The Heat of the Day," which is the third movement in this suite. The first and second movements were added. Six percussionists plus timpani are used in these settings, and it is refreshing to hear percussion ensemble arrangements with only pure percussion instruments (no electric bass, electronic piano, etc). All of the weight of over 13 minutes of music is on the shoulders of vibes, xylophone, marimba, bells, timpani and some percussion.

The first movement opens with unison clapping that challenges the listener to figure out the rhythmic pattern, but the beat becomes clear when all instruments enter and create an excellent setting of Metheny's original work. The middle movement is lyrical and a refreshing change in pace. The finale features fast licks played with total accuracy. Want to hear some really great timpani chops folded in

with excellent melodic material? Buy this CD and get what you want many times over.

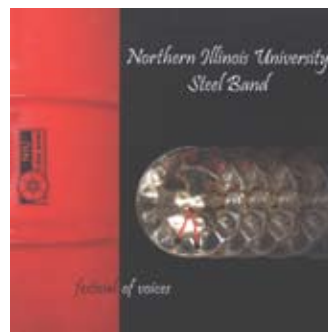
—F. Michael Combs

Festival of Voices

Northern Illinois University

Steel Band

Self-published



The university steel band experience began in the early 1970s at Northern Illinois University, and this new CD is proof that the NIU Steel Band is still alive and well. Directors Cliff Alexis and Liam Teague have crafted an offering of new steel band music sprinkled with transcriptions and guest instrumentalists. The CD opens with a live version of Jit Samaroo's "Festival of Voices." (In fact, most of the tracks are from live performances.) The energy and drive of this music is infectious and contrasted by beautiful moments on Teague's "Chant" and Piazzolla's "Soledad." Saxophonist Christopher McBride livens up the band on the gospel tune "The Battle is the Lord's," and guitarist Fareed Hague artfully introduces the medley "I Sung to Pass the Time/Where's JoJo?" Most noteworthy is Teague's wonderful cadenza on "Chant."

Shifting to an orchestral transcription, NIU Wind Ensemble director Dr. Ronnie Wooten conducts the 25-plus member steel band on Tchaikovsky's "March Slave" with precision and power. The CD concludes with the 2005 Panorama winning arrangement of "Mystery of Pan," which shows off the band's versatility and musical drive. Overall, this recording is a testament of why the NIU Steel Band is one of the premier university bands in the country.

—Mark Ford

Metric Imperative

Don Skoog

Contemporarymusicproject.com

This CD is an eclectic mix of compositions inspired by jazz, rock, and African, Latin and Middle Eastern



musical styles. Don Skoog shows himself to be an accomplished player of a wide array of percussion instruments including marimba, vibes, xylophone, drumset, congas and many other hand drums. He is both the composer and the performer of all the music.

The CD begins with "Lyesa," an African-styled piece with hand drums, bass marimba and shaker underneath improvised melodies on the marimba. The piece ends with a conga drum improvisation.

Two solo marimba pieces, "Graven Image" and "Slave to the Metric Imperative," seem to be more pre-arranged than the other works, but there are sections that sound improvised. They make an effective contrast to the ensemble pieces. The other ensemble pieces include "Blue Lake," which is based on a compelling 11/8 (or 6/8 – 5/8) rhythmic scheme. Skoog plays drumset, hand drums and marimba on this. "Balafon" has a distinctive African flavor with its improvised xylophone part and repetitive drum groove. But it contains some interesting surprises that suggest other styles as well.

The vibraphone is featured on "Salam," again with much improvisation; this time in a more jazz style. A frame drum solo increases the tempo and creates a Middle-Eastern mood. The CD concludes with "Cumbia," which is the most substantial of all the works. Essentially Afro-Cuban in nature, it features excellent vibe work along with a very melodic drumset solo over the chord changes of the tune.

—Tom Morgan

Red Dragonfly

Fumito Nunoya

Self-published

Let's talk about incredible accuracy; let's talk about Fumito Nunoya and his unbelievable marimba playing. This CD is a combination of several different worlds—the traditional

Western music of Bach sonatas and 20th-century Schwanter together with contemporary Japanese and Chinese compositions. This CD could be a standard-setting recording of the highest level of marimba performance coupled with a great selection of works displaying the true capabilities of the marimba.

The two Bach sonatas are examples of absolute accuracy. While anyone may disagree with interpretation, no one would be anything but significantly impressed with the near-perfect renditions. Likewise, the Schwanter "Perpetual Motion" has never taken on such life in a performance, and this recording could set a standard for those wishing to study Schwanter's work.

The CD also contains several Chinese/Japanese works for marimba. Miki's "Marimba Spiritual" stands as another example of a superior performance on this monumental CD. But the title work, "Red Dragonfly," best demonstrates the true skills of this performer/arranger when Nunoya performs his own solo marimba arrangement of one of the most beloved songs in Japan. The original melody does not appear until the last part of the work, so with that exception, the material is based on a variation of the song.

"Length of Variable Echo" is a commission, and the key structure is governed by the moon. To perform this piece, as indicated in the liner notes, the player is to recreate the image of a lunar eclipse by sounds. But even with the electronic background effects, the work lacks enough variety to retain the listener's interest for the almost 10 minutes that it lasts.

—F. Michael Combs

Resonance—Steel Pan in the 21st Century

Darren Dyke

Quiet Design Records

Darren Dyke has produced a forward-thinking CD featuring his performance on solo steel drum in compositions that are computer-manipulated and processed. The style of this CD might be categorized as "progressive" contemporary music that has steel drum as its sonic root. The 12 original compositions and their composers are: "Phanopoeiac" by Christopher Ariza; "Sails Set for Senex" by Cory Allen; "Autumnal I" by Michael Vernusky; "Asuunrinsiniset Terashiukkaset" by

Thomas Dempster; "Communication by Lines" by Paul Russell; "Rosenthaler" by Paula Matthusen; "Tomorrow will be 5m 21s Shorter" by Peter Swendsen; "Grumble(r)" by Daniel Blinkhorn; "Horizonte Convexo" by Alfredo Barros; "Valley of Wind" by Yoshio Machida; "Ghetto Tuning" by Damian O'Riain; and "Calypzo Sunrize" by Glitch. This unique style of pan music has no precedence in its presentation.

—Jim Lambert

Soul Searching

Dick Sisto

Ear X-tacy Records

Jazz vibraphonist Dick Sisto presents 12 originals and jazz standards on his latest CD. Most of the tunes are modern, introspective jazz pieces that were used as the soundtrack for a documentary about philosopher Thomas Merton (who was a personal friend of Sisto). The recording has an opaque beauty and warm sound, which is primarily attributed to Sisto's deft touch and sense of phrasing. The repertoire runs the gamut from free jazz ("Protest Four Freedom") to bebop ("Boppy"), bossa nova ("Like a Mist"), and contemporary ("New Water," "Love Grows Deep," "Earth Lament"). His ballads, "Summer of Love" and "La Mesha," are particularly haunting. Accompanied here by Bobby Broom (guitar), Barry Reis (trumpet), Dennis Erwin (bass), Jim Anderson (bass) and Mike Hyman (drums), Sisto shows his musical depth and understanding of the jazz tradition to the point of transcending it.

—Terry O'Mahoney

Vitalization

Steve Smith

Hudson Music

This twelfth recording by Steve Smith and Vital Information is a further manifestation of Smith's musical journey. Here he is joined by Tom Coster (keyboards and accordion), Baron Browne (bass), Vinny Valentino (guitar) and guests Bill Evans (saxophone), Pete Lockett (tabla, kanjira, percussion and konnakol), Gilad (congas and percussion) and Juan Carlos Melian (congas and percussion). There is a definite world music flavor here, and Smith's innovative drumming is the heartbeat of everything that is happening.

The CD opens with "Interwoven Rhythms—Synchronous," which puts Eastern rhythmic syllables into

a funk context that is very effective. The same concept is employed in "Interwoven Rhythms—Dialogue," but at a slower tempo. These improvised vocal rhythms are even more complex. Other highlights include "The Trouble With," which is a nice funk tune that features great solos by Coster and Evans. The tune is really energized throughout by guitarist Valentino. This is followed by "The Bottom Line," a burning swing tune that features solos from Coster, Valentino and Evans and concludes with a great drum solo by Smith.

"Seven and a Half" is actually a description of the meter of the tune (really 15/8). The band plays effortlessly in this odd meter so that the listener eventually forgets that there is anything unusual about the feel. Valentino's "J Ben Jazz" is a flowing, funky tune that has great changes and features a wonderful bass solo from Browne and a great drum solo over a vamp. Smith is particularly adept at playing over vamps and several tunes on the CD end this way. The whole CD is filled with well-written tunes, imaginative improvisation, and most of all great interactive drumming from Steve Smith.

—Tom Morgan

PERCUSSION VIDEO

Modern Drummer Festival 2006

Various artists

\$59.95

Hudson Music

This four-disc DVD set chronicles over 13 hours of highlights from the 2006 Modern Drummer Weekend. It begins on Saturday with the considerable funk/fusion chops of Los Angeles-based Ronald Bruner, Jr., indie pop rocker Jason McGerr (Death Cab for Cutie) emphasizing taste and restraint, and a quartet of gospel/pop drummers (Teddy Campbell, Gerald Hayward, Aaron Spears and Marvin McQuitty) performing several four-drumset quartets and individual solo turns. One of the most interesting segments features Wilco drummer Glenn Kotche, who performs an avant-garde solo drumset piece based on the "Ramayana" (an ancient Sanskrit epic poem), as well as several highly orchestrated Wilco tunes. Thomas Lang solos and performs several collaborations with percussionist Luis Conte, and Stewart

Copeland (The Police) performs some worldbeat/reggae with his own group Gizmo to close the first disc.

Dave DiCenso (Berklee College) opens the Sunday session with a solo before Latin jazz drummer Bobby Sanabria and his group Ascension give an abbreviated Cuban music history lesson. Metal drummer Brann Dailor (Mastodon) performs a series of his own tunes, and Mike Mangini (Steve Vai) discusses stylistic adaptability. Danny Seraphine, the original drummer for the jazz-rock group Chicago, performs some of their early hits. Steve Smith's Jazz Legacy closes the show with a series of swing-based tunes ("Three Card Molly," "Two Bass Hit"). The DVD package also includes drummer-on-drummer interviews with the participants.

—Terry O'Mahoney

SYMPHONIC

NEIL GROVER

Accessories Lab, Thursday, 10:00 a.m.

TOM STUBBS

Cymbals Lab, Thursday, 12:00 p.m.

NICK WOOD

Symphonic Clinic, Thursday, 1:00 p.m.

TIM GENIS

Symphonic Clinic, Thursday, 3:00 p.m.

ALAN ABEL

Snare Lab, Friday, 11:00 a.m.

EMERITUS CONCERT

Friday, 2:00 p.m.

CHRISTOPHER DEVINEY

Keyboard Lab, Friday, 3:00 p.m.

DEAN BORGHESENI

Timpani Lab, Saturday, 2:00 p.m.

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

PUBLISHERS

Attilio Terlizzi

56 rue St Pierre de Vaise
Lyon, 69009
France
Tel: +39 3475823843
E-mail: attilioterlizzi@libero.it
Web: www.Attilioterlizzi.com

BMP Records

Bachovich Music Publications LLC
1151 Bethel Rd., Suite 304
Columbus, OH 43220-2775

Contemporary Music Project

P.O. Box 1070
Oak Park, IL 60304
Tel: (708) 524-8605

Ear X-tacy

534 Bardstown Rd.
Louisville, KY 40205
Tel: (502) 452-1799
Fax: (502) 459-8130
Web: www.earx-tacy.com/

Edition Svitzer

Vibekegade 11. 1tv
Copenhagen,
Denmark
Tel: +45 25 79 73 71
E-mail: mail@editionsvitzer.com

Fumito Nunoya

505 Pleasant Street
Belmont, MA 02478
Tel: (617) 932-1678
E-mail: fumitonunoya@aol.com

GP Percussion

43325 Lost Corner Road
Leesburg, VA 20176
Tel: (703) 669-2963
Web: www.gpperccussion.com

Hal Leonard Corporation

7777 W. Bluemound Rd.
Milwaukee, WI 53213
Tel: (414) 774-3630
E-mail: halinfo@halleonard.com
Web: www.halleonard.com

HoneyRock

396 Raystown Road
Everett, PA 15537
Tel: (814) 652-9184
E-mail: music@honeyrock.net
Web: www.honeyrock.net

Hudson Music

44 Sleepy Hollow Road
Briarcliff, NY 10510
E-mail: hudsoninfo@aol.com
Web: www.hudsonmusic.com

John Mark Piper

2464 Deerwood Drive
Little Elm, TX 75068
Tel: (972) 762-2638
E-mail: pipervibe@JohnMarkPiper.com
Web: www.JohnMarkPiper.com

JPMC Books Inc.

P.O. Box 526
Burlington, VT 05402 0526
Tel: (802) 860-7110
E-mail: sales@jpmc.com
Web: www.jpmc.com

Kastuck Percussion Studio Inc.

P.O. Box 4313
Winchester, VA 22604
Tel: (540) 557-5188
E-mail: kastuck@visuallink.com
Web: www.kastuck.com

Kendor Music Inc.

21 Grove Street
P.O. Box 278
Delevan, NY 14042
Tel: (716) 492-1254
E-mail: info@kendormusic.com
Web: www.kendormusic.com

Keyboard Percussion Publications

P.O. Box 467
Asbury Park, NJ 07712
Tel: (732) 774-0011
E-mail: kpp@mostlymarimba.com
Web: www.mostlymarimba.com

Mel Bay

#4 Industrial Drive
Pacific, MO 63069
Tel: (636) 257-3970
Web: www.melbay.com

Meredith Music Publications

P.O. Box 344
Galesville, MD 20765
Tel: (301) 261-5015
E-mail: garwoodw@comcast.net
Web: www.meredithmusic.com

Morieo Editore

Via Rodi 15
70121 Bari - Italy
Tel: 080 5542226

Norsk Musikverlag

Hans-Goth-Str. 22
92237 Sulzbach-Rosenberg,
Germany
E-mail: percussion@online.de

Northern Illinois University Steel Band

Cliff Alexis
NIU School Of Music
140 Music Building
Dekalb, IL 60115
E-mail: steel@niu.edu

Outskirts Press

10940 S. Parker Rd. - 515
Parker, Colorado 80134
Tel: (888) OP-BOOKS
E-mail: info@outskirtspress.com
Web: www.outskirtspress.com

PM Europe Publications

Percussion Music Europe
Langveld 6
Tienen, 3300
Belgium

Quiet Design Records

Web: www.quietdesign.us/

Row-Loff Productions

P.O. Box 292671
Nashville, TN 37229
Tel: 800-624-8001
Fax: 615-885-0370
E-mail: rlpmail@rowloff.com

Shrapnel Records

P.O. Box P
Novato, CA 94948
Tel: (415) 898-5046
Web: www.shrapnelrecords.com

Stanley Leonard Percussion Music

4882 Berkley Drive
Naples, FL 34112
Tel: (239) 732-1117
E-mail: sltimp@aol.com

Studio 4 Music

P.O. Box 467
Asbury Park, NJ 07712
Tel: (732) 774-0011
E-mail: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Sue Owen-Bissiri

2828 Hawks Avenue
Ann Arbor, MI 48108
Tel: (734) 971-1084
E-mail: slbissiri@sbcglobal.net

Universal Edition, Inc.

254 West 31st Street, Floor 15
New York, NY 10001-2813
Tel: +1 212 461-6953
Fax +1 212 810-4565
E-mail: ueinc@universaledition.com

Upbeat Music Publications

2838 S Wentworth
Chicago, IL 60616
Tel: (312) 842-5896
E-mail: info@upbeatmusicchicago.com
Web: upbeatmusicpublications.com

World Music 4all

8271 Pembroke Rd., Bldg. 76
Pembroke Pines, FL 33025
Tel: (866) 896-8742
E-mail: rayb@worldmusic4all.com
Web: www.worldmusic4all.com

Ziker Music

2440 West Thompson Way
Chandler, AZ 85248
Tel: (480) 233-9207
E-mail: andyziker@cox.net
Web: www.andyziker.com

Zimmermann Music Publishers

Strubbergstr. 80
Frankfurt/Main, D-60489
Germany
Tel: 01149-69-978286-6
E-mail: info@zimmermann-frankfurt.de
Web: www.zimmermann-frankfurt.de

PN

PASIC 2007 REGISTRATION FORM

PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION . PASIC 2007 . 32ND ANNUAL CONVENTION . OCTOBER 31–NOVEMBER 3, 2007 . GREATER COLUMBUS CONVENTION CENTER . COLUMBUS OHIO

Name _____ Today's Date _____

Address _____

City _____ State/Province _____

Country _____ Zip/Postal Code _____

Telephone _____ Fax _____

E-mail Address _____

I do not wish to have my name made available for industry mailings. I do not wish to have my e-mail made available for industry mailings.

PAS MEMBERSHIP		PAS Member # _____	
You must be a current member of PAS through convention dates to register for the convention.			
EPAS STUDENT online Full member access to website <input type="checkbox"/> Junior High School <input type="checkbox"/> Senior High School <input type="checkbox"/> College	\$28		
EPAS PROFESSIONAL online Full member access to website <input type="checkbox"/> Educator <input type="checkbox"/> Performer/Artist <input type="checkbox"/> Enthusiast	\$50		
FULL-TIME STUDENT MEMBER <input type="checkbox"/> Junior High School <input type="checkbox"/> Senior High School <input type="checkbox"/> College	\$60		
SENIOR CITIZEN MEMBER (65+) <input type="checkbox"/> Educator <input type="checkbox"/> Performer/Artist <input type="checkbox"/> Enthusiast	\$60		
PROFESSIONAL MEMBER <input type="checkbox"/> Educator <input type="checkbox"/> Performer/Artist <input type="checkbox"/> Enthusiast	\$90		
INDIVIDUAL FRIEND your name will be listed in each issue of Percussive Notes	\$150		
INTERNATIONAL MEMBER SHIPPING Countries other than U.S., Canada or Mexico must select either Standard Shipping (\$10) or Priority Air (\$30)	\$10/30		

REGISTRATION Family members must be accompanied by a registered member			
		FULL-TIME STUDENT WITH ID	
EARLY REGISTRATION by September 20 (badge will be mailed to address above)	\$100	\$145	
REGISTRATION after September 20 (badge pick-up on site)	\$130	\$180	
ONE-DAY REGISTRATION <input type="checkbox"/> Wednesday <input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/> Saturday	\$55	\$80	
ACCOMPANYING FAMILY MEMBER Name of family member attending _____	\$90		
ONE-DAY ACCOMPANYING FAMILY MEMBER Name of family member attending _____	\$65		
CHILDREN 12 AND UNDER onsite registration only	FREE		

DRUM CIRCLE FACILITATION WORKSHOP REGISTRATION			
Sunday, November 4, 2007	\$55		

OTHER			
HALL OF FAME BANQUET TICKETS advance purchase only _____ Total number of meals _____ Number of vegetarian meals	\$550 table of ten	\$55 per person	
PASIC 2007 T-SHIRT Adult Qty/Size _____ S _____ M _____ L _____ XL _____ XXL	\$17		
PASIC 2007 LONG SLEEVE T-SHIRT Adult Qty/Size _____ S _____ M _____ L _____ XL _____ XXL	\$17		
ONE-DAY ADMISSION TO INTERNATIONAL DRUM AND PERCUSSION EXPO & MARCHING PERCUSSION FESTIVAL ONLY On site purchase only—\$10			

TOTAL			
--------------	--	--	--

PAYMENT

Check or money order (drawn on a U.S. bank in U.S. funds) Payable to Adventure Travel Enclosed

Charge my VISA MasterCard # _____ Exp Date _____ 3 Digit Code _____

Name on credit card (please print) _____ Signature _____

**RETURN TO: ATTN: PASIC 2007, ADVENTURE TRAVEL, P.O. BOX 889, LAWTON, OK 73502-0089
FAX (580) 353-5393 • PH (800) 540-9030 OR REGISTER ONLINE: WWW.PASIC.ORG**

All early registrations must be received by September 20. Please note: a 20% cancellation fee will be charged on any cancellation on or before September 20. After September 20, NO refunds will be issued. Please print clearly to insure prompt processing. Photocopy this page as needed.



Sound Enhanced

Hear recordings of the 2007 PAS Composition Contest winners in the Members Only section of the PAS Website (www.pas.org). Scores and recordings will also be available in the PASIC Listening Room.

2007 PAS Composition Contest Winners

BY DANIEL ADAMS

The 34th Annual Percussive Arts Society Composition Contest featured two categories: Unaccompanied Marimba Solo and Medium Percussion Ensemble (five to eight players). The contest was established to encourage composers to write innovative and effective works for percussion. Different instrumental combinations are featured each year.

The first-place winner in each category received a prize of \$1,500 while the second and third place winners received awards of \$500 and \$250 respectively.

UNACCOMPANIED MARIMBA SOLO

There were 32 entries in this category. The judges were Alice Gomez, Eric Hollenbeck, Rebecca Kite, David Maslanka, and Dr. John Parks.

First Place: *Fear of Silence* by Joel Harrison, New York, New York

"Fear of Silence," written for a low-C marimba, is the most chromatic and rhythmically complex of the three winning marimba compositions. Beginning at a tempo of quarter-note equals 140 and marked "energetically," it is written in 5/4 time throughout with three one-measure meter changes, two of which are silent and one which precedes an important thematic transition.

Although "Fear of Silence" demonstrates some attributes of ternary form, its most fundamental structural determinant is a developmental process based on three musical ideas. The first idea, introduced in measures 1–10, is a succession of repeated single strokes on the note A 220, based on duple and triple beat subdivisions with shifting accents. Developing this idea, the composer uses



repeated pitches as germinal resources for three-note cells that are gradually expanded to include additional pitches. In measure 48, for example, a passage of repeated sixteenth notes played on the lowest note of the instrument is expanded to include D-flat and E-flat, and, by measure 50, B-flat, B-natural, and A.

The second idea is a cascading melodic line that first appears in measure 11 and alternates with the repeated A in measures 11–19. Introduced as two-measure diatonic and mostly arpeggiated figures in the bass clef, these melodic lines become longer, increasingly chromatic, and wider in register. The third idea, introduced in measures 20–22, is based on rhythmically interlocking double stops played between the two hands. Consisting mostly of perfect fourths, perfect fifths, and tritones, the double stops become an essential part of the work's climax in measures 90–105, as quartal and quintal double-stops traverse the range of the instrument in a technically challenging and virtuosically impressive flourish. A modified restatement of the opening measures leads to a final section in which the melodic arpeggios similarly span the instrument's five-octave range.

Second Place: *Memento* by Ivan Trevino, Victoria, Texas

"Memento," scored for low-C marimba, was inspired by the composer's feelings of homesickness and his memories of loved ones. It is an introspective and contemplative piece with a wide gamut of moods and range of expression. The work begins with a prelude titled "Preclusion," dedicated to the composer's late grandfather. The prelude is marked "Heavenly, Molto



Rubato." It is written in four flats with several D-naturals and one G-flat, and its pitch organization is based on a fluctuation between modality and tonality. Nine measures of varying duration appear in the absence of a time signature. Three short irregular phrases of arpeggio-like melodies begin on the lowest note of the instrument and span approximately three and one half octaves.

The beginning of "Memento" is marked "Reflective, between wake and sleep," and commences in 12/8 with an initial tempo of dotted-quarter-note equals 72. Like "Preclusion," it is written in four flats. Its fluctuation of tonality and modality, however, is more expansive than that of the prelude.

"Memento" is based mostly on arpeggiated melodies, varying in tessitura and frequently interspersed with stepwise motion. Following a four-measure introduction, repetitious melodic fragments played in one hand are occasionally accompanied by double stops in the other hand. Unison double stops differentiate principal and subordinate notes in one single-line melodic passage. The rhythmic motion is mostly unrelenting, shifting between compound and simple meter. The form is based on a rondo-like succession of through-composed episodic sections, each with detailed descriptions such as "awake with a vivid sense of reality" and "Joyous Like an Anthem." Changes of tempo and texture are occasionally juxtaposed with recurrences of previously stated ideas.

A notable transition takes place in measure 72, as the key signature changes from four flats to four sharps in an enharmonic cyclic modulation that lasts for the remainder of the piece. The tonality following the key signature change is centered mostly around C-sharp minor with no accidentals. The piece ends with a four-measure coda based loosely on the opening materials. The composer has provided clear indications of four-mallet sticking patterns for the work's most challenging passages.

Third Place: *Abaca* by Guillaume Le Picard, Paris, France

This is the most diatonic, lyrical, and formally traditional of the three winning marimba pieces. Nevertheless, its rhythmic and metric elements are modern and challenging. “Abaca,” in E-flat major, is composed in composite ternary form with an introduction and coda.



Following a four-measure introduction in common time with a tempo of quarter note equals 52, a two-measure transition at a tempo of dotted-quarter-note equals 120 precedes the A section, which is written in 6/8 at a tempo of dotted-quarter-note equals 110. It is characterized by repeated phrases in a melody divided between the two hands and spanning both clefs. The key signature changes to four flats in measure 28, commencing with the second subsection of A, in which the pitch is centered mostly in D-flat Lydian. The theme continues in 6/8 with two meter changes, both consisting of a 9/8 measure followed by a 7/8 measure. The A section ends on a D-flat major seventh chord leading into a two-measure transition to B and a return of the initial key signature

Following a three-measure transition similar to that which precedes the A section, the B section begins in measure 53 and is divided into three subsections. The first subsection, in C minor, is the most rhythmically and polyphonically interesting part of the piece. It is constructed of two superimposed ostinato-like passages divided between the hands. Both are sequential and include literal and transposed repetitions of thematic materials.

The middle subsection resembles an interlude and is divided into two eight-measure periods. The first period is based on a sequential melody in 5/8, modulating from C minor to E-flat major with a measure of 3/8 at its final cadence. The second period, in contrast, is a chorale-like succession of rolled chords ending on an E-flat major chord. The third subsection, returning to the original key of E-flat major, contains ostinato-like passages similar in character to those in the first subsection. Following a *dal segno* return to the A section, “Abaca”

ends with a six-measure coda based on the beginning of the B section.

MEDIUM PERCUSSION ENSEMBLE

Twenty-eight entries were received for this category. The judges were Michael Aukofer, Susan Powell, Steve Riley, Michael Rosen, and David Skidmore.

First Place: *Accidental Migration* for solo marimba and percussion ensemble by Kenneth D. Froelich, Fresno, CA

The title of this piece was inspired by “the excitement, stress, and fear” brought forth by unanticipated change. These emotions are represented in the music by abrupt changes of pulse, stylistic character, and melodic inflection. The term “accidental” refers to both the accidental arrival at a new location and, in a musical context, the constant expansion of melodic materials through the addition of accidentals. The composer describes the piece as “highly energetic and technically challenging” for the ensemble and virtuosic for the soloist.

“Accidental Migration” is scored for solo

marimba and six additional percussionists. Three percussionists play melodic instruments including glockenspiel, xylophone, amglocken, and one additional marimba. Tuned gongs or chimes may be substituted if amglocken are not available. The three other percussionists play chimes and an assortment of indefinitely-pitched wood, metal, and membrane instruments.



Although the term *concerto* does not appear in the title or performance notes, the formal design and instrumental texture of “Accidental Migration” resembles that of a solo concerto, complete with a *cadenza* immediately preceding the coda. The melodic instruments in the ensemble parts mostly accompany the solo part, but they occasionally join the solo marimba in contrapuntal

for audition dates and further information

Paul Hillner, Assistant Dean
ccmadmis@uc.edu
www.ccm.uc.edu
513-556-5463

It would be impossible to overpraise The Percussion Group's performances.
—The New York Times

james c.u.l.l.e.y.
allen o.t.t.e.
russell b.u.r.g.e.

The Percussion Group

Study with one of the world's most prestigious percussion ensembles

Within the context of one of the country's leading orchestral conservatories, the three members of the Percussion Group offer a program of unusual richness, from Beethoven and Bartok to Cage and Zappa, MIDI, pan, history, literature, jazz improvisation, Eurhythmics/Taichi, dancers, computers, tin cans, dried leaves ...

UNIVERSITY OF Cincinnati

COLLEGE CONSERVATORY OF MUSIC

passages. The indefinitely pitched instruments are mostly played in rhythmic unison with the melodic parts but occasionally display rhythmic independence. The solo part includes a few contrapuntal passages between the two hands and some melodic passages played in parallel double-stops, consisting mainly of thirds and fourths.

Composed mostly in 7/8, "Accidental Migration" begins at a tempo of quarter-note equals 144. Following a two-measure introduction, the principal theme is stated in the marimba part. Based on a synthetic scale with A as tonic, it is restated with variation and additional accidentals while the melodic instruments maintain a vamp-like chordal accompaniment. A rhythmic ostinato is introduced in the temple block part and subsequently becomes an important structural component of the parts played by the indefinitely pitched instruments. The developmental process commences through expanded register, meter changes, and increased chromaticism.

A second theme, based on the first tet-

rachord of a B minor scale, is introduced in measures 79–83. Like the first theme, it is repeated with variation and additional pitches. Development continues through frequent and abrupt alternation of contrasting musical structures, building to a climax of dense counterpoint between all parts, and leading to resolution via the cadenza and coda.

Second Place: *ExitIX Novum* by Peter Saleh, New Brunswick, NJ

"ExitIX Novum" is scored for solo percussionist with percussion quartet. The soloist plays a prepared tenor drum, vibraphone, and a pedal-mounted Chinese tom-tom. A bass drum may be substituted for the Chinese tom-tom, which is used mostly for occasional rhythmic punctuations. Originally designed by percussionist Bob Becker, the prepared tenor drum is actually a tightly-tuned snare drum fitted with a foam muffling ring under the batter head and devoid of snares. The prepared tenor drum is intended to imitate a tabla. In ad-

dition to Indian percussion, the composer also acknowledges Ragtime xylophone, rudimental drumming, and second-line New Orleans jazz rhythms as inspirations for "ExitIX Novum."



PHOTO BY JASON SALEH

Pitch organization is based on a combination of three octatonic scale structures, which renders an effect similar to tonal modulation. There are frequent meter changes and all parts demand considerable technical skills.

The percussion quartet includes a part for xylophone and finger cymbals, a multiple percussion part that includes a jembe, bass drum, woodblock, three suspended cymbals, three triangles, and two marimba parts, each written on a single staff line as

Excellence in Contemporary and World Percussion

Study with noted composer, author, and percussionist
B. Michael Williams, Ph.D., Professor of Percussion



Winthrop University Percussion Ensemble

First Construction

Available from Steve Weiss Music and
Winthrop University Department of Music



Michael Spiro • Michael Williams

BataMbira

Available from Steve Weiss Music and
www.cdbaby.com/spirowilliams

Winthrop University Department of Music • Dr. Donald Rogers, Chair • 129 Conservatory of Music • Rock Hill, SC 29733 • 803 323-2255 • rogersd@winthrop.edu



Live/Learn/Lead

Marimba I and Marimba II, respectively. Both marimba parts begin in bass clef, and the first part switches between bass and treble clef later in the piece. The marimba parts could conceivably be played using two mallets, but each would be better facilitated using two mallets in each hand. Although frequently played in rhythmic unison, the two parts also demonstrate considerable rhythmic independence. The four-octave xylophone part includes *ossia* passages for a three and one-half octave instrument. The xylophone and multiple percussion parts also include a few passages played on an “alto marimba” or “auxiliary marimba.” The jembe is the most prominent indefinitely-pitched ensemble part.

“ExitIX Novum” begins with a vibraphone solo consisting of both chords and melody. The soloist is accompanied by marimba, finger cymbals, bass drum, and suspended cymbal. A second, similar accompanied vibraphone solo occurs later in the piece. However, the solo part is dominated by the relentless rhythmic drive of the tenor drum, introduced in measure 23. Sticking patterns are indicated in some passages, and the part includes numerous accented and unaccented single strokes, rebound strokes, and flams.

For the first half of the piece the tempo increases incrementally and the ensemble accompaniment is texturally dense. The second vibraphone solo brings a brief repose. As the tenor drum returns there is an effect of acceleration through the rhythmic diminution of rapidly alternating duple, triple, quintuple, and sextuple rhythmic subdivisions. The accompaniment remains sparse, consisting of mostly marimba rolls. The sparseness of this section provides an impressive contrast to the increase in tempo and rhythmic activity in all parts as the piece is propelled to its frantic conclusion.

Third Place: *Xati* by Payton MacDonald, West Orange, New Jersey

The only ensemble piece for a homogeneous group of indefinitely-pitched instruments, “*Xati*” is scored for six tambourines. Tambourines of any type may be used, but all must have calfskin heads. The sizes of the instruments should be chosen to produce a graduation of pitch from high to low from Player One to Player Six. The instruments may be amplified if preferred. *Kanjiras*, *pandieros*, and *riqs* can be substituted for tambourines with appropriate adjustments of performance technique.

Knee and hand strokes are indicated on

different parts of the staff. The choice of whether to use the fist or the fingers is left to performer’s discretion in accordance with varying dynamics and articulation markings. Open and closed shake rolls, as well as thumb or finger rolls are indicated, and other detailed performance instructions are provided. The preparation and performance of the piece would provide a great review of tambourine techniques for percussion students.



The composer acknowledges the influence of South Indian Carnatic music and the formalized procedures employed by the late Iannis Xenakis, the inspiration for the first letter of the title. The remaining letters are derived from *jati*, the Carnatic concept of organizing polyrhythmic structures. Accordingly, the formal organization of *Xati* derives from the gradual transformation of repeated raga-like figures characteristic of Carnatic music and the calculated fluctuation of sonic density that was the basis of Xenakis’s works. In the absence of definite pitch and a within a limited spectrum of timbre, the composer attains sonic contrasts through three variables: the number of parts playing simultaneously, the range of performance techniques, and the spectrum and relative complexity of rhythmic subdivisions.

The rhythms of the first eight measures consist of quarter notes and eighth-note triplets. Over the course of the piece, the number of rhythmic subdivisions (based

mostly on prime numbers) increases while their durations simultaneously decrease in value. This process culminates at measure 75 in an eight-measure passage that alternates between 3/4, 2/4, and 1/4 meter. All parts contain either sixteenth notes in ratios of six, seven, nine and thirteen, or thirty-second notes in a ratio of 15 against 16. Dense polyrhythmic measures alternate dramatically with measures of silence. The texture of the next section is less dense, with durations of quarter notes, eighth notes and sixteenth notes in triple, quadruple, and quintuple beat subdivisions. By measures 88–89 the rhythmic texture is reduced to quarter notes, and a written instruction advises the performer to not “get softer as the texture thins.” The *finale* is similar to measures 74–82—a fluctuation between dense polyrhythmic textures and brief silent interludes.

2008 Contest Categories

The 2008 PAS Composition Contest will include the following two categories: I. Soloist with Percussion Ensemble (ensemble is four to eight players) and II, Duet for Voice and Vibraphone or Voice and Marimba.

Daniel Adams is a Professor of Music at Texas Southern University in Houston and a member of the PAS Composition Contest Committee. He holds a Doctor of Musical Arts degree (1985) from the University of Illinois at Urbana-Champaign. Adams is a percussionist and the composer of numerous published musical works. He has also written articles and delivered lectures on 20th-century percussion music. Adams is the author of the book *The Solo Snare Drum; A Critical Analysis of Contemporary Compositional Techniques*. PN

EXPERIENCE KOROGI.
WWW.KOROGIMUSIC.COM

Spirits FUNCTIONAL BEAUTY.

Exclusively Sold in North America by Percussion Source | www.percussionsource.com

BENEFACTORS

Avedis Zildjian Company
Evans Manufacturing
Ludwig/Musser
On Board Research
Corporation
Premier Percussion USA, Inc.
Remo, Inc.
Yamaha Corporation of
America

PATRONS

Alfred Publishing
Company, Inc.
DEG Music Products, Inc.
Meinl USA LC
Paiste America, Inc.
The Percussion Source
Rice University
Roland Corporation US
Sabian, LTD
Shure, Inc.
Yamaha Canada Music, LTD

SPONSORS

American Music Group
Bachovich Music
Publications LLC
Berklee College of Music
C.F. Peters Corporation
California Percussion LLC
Chops Percussion
(Paiges Music)
Colorado State University
DrumFun. Inc.
Drumhead Magazine/
PPV Media
Duratech/Players Music
Accessories
Equilibrium
Global Percussion Trio
GP Percussion
Grover Pro Percussion, Inc.
Hammerax
Hoshino USA, Inc./
Tama Drums
Innovative Percussion
Kalimba Magic
Kaman Music Corporation
KoSA Communications
Kyle Dunleavy Steel Drums
Latin Percussion, Inc.
Lynn University
Mapex USA
Marimba One

Media Press, Inc.
Musicians Institute
Percussion Music
Listening Guide
Premium Sound, Inc.
(Tycoon Percussion)
Randall May
International, Inc.
Regal Tip/Calato
Roosevelt University
Row-Loff Productions
Salazar Fine Tuning
Southern Methodist
University
TapSpace Publications
ThunderEcho Drums
Trinidad & Tobago
Instruments, Ltd.
U.T. Austin School of Music
University of Maryland
Vic Firth, Inc.
Wernick Musical Instruments
Zeltsman Marimba
Festival, Inc.

CORPORATE FRIENDS

Beall Percussion Specialties
Afromart Gift Enterprises
Alesis LLC
Alfonse Production
Alphonse LeDuc & Cie Sarl
Alternate Mode, Inc.
American Drum
Manufacturing Company
Bands of America
Batterie Music
Beat of the Drum
Industries, Inc.
Beiner Bags
Bergerault—USA Division
Peripole-Bergerault, Inc.
Beurskens Music Editions
Black Swamp
Percussion LLC
Bosphorus Cymbals
Carl Fischer LLC
Cleveland Institute of Music
Coe Percussion
Columbus Pro Percussion
Custom Music Co./
Kori Percussion
DDrum
DeMorrow Instruments
DownBeat Magazine
Drum Corps International
Drum Workshop, Inc.

Drummers Collective, Inc.
EMD Music, Inc.
Ethos Percussion Group
Fall Creek Marimbas
Frank Epstein
Gecko Drums
General Washington
Drum Shop
HoneyRock Publishing
Hornets Drumsticks
Hudson Music
Humes & Berg Mfg.
Company, Inc.
Japan Percussion Center
(Komaki Music, Inc.)
JC'S Drum Shop
JC's Drummin Music Center
Joyful Noise Drum
Company LLC
LA Percussion Rentals
Lawrence University
Lone Star Percussion
Majestic Concert Percussion
Marimba Warehouse, Inc.
McGill University
Mel Bay Publications, Inc.
Mountain Rythym
Musictime, Inc.
Neil A. Kjos Music Co.
Northwestern University
Not So Modern Drummer
Magazine
Oberlin College—
Conservatory of Music
Pan Press, Inc.
Passaris Percussion
Pearl Corporation and
Adams Musical
Instruments
Percussion Events Registry
Company
Percussion Music Europe
Power Wrist Builders
Professional Percussion
Products
RAWI Percussion Publications
Rebeats Vintage Drum
Products
Reunion Blues
Robert King Music
Sales, Inc.
Ross Mallet Instruments
SKB Corporation
Smith Publications
Stanley Leonard
Percussion Music

Steve Weiss Music
The Juilliard School
The Old Guard Fife and
Drum Corps
The Pinch Pal
Toca Percussion
UPbeat Music, Corp.
Vater Percussion, Inc.
Vaughncraft Percussion
Walkabout Carriers, Inc.
Winter Guard International
Zimmermann Music
Publishers

INDIVIDUAL FRIENDS

Henny Abbeelen
Anders Astrand
Jim Atwood
Robert Bell
Joe Chirco
Gary Cook
Jeffrey Davis
Keith G. Dudek
Noel Eccles
Mark Ford
Brad Fuster
Joseph Garza
Richard P. Guastamacho
Jim Guglielmo
Richard Holly
Michael Shawn Huestis
Eric Jones
Robert W Karow
J. Katz
Michael G. Kenyon
Mark Kohler
Robert M McCormick
William Moersch
Ken Murphy
Valerie Naranjo
Stu Needel
Christopher S. Norton
Jose Ortiz Charriez
Donald Prorak
Dave Riecken
Mark Roden
Lisa Rogers
Dr. Thomas Romine
Eric Rosebrock
Jim Royle
Sean Salinas
Aaron F. Snyder
Karolyn Stonefelt
Doug Tann
Chris W. Treloar
Ruth K. Underwood
Jeffrey H. Vick
Kelly Wallis

Alfred Publishing	35	The Peabody Conservatory of the John Hopkins University .	93
Alternate Mode, Inc.	11	Pearl Corporation and Adams Musical Instruments	79
American Music Group	67	Percussion Marketing Council	4
Avedis Zildjian Company	Cover II	Percussion Source	60, 78, 117
Bachovich Music Publications	23	Pro-Mark Corp.	81, 97
Baldwin-Wallace College Conservatory of Music	72	Remo, Inc.	47
Beatnik Rhythmic Analyzers	17	Rhythm Fusion, Inc.	84
The Boston Conservatory	59	Rhythm Magazine	85
Boyer College of Music and Dance–Temple University	95	Roland Corporation US	63
California Percussion, LLC	69	Sabian, Ltd.	25
Carnegie Hall	99	Salazar Fine Tuning	77
Chicago College of Performing Arts	57	Southern Methodist University	83
Cleveland Institute of Music	55	Tapspace Publications	49
Cleveland State University Department of Music	41	ThunderEcho Drums	5
Conservatory of Music at Lynn University	11	Upbeat Music	91
DePaul School of Music	38	University of Cincinnati College Conservatory of Music	115
Drum! Magazine	39	University of Kentucky School of Music	50
Drum Corps World	101	University of Maryland–Baltimore County	4
Drums & Percussion Magazine	109	University of Maryland School of Music	43
Duratech/Players Music Accessories	88	University of Michigan School of Music, Theatre & Dance .	37
Dynasty	53	University of Missouri–Kansas City	68
Evans Drumheads	65	Vanderbilt University–Blair School of Music	74
Fall Creek Marimbas	47, 51	vanderPlas Percussion	20
Frank Epstein	7	Vic Firth, Inc.	27, 29, 31
Hammerax	73	WGI	7
The Hartt School	16	Winthrop University	116
Hudson Music	Over Cover	Yamaha Corporation of America	45
Indiana University–Jacobs School of Music	61	Zeltsman Marimba Festival, Inc.	34
Innovative Percussion	13, 15		
The Instrumentalist	105		
Kyle Dunleavy Steel Drums	19		
LA Percussion Rentals	75		
Latin Percussion	33		
Lawrence University			
Conservatory of Music	30		
Ludwig/Musser Industries	Cover IV		
Majestic Concert Percussion &			
Ross Mallets	Cover III		
MalletWorks Music/Propercussao	103		
Marimba One	87		
Modern Drummer	6		
National Percussion Symposium	107		
New York University–Steinhardt School of Culture, Education, and Human Development	71		
Not So Modern Drummer	44		
The Oberlin Conservatory of Music	28		

PAS INTERNSHIP Spring 2008

Paid Internship Offers Real Experience, Industry Connections Spend a Semester with PAS & Launch Your Career

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in January 2008. All percussion students who wish to gain industry experience as a way to promote career goals are encouraged to apply.

PAS interns acquire broad industry experience by assisting with a variety of staff projects, including those relating to music products, teaching, concert production, publishing, artist management, and marketing. The spring 2008 intern will be part of the team that organizes and produces our next international convention in Austin TX. The intern will work closely with the PAS Director of Event Production and Marketing on artist and manufacturer relations and marketing.

PAS interns receive a \$1,200 stipend each month.

Interns are encouraged to develop projects that will put their specialized interests and skills to work for the organization in various arts and technical endeavors. While PAS does not serve as a career placement service for interns, we understand that our interns need to use their experience with us to give themselves a competitive edge in their career pursuits, and we encourage and support their preparation for entering the job market or returning to graduate school.

We invite prospective candidates to send the following information:

- a résumé of academic and work experiences;
- a digital copy of a paper submitted in an upper division course;
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information; and
- a cover letter that both describes the applicant's career goals and also suggests how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org in any standard format. Those who prefer may send materials to our postal address: Intern Coordinator, Percussive Arts Society, 32 E. Washington, Suite 1400, Indianapolis, IN 46204.

Priority will be given to candidates whose applications are received on or before October 12, 2007.

Please encourage students in your studio or music business program to consider the advantages of six months of industry-related experience with the Percussive Arts Society. Applicants and faculty advisors are encouraged to contact us for additional information.

FROM THE PAS MUSEUM COLLECTION

LEEDY SOLO-TONE BROADCASTER XYLOPHONE

Donated by Carroll Bratman, 1993-01-10

After a short joint venture with partner Sam Cooley in 1898, Ulysses G. Leedy incorporated his Leedy Manufacturing Company, located in Indianapolis, Indiana, in 1900. Beginning with drums and hardware, the company expanded the product line over several years to include all types of sound effects for the theatre and silent movies, as well as a full line of mallet instruments.

By 1910 Leedy had built a 25,000-square-foot factory—the largest drum company in the world. With endorser artists like George Hamilton Green, Jr. and his brother, Joe Green, their mallet line of instruments quickly became popular choices for the drummer/percussionist during the 1920s and 1930s.

Leedy's Solo-Tone Broadcaster Xylophone had been "adopted" by "over five-thousand professional, school and home xylophone players," according to Leedy Catalog "T" (1933). It was available in either a 3 1/2-octave range (F to C, Model 5620) or the 4-octave range (C to C, Model 5621) shown here. This 4-octave instrument is 59 inches in length and 34 inches in height. It weighs 83 pounds and has a "split rail" frame construction, which is finished in the optional "Full Dress Pearl" covering. The bars, all 7/8-inch in thickness, range in size from 1 3/4-inch to 1 1/2-inch in width and from 16 1/2 inches to 5 1/2 inches in length.

The "Leedy / Elkhart, Indiana / U.S.A." plaque indicates that this instrument was manufactured after sale of the company to Conn in 1929, which resulted in a move from Indianapolis to Elkhart. By 1936, a change in frame design had occurred for the Leedy model xylophones, so this instrument dates from the first half of the 1930s. In 1933, during the midst of the Depression, the catalog price was \$190.00, with optional cases costing \$35.00.

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



Detail of the split rail feature, for ease of moving, and the plaque showing Elkhart as the place of manufacture.



1930s era Leedy Solo-Tone Broadcaster Xylophone, Model 5621, with Pearl finished frame.

TAKING THE FIELD 2008

Quantum

quantummarching.com

JUPITER
Quantum[™]
MARCHING BRASS

MAPEX
Quantum[™]
MARCHING DRUMS

majestic
Quantum[™]
FIELD PERCUSSION

MUSSER®

Matters

With almost sixty years of experience, Musser has perfected the art of mallet percussion tuning, creating the ideal ensemble whether indoors or out.



From the classic concert frame to the All-Terrain Moto-Cart, Musser provides the ultimate in durability and ease of transportation.

From marimba to xylophones, from vibes to bells and chimes, count on Musser for a complete line of superior mallet percussion. For every performance need, the sound of Musser matters.



MUSSEY