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The journal of the Percussive Arts Society • Vol. 46, No. 5 • October 2008

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PASIC 2008 Preview



Quey Percussion Duo



Katarzyna Mycka



Pedro Carneiro



Scott Feiner



The Hellcats of the United States Military Academy



Roy Haynes

John Bergamo Tribute Concert . Albe Bonacci . Dominick Cuccia
Gary Curry . Luis Conte & Brad Dutz Duo . Rob Falvo & John R. Beck . Focus Day 2008
Edwin E. Gordon . Brian J. Harris . Fernando Hashimoto . Health & Wellness . Joel Laviolette
Victor Mendoza . Nexus and the Meadows Wind Ensemble . Recreational Drumming
Panel Discussions . Scholarly Research Presentations . Mike Snyder . Ed Soph

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Feiner photo by Leandro Couri



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The Wisdom of PASIC

By Gary Cook

Welcome to my very favorite *Percussive Notes*, the PASIC Preview issue! In addition to following the exciting developments for PASIC 2008 online at www.pasic.org and in the *PAS Email Newsletters*, now in this issue of *Notes* you have the opportunity to learn more than ever about many of the fantastic sessions and concerts that will take place November 5–8 at PASIC 2008 in Austin, Texas. Those who attended PASIC 2006 in Austin know what a great city Austin is for our international convention, and this year PASIC promises to be another record-setting event.

PROFESSIONAL DEVELOPMENT SESSIONS

As I have emphasized many times, PAS is all about community and PASIC is our biggest and most special opportunity for over 7,000 drum and percussion enthusiasts to come together and share knowledge and community with one another through world-class concerts and performances, clinics, and numerous other sessions. One group of very successful sessions that PAS has presented at recent PASICs are the Professional Development Sessions. These sessions are usually by presidential invitation and have covered a variety of topics focusing on everything from successful private teaching, secrets of freelancing, and working in the music industry to examining the process of getting tenure and international immigration laws. Last year, the first-ever panel discussion conducted entirely in Spanish was a big success, and we'll have another Spanish-language session at PASIC 2008. We have four very special Professional Development Sessions that I'd like to call

to your attention, and please see articles in this *Percussive Notes* for more information.

Spanish Language Panel Discussion

The Spanish language panel discussion is entitled "Diversos métodos de enseñanza en diferentes países" ("Different methods of teaching in different countries"). This session is organized and moderated by PAS International Committee chair and professor of percussion at the Sao Paulo State University at Campinas, Brazil, Fernando Hashimoto. Please see his article on this outstanding session in this issue of *Notes*, published in both English and Spanish.

Dr. Tim Lautzenheiser: "We Can't Lead Others Until We Lead Ourselves"

Dr. Tim Lautzenheiser is well known to thousands of students and educators for his many years of inspiration and motivational leadership training at BOA events and other state and national venues. Dr. Tim is a respected teacher, clinician, author, composer, conductor, consultant, and, above all, a trusted friend to anyone interested in working with young people in developing a desire for excellence. His books, produced by GIA Publications, *The Art of Successful Teaching*, *The Joy of Inspired Teaching*, and *Everyday Wisdom* are bestsellers in the educational world. He is also co-author of Hal Leonard's popular band method *Essential Elements*. Tim has graciously offered a session entitled "We Can't Lead Others Until We Lead Ourselves" and provides this description: "As we look to the future landscape of the music world, it is important to become aware of the role each of us plays in raising the bar for ourselves as well as those around us. Let us continue to

explore the unlimited possibilities of human potential as we embrace the challenges of today while creating the blueprint of tomorrow."

If you are interested in being a future leader in the profession and looking for inspirational concepts for your life, be sure to attend Lautzenheiser's inspiring session on Thursday at 3:00 P.M.

Dr. Tim will also be a distinguished panelist on the PAS Education Committee's 11:00 A.M. session on Thursday entitled "Mental Training in Percussion." Dr. Tim, along with Steve Schick and Michael Burritt, will be discussing issues such as visualization, mental practice, Inner Game™ concepts, concentration, confidence, memory, and performance anxiety, as well as advice on how to incorporate mental training into teaching.

Gary W. Curry: "Opportunities in the Great World of Percussion"

Gary W. Curry has spent over 43 years working in several areas of the music industry and profession. He was the founder and director of the Denver-based Green Earth Percussion Ensemble from 1972 to 1992 and has been involved with the Reno Jazz Festival since 1973. As a respected performer and music educator, Curry has served in venues the world over as a clinician, conductor, adjudicator, arranger, fundraiser, percussion store manager, manufacturer's representative, national percussion sales man-



Gary Cook

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

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ager, U.S. director of sales, and an editor for *Percussive Notes*. Currently District Sales Manager for Kaman Music Corporation, Gary has agreed to present a very special session entitled "Opportunities in the Great World of Percussion: what they are; how to find them; how to prepare for them."

Curry's session will help percussionists of all levels explore opportunities that exist to develop a career in our industry other than performing and teaching. Anyone interested in ways to establish or expand a career path in an industry that is both fun and exciting should be sure to attend this session Friday at 10:00 A.M. Also see Gary's article elsewhere in this issue.

Brian J. Harris: "Secrets of Private Teaching Success"

For over 25 years Brian J. Harris has successfully inspired hundreds of private students in his home percussion studio in Tucson, Arizona. Brian has performed professionally in orchestras and dozens of rock, jazz, and Latin bands and classical projects in and out of Arizona. As an author and educator he regularly lectures for university Careers in Music courses and shares his wealth of ideas on the business of music. Brian will present his session entitled "Secrets of Private Teaching Success" on Saturday at 4:00 P.M. He will offer tips on many topics critical to running a successful home teaching

studio and thriving music business. Be sure to see Brian's article in this issue, and for more information visit his Website: www.brianjharris.com.

THE HABIT OF EXCELLENCE

In my "From the President" message in the August *Percussive Notes* I shared one of my favorite quotes, made by Henry Ford: "Whether you think you can or whether you think you can't, you're right," and how this concise bit of wisdom has always guided my counsel of students through the mental aspects of performance and practice. Indeed, this wisdom applies to everything we do or attempt in our lives.

With this October issue and the forthcoming December issue I will write my last two "From the President" messages for *Percussive Notes*, and I would like to share two more favorites as I conclude my two-year term as PAS President. With the Olympics upon us (at the time of my writing this in mid-August) we have all witnessed incredible feats of athletic excellence and mental focus in the amazing dedication and performances of Michael Phelps and other Olympians. Surely Henry Ford was correct when he shared his enlightenment. But in addition to how we *think*, there has to be a commitment cultivated or *habit* of how we *act*, to accompany our thinking if we are to truly achieve excellence. I find particular relevance

and inspiration about such a habit in the words of Aristotle, who wrote, "Excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but rather have those because we have acted rightly. We are what we repeatedly do. Excellence, then, is not an act, but a habit."

Like the Olympics, PASIC is a world stage for a gathering of the finest in our profession. For the Olympics, every four years, athletics gather from around the world. At PASIC, once every year, the gathering is also a global one of percussion artists, drummers, educators, and others who achieve excellence in our field. Both endeavors engage individuals who share the identical attributes of mental focus and thinking for excellence and cultivate the habit of excellence. I hope you will acknowledge this excellence that we get to enjoy at PASIC every year.

PASIC 2009

I would like to remind all readers that online applications for PASIC 2009 are available at www.pasic.org and the deadline for proposals and applications for PASIC 2009 in Indianapolis November 11-14 is December 15, 2008. For complete details on the PASIC application and selection process please see "About PASIC" at www.pasic.org or www.pasic.org/ArtistSelection.cfm.

I'll see you in Austin!

Gary Cook
President, PAS

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SYMPHONIC LABS

Brian Del Signore
Snare Lab . Saturday @ 11:00 A.M.

Peter Kogan
Timpani Lab . Saturday @ 9:00 A.M.

Michael Rosen
Cymbals Lab . Friday @ 1:00 P.M.

Sherry Rubins
Keyboard Lab . Thursday @ 1:00 P.M.

Society Update

PASIC ONLINE APPLICATIONS

PASIC planning is a year-round process, and as Jeff Hartsough and the entire staff are working on preparations for another fantastic convention in Austin this year, plans have already begun for 2009. Applications for PASIC 2009 can now be submitted online through the same process as was initiated last year. Refinements to the application procedures and additional space have been added in response to feedback from artists and committees.

Each year PAS receives over 500 applications to present at PASIC, and through a complex and thorough review process, we present the finest four days of percussion presentations in the world. Each year, leading artists, clinicians, and educators present at PASIC as well as emerging artists and educators who are shaping the future in percussion. The October *Percussive Notes* PASIC Preview issue is a testament to the dedication of all PAS leaders, members, and staff in their pursuit to advance percussion through this remarkable event. The presentations are only as good and diverse as the applications that are received. You are encouraged to review the application process, categories, and types of sessions and prepare an application for 2009. Log on to the PASIC Website (www.pasic.org) for details. Applications for PASIC 2009 will be accepted through December 15, 2008.

LOGISTICS VOLUNTEERS

Volunteers are still being accepted for the PASIC Logistics Team, and you can sign up for free PASIC registration, complimentary PAS membership, and the opportunity to win some great gear. Download an application form and sign up today at www.pasic.org/files/08Logisitcs.pdf.

MARCHING PERCUSSION COMMITTEE CHAIR

The interim chair of the PAS Marching Percussion Committee, Neal Flum, has been appointed to a first term as chair of the committee. Neal is the Assistant Director of Athletic Bands at University of Alabama, President of the PAS Alabama Chapter, and long-time member of the Marching Percussion Committee. Neal served as interim chair in 2008 following Julie Davila's service as chair.

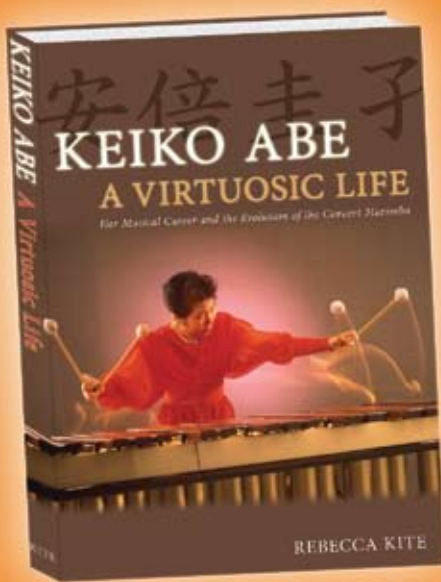
DRUMSET COMMITTEE CHAIR

Michael Sekelsky has been appointed chair of the Drumset Committee. Michael is Professor of Percussion and Assistant Director of Bands at the University of Central Missouri. He follows long-time committee chair Jim Rupp, who completed his third term as chair earlier this year. Jim will remain active as a member of the committee.

PASIC SYMPHONIC LABS

PAS has extended the deadline for registration for the PASIC Symphonic Lab Sessions. Symphonic Labs are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50-minute session, during which five or six student players take their turn performing and receive a helpful critique. Presenters this year are Brian Del Signore, Peter Kogan, John Parks, Michael Rosen, and Sherry Rubins.

If a student performer is interested in participating, he or she may sign up via e-mail, phone, or fax. Each person may sign up for more than one lab, and acceptance will be based on a first come-first served basis. For more information, visit www.pasic.org/ThisYear/Files/PASIC08Labs.pdf, contact the Percussive Arts Society by e-mail at percarts@pas.org, or call (317) 974-4488. PN



Keiko Abe - A Virtuositic Life

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Tilting Timpani

Following are excerpts from recent postings in the Timpani category of the PAS Discussion Forum, under the title "Timpani Angle." To view the entire discussion (and participate, if you like), visit the Members Only section of the PAS Website (www.pas.org).

Rob Schoolfield

I attended the Duff Tympani Master Class. I want to ask opinions from everyone of something I noticed but didn't get around to asking about in the class. Why do so many of the tympanists put blocks under the tympani and play them with the heads angled toward the player?

I'll tell you what I noticed when I tried it recently. Having the heads angled to the player made it easier to play in tune because I could hear the drum better. I also suspect that the tympani sound is heard better on stage to the benefit of the rest of the percussion section. It may also give the tympani more presence in the hall. The last two things may well vary from one hall to the other, but do the gentle readers of this forum also notice such advantages?

Rebecca Kite

Duff tilted the drums because he preferred the sound created by the increased angle of the stick hitting the head.

D Squyres

I believe some of it is due to tradition. If you look at a lot of old pictures, there are a fair amount where the drums are tilted. Also, as Rebecca says, it changes the angle of how the stick hits the drum. If I remember correctly, Mr. Duff also said you get better leverage on the pedals and you can hear yourself a little better.

Ted Rounds

I like a tilt just for my lack of height while sitting, and the sound does come back to your face (ears) more directly. You have to make adjustments in your sense of balance with the rest of the

group if you can't always set the drums up to your liking.

As for whether it is better for the rest of the section, that would depend on quite a few variables: how close are they in proximity, how far behind their backs is the wall, are the timpani on risers, how high is the stage ceiling or baffles, etc. I'd say that generally, the speed of sound would cancel out any noticeable difference to anyone standing at the same "latitude" (the section) other than the timpanist himself. For those sitting in front of the timpani, it might be noticeable, as well as to the conductor. However, the conductor is what, 30-40 feet away? Might not be quite as remarkable for him as it is for the poor saps who sit directly in front of the timpani. And sound in the hall? Same variables as above. Only now the sound is traveling a considerably greater distance. So once again the change would be negligible. As a matter of fact, without any sound-reflecting surfaces close to the timpanist's back, I seriously doubt that it would be measurable. We've tried that experiment on more than one occasion with several different instruments during recorded rehearsals. The only differences were completely attributable to the player's adjustments to his own sound. This suggests only one thing: if you like your sound better, so will the rest of the section.

Bruce Beyer

I just took a few lessons with Mr. Duff, but I do remember him demonstrating and talking about the angle in relation to where the stick would hit the head. The idea was to contact the head more towards where the edge of the core of the stick.

Earl R Yowell

Bruce is correct in his comment about changing the angle of the stick. The main reason for tilting the timpani is so the player plays on the upper edge of the stick. This only works for disk core sticks. (All of Duff's sticks, except the wood stick, have a disk core.) When you play on the upper edge with the least amount of stick surface striking the head and

muffling it, the head then rings freely and the pitch immediately projects from the drum.

Craig Zerbe

I can't seem to find my Duff "class" book, but I am almost positive there were some Duff photos with captions specifically indicating having the mallets parallel to the head for most playing. Having the drum tilted facilitates the sitting position (because your hands are naturally lower) and avoiding rimshots.

Jim Atwood

Duff would readily tell anyone that the reason he played German setup, seated/drums tilted is because that's the way Schwar taught him and it never would have occurred to him to question his teacher on this (or any other) issue. But he would regularly cite as advantages of this setup all the reasons that have been mentioned in these posts.

When Duff began his career, the position of his hands was low, placing the sticks more or less parallel to the surface of the head. Over the years, as his sticks, stroke and playing style evolved, he discovered that he could vary the angle of the mallet head on the drum slightly to change articulation and color: wrists low with sticks parallel to the head for more articulation, wrists raised and sticks at an angle for a more legato sound. The tilt of the drums makes this subtle adjustment effortless.

When students ask me about the seated/drums tilted position, I always use the drumset as an example: We set up the rack toms and cymbals and whatnot to accommodate our natural hand position so that our hands hit everything in a natural, more or less effortless position. If you would imagine for moment what it would be like to sit at a drumset in which everything was positioned flat, you can see that you'd have to adjust your hand and arm position constantly to strike everything at an ideal angle.

PN



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Focus Day 2008

Out of Africa: Exploring African influence in contemporary percussion music

By Benjamin Toth



FOCUS DAY 2008
Wednesday @ 9:00 A.M.

Nearly all percussionists, from drumset players to orchestral musicians, and from marimba soloists to hand drummers, can trace the roots of their craft back to Africa. Indeed, the connections between 21st-century percussion playing and traditional African percussion music are numerous and varied. Many of the traditional Ewe musics (Agbekor, for example) provide the template for many components of jazz drumming, including the use of polyrhythms and implied multiple meters, interaction (or conversations) between musicians, and, of course, improvisation. Likewise, the Ewe people's Kinka foreshadowed many rhythms typically used in rock drumming. Every mallet player, including classical marimbists and jazz vibists, could benefit from studying the gyil of the Dagara people. Conga players could find their musical "cousins" playing kpanlogo in Ghana.

Countless African musical styles seek to convey a story, and involve three components: playing instruments, singing, and dancing—much like a modern musical theater production. And, of course, African elements can be found in the works of many Western classical composers, including Stravinsky, Cage, Xenakis, Reich, and others.

Focus Day 2008, presented by the PAS New Music/Research Committee, will showcase solo and ensemble music that explores and celebrates the influence of Africa on 20th- and 21st-century Western classical percussion music. The African connection may be present in the compositions themselves and/or in the instruments used. In some cases the African influence will be apparent; in others it will be very subtle.

In total, the day will include more than 30 original compositions (including five premiere performances) inspired by African musics, instruments, and/or aesthetics—including compositions with an Afro-Caribbean, Afro-Cuban, or Afro-Brazilian influence. In order to pay homage to our collective African percussive roots, and to more clearly illustrate the African

influence on our repertoire and instrumentation, the evening concert will showcase traditional, folkloric West African music and dance.

The day will begin at 9:00 A.M. with a session featuring ensemble works, beginning with Nigel Westlake's "Kalabash" for four players on two marimbas plus assorted percussion, and Kyle Forsthoff's "Aberinkula I" for three bata drummers, both performed by the University of Kentucky Percussion Ensemble (James Campbell, director). This is followed by the world premiere of John Pennington's "Continuum" for



The University of Kentucky Chamber Percussion Group



B. Michael Williams and the Winthrop University Percussion Ensemble



John Pennington



Third Coast Percussion

hand-held bar percussion, Brazilian caxixi, and North-African tar, performed by the Tellus Percussion Ensemble. B. Michael Williams and the Winthrop University Percussion Ensemble will perform Josh Gottry's conga trio, "Hands Up." The session will conclude with Lukas Ligeti's amadinda-inspired "Pattern Transformations"



Ben Toth



Doug Perkins



Michael Lipsey

for four players on two marimbas, performed by Third Coast Percussion.

The mid-morning session will feature works for solo percussion, beginning with Ned F. Smith's "Daku Daku Deh" for bongos, djembe, dumbek, hi-hat, and bass drum (played with two sticks and four foot pedals), performed by Benjamin Toth. Douglas Perkins will perform Nathan Davis's "Simple Songs of Birth and Return" for Shona mbira and electronics, and Michael Lipsey will play Dominic Donato's "either/or for solo djembe." Adam Blackstock will present the U.S. premiere of the solo marimba version of Laszlo Sary's work "Pebble Playing in a Pot," and Austin Vaughn will perform

Tobias Brostrom's "6 & 8" for snare drum, bass drum, and hi-hat. Morris Palter will present the world premiere of "Vocalise" for djembe and real-time processing, composed by Chris Tonkin. The session will conclude with Rick Kurasz performing "She Who Sleeps with a Small Blanket," a landmark work composed by South African-born Kevin Volans.

The next session will feature an assortment of duets, beginning with Joseph Harchanko's "West" for berimbau, flute, and interactive electronics, performed by Due East (Greg Beyer and Erin Lesser). The Coalescence Percussion Duo (Judy Moonert and Greg Secor) will present the world premiere of C. Curtis-Smith's



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Rick Kurasz

“More African Laughter” for mallet percussion. Eric Richards’s “Time’s Racing (but measured by what we do)” for vibes, metal gyls, and crotales will be played by Kay Stonefelt and Tiffany Nicely. John Lane and Allen Otte will present “The Innocents” (music by Lane and Otte), utilizing found objects, African thumb pianos, and electronics, inspired by the photographs of Taryn Simon and the words and names of wrongly convicted individuals who served time for crimes they did not commit. Murray Mast and Jeff Neitzke will perform David Macbride’s “We Shall Overcome,” based on the African-American spiritual, played on steel drums. The session will conclude with the Meehan/Perkins Duo playing John Fitz Roger’s “Once Removed” for two marimbas, which employs a hyper-fast, hockey-based compositional style that simulates Ugandan amadinda playing.

After a short break for lunch, the performances will resume at 2:00 P.M. with a session featuring five ensemble pieces. The first is N. Scott Robinson’s “Trio for Ogun” for three congas and three conch shell “trumpets,” performed by B. Michael Williams and the Winthrop University Percussion Ensemble. The session will also feature the world premiere of Jeremy Brunk’s polyrhythmic “Dominican Cycles” for guiras, maracas, pandeiros, claves, and hand drums (nine players), performed by the Milikin Percussion Ensemble (Brian Justison, director); David Macbride’s “Klung” for balafon (West Africa), ranad (Thailand), and homemade marimba (your corner hardware store), performed by Quey Percussion Duo with guest Bill Solomon; Iannis Xenakis’s seminal “Okho” for djembe trio, performed by Talujon; and Soren Monrad’s “Zavanna” for percussion sextet, performed by the Oberlin Percussion Group (Michael Rosen, director).

The afternoon will culminate in a showcase concert presented by the Sao Paulo-based Duo Ello (Luiz Guello and Carlos Stasi). The



Due East



Kay Stonefelt



Coalescence Percussion Duo



Tiffany Nicely



John Lane



Allen Otte

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program will feature compositions by Stasi and will include a diverse array of percussion instruments, Afro-Brazilian and otherwise, including kalimba, various scrapers, shakers, hand drums, and berimbau. Stasi and Guello are known collectively for their uncanny chamber music skills, innovative and creative repertoire, and inspiring performances. They are known individually as world-class percussion artists, and particularly for their expertise on the Brazilian reco-reco and pandeiro, respectively.

Stasi has specialized in contemporary percussion and has been teaching at Sao Paulo State University/Unesp since 1987. Introduced to musical scrapers by his uncle Nadir Rovari, Stasi has been working with these instruments since 1982: studying, playing, composing, developing a notation system for them, and conducting research in 21 countries.

Guello began his percussion career with samba master Osvaldinho da Cuíca. He has recorded with some of the greatest Brazilian artists, including Zizi Possi, Paulo Moura, Joyce, Marco Pereira, Badi Assad, Edson Cordeiro, Antônio Nóbrega and Sá e Guarabira. Guello has taught at the Conservatório de Música de Tatuí and has been acclaimed as one of the most important Brazilian percussionists and pandeiro players. Thanks to their varied musical backgrounds, Stasi and Guello are able to erase the boundaries established between classical and popular music, while retaining the spirit and energy of each.

Focus Day 2008 will conclude by paying homage to our collective African percussive

roots. Joe Galeota and the Berklee West African Drum and Dance Ensemble will be joined by three Ghanaian artists—Saeed Abbas, Nani Agbeli, and Bernard Woma—to present “The Musical Landscape of Ghana: Traditional Ghanaian music from the 10 regions.”

Currently residing in Massachusetts, where he works with special-needs children, Abbas is a master-drummer and flutist (atenteben).



Murray Mast and Jeff Neitzke



Meehan/Perkins Duo



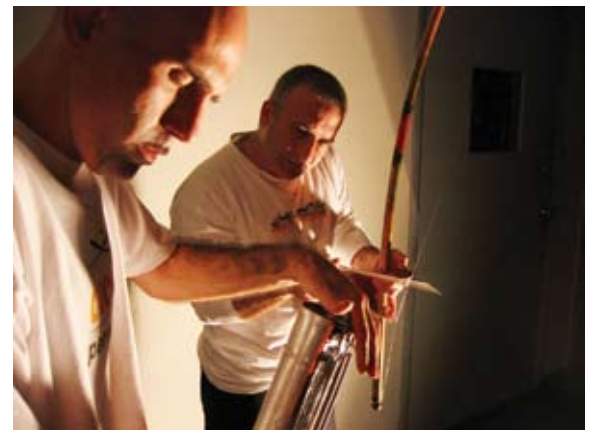
Millikin Percussion Ensemble



Quey Percussion Duo



Talujon Percussion Group



Duo Ello

He was born into the Hausa tribe in Ghana, and served as master-drummer for Ghana's prestigious National Dance Ensemble. Agbeli is a native of the Volta Region of Ghana, and received his dance and musical training from his father, the late Godwin Agbeli (leader of the Arts Council of Ghana National Folkloric Company). Nani is currently a dance instructor at the University of Wisconsin, Madison, and

teaches (along with his brothers Emmanuel and Rueben) at the Dagbe Cultural Center in Kopeyia, Ghana. Woma is a true cultural treasure who has toured the world as xylophonist (gyil) and lead drummer of the National Dance Company of Ghana. He currently teaches at SUNY Fredonia and is the founder and director of the Dagara Music and Arts Center in Accra, Ghana.



Berklee West African Drum and Dance Ensemble

The Focus Day evening concert is the brainchild of Joe Galeota, who has performed, taught, and studied Ghanaian drumming, xylophone playing, dance, and songs for three decades under the tutelage of Godwin Agbeli, Midawo Alorwe, Alhaji Abubakari Lunna, and Bernard Woma. Galeota is also a master-builder of African drums, founding the Boston-based JAG Drums in 1984.

Taken as a whole, Focus Day 2008 promises to be a thought-provoking, informative, and rewarding musical experience. The evening concert, when contrasted with the events of the morning and afternoon, will provide a unique opportunity to place the ancient traditions of African music side by side with percussion music from our time. In doing so, Focus Day 2008 will serve as a musical analogy to visiting our familial ancestors—only to discover that we are not so different after all.

Benjamin Toth is Focus Day 2008 coordinator and host. PN

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SHOWCASE CONCERTS

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The Rainmakers: UWI Percussion Ensemble and Golden Hands Steel Orchestra

Saturday @ 1:00 P.M.

Tambuco

Friday @ 2:00 P.M.

Texas Tech University Percussion Ensemble New Literature Session

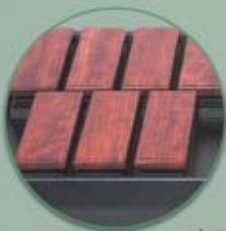
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Kevin Elo

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Roy Haynes: Floating Down the River of Time

By Mark S. Griffith



ROY HAYNES AND THE FOUNTAIN OF YOUTH
Evening Concert . Saturday @ 8:00 P.M.

There are *very* few drummers who have been able to make “what they do” fit perfectly with a myriad of different musical concepts, Roy Haynes is one who has. Listen to Roy playing the tune “Ding Dong” with Lester Young in 1949, and fast forward to 1951 and the tune “Morpheus” with Miles Davis. Then check out Sarah Vaughan’s “Shulie A Bop” in 1957 and Oliver Nelson’s “Stolen Moments” from 1961, not to mention the recent recording *Like Minds* featuring Gary Burton, Chick Corea, Pat Metheny, and Dave Holland, or any of Roy’s remarkable recordings as a bandleader. Sure these are all jazz recordings, but they are very different approaches to playing jazz. Roy’s drumming fits perfectly within all of these different musical concepts, and that is what makes him a remarkable musician.



If tracking down all of these “Haynes highlights” sounds a little time consuming, the people at Dreyfus records have made it easy. They have gathered all of this music (and more) in the new boxed set, *A Life In Time: The Roy Haynes Story*. This set of recordings is one of the best drum lessons you’ll ever get. You’ll hear Roy’s drumming contributing to more musical approaches than are even imaginable. You’ll see that in the ever-widening realm of jazz, Roy Haynes has never forced his drumming into the music. He has played quietly and subtly, loudly and aggressively, and everything in between. Simply put, he plays what fits, but amazingly, he is always doing it in new and different ways. Roy breaks barriers without drawing attention to himself. He is both cutting-edge and classic. And whatever Roy plays is both fresh and instantly identifiable, and so from Louis Armstrong to a recent gig where he was invited to sit in with the Allman Brothers, Roy’s drumming “voice” has remained consistent, creative, and swinging for over 60 years!

Roy’s career has covered a legion of bandleaders, countless recordings, and too many gigs to keep track of. He brings with him a lifetime of musical experience that can’t really be written down or transcribed into notes on a page. Roy has played with musicians who have changed music—from Charlie Parker to Thelonious Monk to Eric Dolphy. Haynes has built a career on swinging support. Decades before modernists like Gary Burton, Chick Corea, and Pat Metheny tapped into his river of rhythm, Roy

was charting new courses with Jackie McLean, John Coltrane, and Andrew Hill. And through all of this, Roy Haynes has changed drumming.

Roy is also a prolific bandleader with nearly 30 records under his own name. His present band is made up of musicians who are one third of his age, and *he* is pushing *them* to heights that they couldn’t imagine. As the recordings and the awards stack up, Roy slowed down (for a second) to explain a few of the things that he has learned along the way.

MSG: *After you played briefly with Louis Armstrong, your career really began when you joined Luis Russell’s band, replacing the legendary Paul Barbarin. What was it like playing with Russell?*

RH: I replaced a drummer named Percy Brice, not Paul Barbarin. But I was always hearing about Paul Barbarin from Luis. Paul is a legend among the New Orleans musicians, and I actually got a chance to meet him once. Luis sent for me to come and join his band, so I left Boston to join his big band. Luis was a great musician who came from Panama and then moved to New Orleans. I guess that’s where he hooked up with Paul Barbarin. They came from the era that produced greats like Joe “King” Oliver and Louis Armstrong. Luis taught me one very important thing. He taught me that if you ever got lost when you were playing, to just roll. Forget about two and four, just play a roll. I still do that today. The thing that I like is that when you roll, it’s free and it’s loose. I don’t really roll in the traditional manner, but I play loose enough that it’s the same feeling as a roll. That’s the feeling that I want from my time. I prefer my time to produce a smooth-sailing feeling, like the sound of a roll. I prefer to keep time by providing a longer pulse, and it’s great when I am accompanying a soloist who can really deal with that.

MSG: *That’s interesting because timekeeping originated on the drumset with the New Orleans drummers playing rolls. But people usually associate you with the concept of breaking up the time. Did you alter that legato approach when*

you played in more modern contexts like bebop, or when you were playing with singers like Sarah Vaughan?

RH: I joined Sarah in 1953 and stayed until 1958. Playing with Sarah was wonderful, because I have always been into lyrics and melody. That's what I still enjoy listening to today, music with great melodies and meaningful lyrics. I hope that comes out in my playing.

When you play with singers there are certain things you have to do to keep them satisfied. Of course, you have to play lighter, especially back then. In the 1950s singers didn't rely on the microphone as much as they do today. But Sarah Vaughan wasn't just a singer; she was a great musician! So playing with Sarah wasn't any different than playing with Charlie Parker.

MSG: *What did you learn from playing with Bird [Parker]?*

RH: I learned something from *everyone* I played with. Sometimes I just learned that I shouldn't be playing with them, but I still listened to everybody. Most of the times I probably wasn't even aware that I was learning something; those are usually the best lessons!

I really learned to listen from the musicians I played with, especially Bird. That's one of the things that young people who are trying to play music for a living need to learn: LISTEN. Especially if you are improvising,

you have to really listen, and that is being forgotten. Playing music is more than playing what is written down on the page; music and improvising is listening to what is going on around you.

MSG: *Chick Corea has said, "Roy Haynes doesn't have to read the music, he IS the music." You two have made some classic music together (Now He Sings, Now He Sobs; Trio Music; Trio Music Live In Europe, Remembering Bud Powell) that people will be learning from for a long time. What can you tell me about making Now He Sings, Now He Sobs? That is such a classic recording, and one of my all-time favorites.*

RH: I think that record speaks for itself; what can I say about it? I think Chick and Miroslav [Vitous, bassist] rehearsed for it, and then I came in and we did it in a couple of days. But you never really do things the way you rehearsed them.

Many people who have hired me throughout the years have hired me for what they knew I could do, so they never really told me much. But people are still talking about that record, and it was recorded in 1968! That was a lifetime ago, and people are still asking about it.

I never was the fastest drummer, I never had the fastest hands, and truthfully I really wasn't interested in *that*. I never really learned the rudiments, and I have never really played

rudimentally. I'll admit that this was probably the hardest or even the "wrongest" way to learn how to do things, but it has worked for me. That's probably why I sound different from most of the other players.

MSG: *You began your career in the swing era, yet most people associate you with the later approaches to jazz, like bebop. But when I hear you play, I still hear a swing drummer. Did you make any conscious adjustments when the jazz landscape was switching from swing to bop?*

RH: I do consider myself to be a swing drummer. But I never really analyzed what I was doing, either while I was doing it or afterwards. I started playing professionally around 1943. I became pretty popular in my hometown of Boston, so when small groups came through town and they needed a drummer I was one of the drummers that got called. I never really thought about the differences between swing and bop. I just played how I played, and it must have worked because I'm still doing it today.

MSG: *A number of drummers made the transition between the styles smoothly. Yet today it is thought to be two completely different approaches to playing. I am thinking specifically about guys like Big Sid Catlett.*

RH: I loved Sid Catlett's drumming. I sort of see myself coming out of the tradition of



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Big Sid and “Papa” Jo [Jones]. These weren’t rudimental drummers. They were drummers who had a loose feel, and guys who could play intelligent four-bar solos and breaks. That’s what I love to hear in drumming. Sid made a recording with Lester Young of “Sometimes I’m Happy” where Sid and Lester trade fours. I think a lot of younger jazz drummers need to go back and check that stuff out. I really liked Sid’s drumming.

MSG: *Shadow Wilson was another drummer who made the transition between the approaches.*

RH: I first heard Shadow with Lionel Hampton. He was a terrific big band drummer, but he could really swing a small group, too. He played with Monk before I did. I really liked the beautiful feeling that he got from the drums—not to mention that great four-bar break on Basie’s “Queer Street.” But I was impressed with Shadow long before I heard that.

MSG: *Shadow seems to be one of those mythical figures in jazz drumming, similar to Ike Day. Did you ever see Ike play?*

RH: I met Ike when I was playing in Chicago with Sarah, and Ike snuck out of the hospital to come and see me. He was a loose drummer and the type of drummer that I really liked. He played interesting and different ideas on the drums.

MSG: *I also hear Kenny Clarke as essentially a swing drummer. But people always associate him with bop. Then there is Chick Webb, who is more associated with swing, but at times he sounded more like a bebop drummer to me. Those labels seem to confuse everything. What can you tell me about those two drummers?*

RH: That’s an interesting observation that you make; I never really thought about that, but you’re right! See, that’s what I mean about learning from everyone. I am learning something from you today!

I met Klook [Clarke] when I was 16 or 17 years old. He came to Boston with trumpeter Red Allen, and he blew me away. But I liked most of the drummers that I heard back then. When I first heard Chick Webb on the record “Liza” I flipped. He was playing all over the barline, and when the band came back in, Chick was still playing the same way. Chick was the guy that I first heard playing a lot of rimshots, which became a popular thing to do in that era. I often thought that Art Blakey’s approach sounded a lot like Chick Webb.

MSG: *What can you tell me about “Papa” Jo Jones?*

RH: He was the loosest drummer ever. And he got such a beautiful sound from the drums, not only with the sticks, but he was a brush master as well. He was amazing; he was “Mr. hi-hat.” I put a brush in his casket at his funeral because I thought he was the greatest

brush player ever. He used to call the younger drummers his “kiddies.” He was a great accompanist! That is the tradition that I came out of.

MSG: *Speaking of brush playing, you played one of the greatest brush performances on Stan Getz’s tune “I’m Late, I’m Late” from the record Focus. Is that an example of you just “doing what you do,” or were you given some direction for that?*

RH: I had played with Stan off and on a lot. There wasn’t supposed to be a drummer on that date, but they brought me in at the last minute to put the drums on that track.

MSG: *When I hear your brush playing I hear a good deal of tap dancing influences, did you learn things from the great tap dancers?*

RH: You probably read that someplace.

MSG: *No, I recently worked on an instructional DVD package called The Art of Playing with Brushes for Hudson Music, and I researched and wrote about the entire history of the brushes and the relationship between brush playing and tap dancing.*

RH: That sounds cool. I played with a lot of dancers in the 1940s. And I loved it, especially when they were good! I recently played with Savion Glover, but I also played with Baby Laurence and Jimmy Slyde way back. That brings me back to the Luis Russell days. With Luis we would often play with dancers; in fact there was a group called the Step Brothers that we played with a bunch. They were great!

MSG: *Bob Moses says that Jimmy Slyde is to tap what Roy Haynes is to drums: light, subtle, crisp, powerful, and hip like crazy! I also hear a great deal of timbale phrasing in your playing. Did you check out a lot of Latin music when you were coming up?*

RH: I used to hear players like Mongo Santamaria and Tito Puente around New York, when the “original” Latin bands were playing everywhere, and all of those players used to comment about that as well. That sense of phrasing did become a strong influence in my playing, absolutely!

MSG: *You are one of the best examples of stating the form within your drumming. But when you mark the form behind a soloist, it always sounds so hip. It’s not like you are obviously “just” hitting a one at the top of a chorus. Can you share some insights behind how you can be so slick and subtle about something as important as stating the form of a tune?*

RH: If it’s a hard tune that I’m not familiar with I don’t know how I’m doing that; you must be talking about tunes that I really know. But in talking to you I am learning some new stuff about myself.

MSG: *It’s not just standard tunes, I hear it on Now He Sings, Now He Sobs. I hear it on those great records that you made with Monk, and on the recent stuff with Metheny. I hear it all of the time when you’re playing. If it’s a tune that you don’t know, are you just letting it float?*

RH: If I am a little confused by a tune I might let it float a little bit, sure. We can all turn the beat around accidentally. If it doesn’t ever happen to you, you aren’t human. I can get lost in a minute.

MSG: *What happens when you get lost?*

RH: I played with Herbie Hancock and bassist Esperanza Spalding in Boston last year, and we were playing “Maiden Voyage.” Herbie was playing so much stuff and so freely that we were lost from the second that he started playing. I picked up a mallet, then I put it down. I picked up the brushes, and then I put them down, I had no idea what I was going to do. I was L-O-S-T. It can happen to anyone. I tried to find “it” through floating, but I never did.

MSG: *You have mentioned the term “floating” a few times in relationship to your time. Were you letting the time float when you played with Lester Young or Bird? Or did it start in 1951 when you recorded with Miles and John Lewis on “Morpheus”?*

RH: Different compositions call for different things. So you play what the tune tells you to play. You don’t just want to do “whatever you do” on every tune; that’s not playing music. I try to approach every tune with an open imagination. Moms Mabley always said, “If it don’t fit, don’t force it!”

MSG: *But that’s the truly amazing thing about you; “whatever you do” seems to work with everybody you play with. How do you explain that?*

RH: That’s the greatest compliment in the world. Thank you! But I can’t explain it, that’s just Roy Haynes.

Mark Griffith is a recording artist, clinician, author, drumming historian, and sideman on the New York jazz scene. He has written for *Percussive Notes*, *Modern Drummer*, *Stick It*, *Batteur*, *Not So Modern Drummer*, and *Jazz Hot*. His most recent recording, *Drumatic*, features music written by the great jazz drummer/composers. He is presently working on a book entitled *The Complete Evolution of Jazz and Fusion Drumming*. **PN**



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Morning Coffee for Drumset

By Albe Bonacci



ALBE BONACCI
Drumset Master Class . Thursday @ 12:00 P.M.

Here are some fun and challenging exercises to get the blood flowing in the hands and feet. With these exercises, I have challenged some very experienced players by putting simple double and triple stickings over some syncopation patterns. Not exactly groundbreaking, but try them as a 20–30 minute workout.

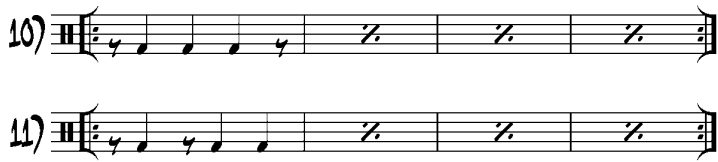
Let's start with snare drum stickings and subdivisions. First, play some eighth-note singles, with the hi-hat playing quarter notes with the left foot, while the bass drum plays the patterns shown later in this article. Then take it up a notch by changing the snare drum sticking to double strokes and then to a paradiddle.

Next, change the subdivision on the snare drum to sixteenth notes and apply the same stickings and bass drum patterns. You could move to some *Stick Control* stuff to take it farther, but we are trying to keep this streamlined. Again, the hi-hat is playing quarter notes.

Next, we look at some triplets on the snare drum. Again, play hi-hat on quarters, and the bass drum will now play the exercises in triplet style or swung eighth notes. Adhere to all of the triplet stickings including the six-stroke roll (line 6). The third line from the end is double strokes over the triplet, and the last two lines, which should be played together as one exercise, is a paradiddle sticking over the triplet. You may need to add a shot of espresso to your coffee on those! Accenting the first note of each paradiddle really makes you hear the two different subdivisions and is challenging.



Here are the foot patterns.



WRITTEN OUT EXAMPLES

Here are examples of each subdivision with a double-stroke sticking and foot pattern 1.



In this example we see a paradiddle sticking over triplets with foot pattern 5. (Accents could be put on high and low tom-tom or left and right cymbal.)



A sticking not listed is a “right-hand lead” sticking, in which the right hand plays all of the accents (shown here with foot pattern 3, which is the same rhythm as the accents). Try putting the accents on the ride cymbal and the left-hand fills on the snare drum.



If you are having any trouble with stickings, put the right hand on a different surface such as a floor tom or ride cymbal. You can hear how drumset rhythms will emerge and the importance of this kind of independence. Also try to use some non-repeating bass drum patterns or simply move down the reading columns vertically or mix them up.

Many a drum lesson has been based on this kind of material. You could take these exercises a lot of different directions, and there is a ton of syncopated reading material out there for this. Enjoy your morning coffee for drumset!

Albe Bonacci is a full-time studio drummer and clinician.

PN

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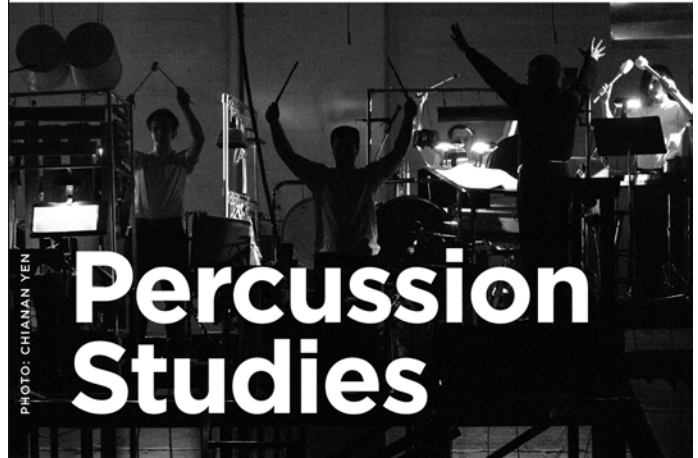


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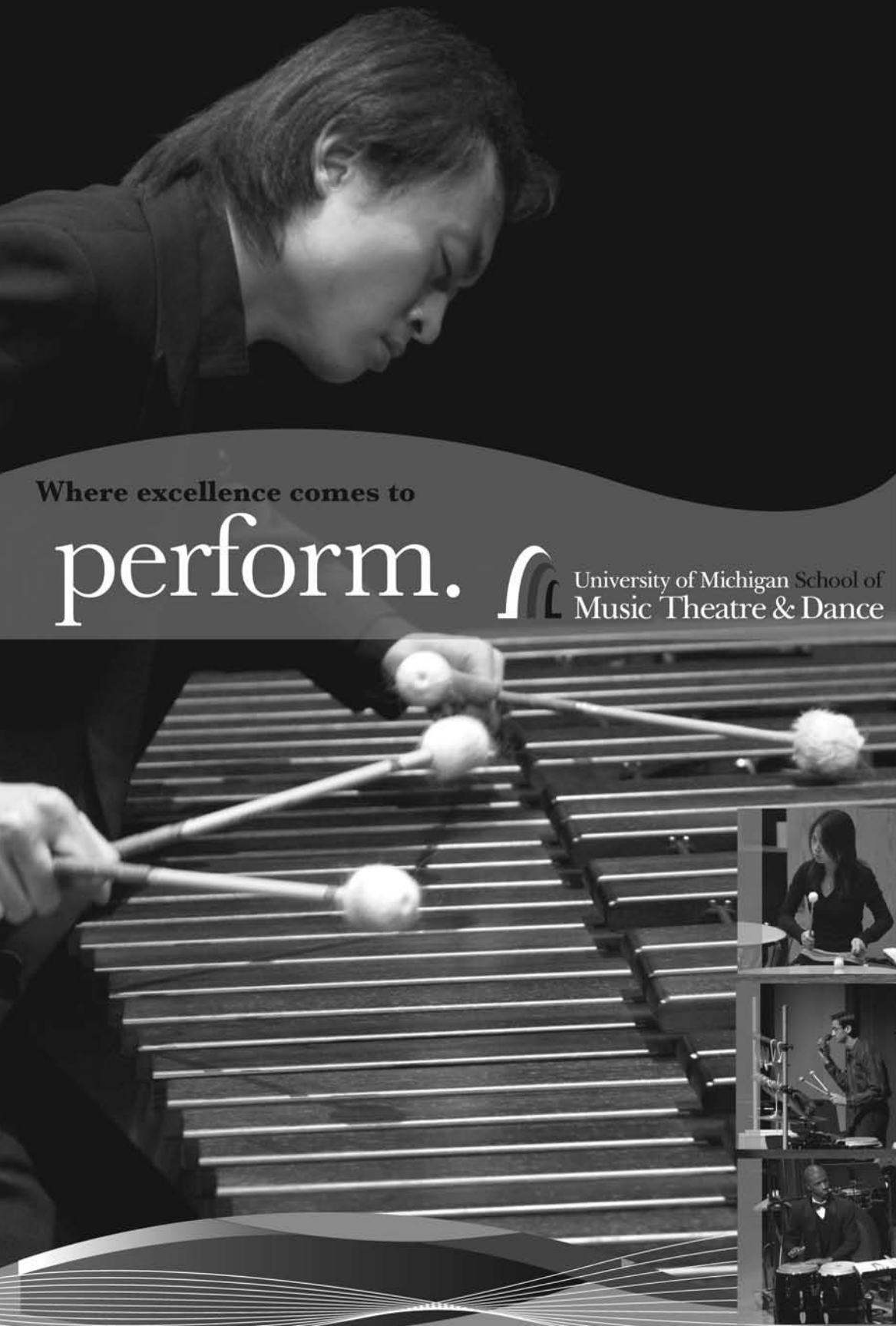
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Ed Soph

The Jazz Rhythm Section

By Frank Derrick



I was happy to learn that Ed Soph will be one of the artists appearing at PASIC 2008. One thing I admire about Ed's work is his ability to lay down what is needed from the drums, whether he is playing with a big band or a trio. Of the numerous books, articles, and DVDs that Ed has penned, the consistent thread he has emphasized is the importance of being a musical drummer.

Ed's key ingredient for success: *Always listen to what's going on around you.* He listens to the articulation and inflections of the horns and the rhythm section and approaches the drumkit to produce the right sound to complement the music. In other words, the drummer must voice ensemble figures on the set according to the attack (long or short), which section is playing, their register, and dynamics.

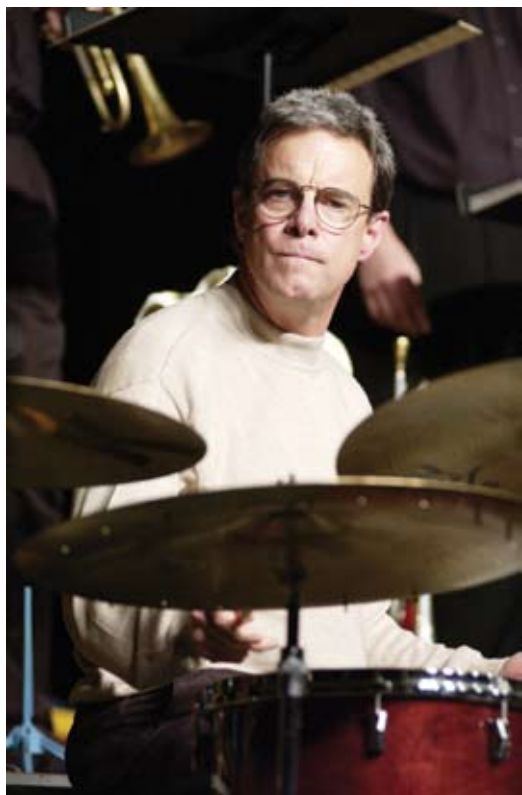
When reading music, Ed stresses the importance of being able to set up and connect the figures of the arrangement. As he mentions in

one of his articles, "Musical drummers must listen to what they are reading."

His upcoming master class promises to touch upon the things drummers need to be aware of playing in the rhythm section. This performance-centered presentation will focus on concepts of rhythm section interaction based upon the improvisational role of the drummer. Historical and stylistic examples of that role will be demonstrated along with the technical skills that allow the drummer to interact, adapt, react, and improvise musically. Ed will be assisted by Stefan Karlsson on piano and Fred Hamilton on bass, both members of the University of North Texas Jazz Studies faculty.

Soph is internationally recognized as an author, master teacher, and musician. He has presented master classes throughout Europe, the Middle and Far East, Australia, and New Zealand. He is author of the books *Essential Techniques for Drums* and *The Big Band Primer*, the video *The Drumset: A Musical Approach*, and his most recent book and DVD, *Musical Time*. As a performer and recording artist, Ed has been associated with the big bands of Stan Kenton, Woody Herman, Bill Watrous, and Clark Terry. His small group credits include Randy Brecker, Ingrid Jensen, Red Rodney, Bobby Shew, Marvin Stamm, Ira Sullivan, Eddie Daniels, Joe Henderson, Joe Henderson, Marchel Ivery, Pat LaBarbera, Dave Liebman, Dave Pietro, Chris Potter, Slide Hampton, Urbie Green, Jiggs Whigham, Warren Bernhardt, Dave Catney, Bill Evans, Joe LoCascio, Bill Mays, Cedar Walton, and James Williams.

If you would like to learn about playing within the rhythm section, how to instruct your students, or you are a pro who wants to improve your game, you should mark this event on your schedule. This is a session you do not want to miss. PN



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An Interview with Katarzyna Mycka

By Jeff Calissi



KATARZYNA MYCKA
Keyboard Concert . Friday @ 3:00 P.M.

Globally renowned marimba virtuoso Katarzyna Mycka is founder of the International Katarzyna Mycka Marimba Academy. Her striking mastery of the instrument has allowed Katarzyna to become one of the few performers worldwide to make her career as a full-time marimbist. Katarzyna travels regularly, and represents her country as an Ambassadors of Polish Percussive Arts. Since 2006 she has been teaching marimba at the Paderewski Music Academy in Poznan, Poland.

Besides her years of study at the music academies in Gdansk, Stuttgart, and Salzburg, where she graduated with honors, numerous prizes at international competitions have documented Katarzyna's artistic development. In 1995, Katarzyna gained world recognition winning first prize at the International Percussion Competition in Luxemburg. In 1996, she won the first World Marimba Competition in Stuttgart, Germany. She has been successful at other percussion competitions, such as winning First Prize at the 1991 Polish Percussion Competition in Opole, and she was awarded a special prize in the form of a stipend for foreign study at the 1992 Concours International d'Exécution Musicale in Geneva. Katarzyna was also a finalist at the 1997 ARD Competition in Munich.

Mycka has appeared as a soloist with several orchestras, including the Stuttgart Philharmonic, Vienna Chamber Orchestra, Beijing Symphony Orchestra, Bochum Symphony, Camerata Israeli, WKO Heilbronn, and Vanderbilt University Orchestra, and at the first Marimba Festival in Osaka/Japan and the International Marimba Festival in Linz/Austria. In 1999, she was awarded a scholarship from the Baden-Württemberg Artistic Foundation and accepted invitations to perform in concerts and give master classes in the United States, Germany, Poland, Japan, China, Mexico, Luxembourg, Bulgaria, and Switzerland.

JC: Tell us about your International Marimba Academy:

KM: In 2003, I founded the International Katarzyna Mycka Marimba Academy, IK-

MMA. The idea behind it was to create an intensive marimba instruction for interested students. For me it involves individual lessons as well as chamber music in order to learn how to be part of an ensemble and practice performing daily concerts. I also wanted it to be a stage for new pieces and for exchanging ideas.

There have been three editions of IK-MMA, all of them in Wroclaw, the beautiful Polish city, where my colleagues Bogdan Bacanu, Momoko Kamiya, Eric Sammut, Robert van Sice, Jacek Wota, and I worked intensively with over 100 students from all over the world. I have stayed in touch with many students to support them and answer questions.

Every IKMMA has at least one guest composer, whose pieces are popular for marimba. We have invited Anna Ignatowicz, Eckhard Kopetzki, John Thrower, David Friedman, and also new names and young artists who are starting their experiments with marimba so they get a chance for their music to be performed during IKMMA.

The next edition, in 2009, will take place in Frankfurt, one of the most interesting and modern cities, along with the biggest airport, in Germany.

JC: Explain the different marimba study programs offered by the Paderewski Music Academy and your goals as a teacher at the school.

KM: The Paderewski Music Academy in Poznan, Poland has a special marimba bachelor's degree program. It is a more intensive marimba experience than in the common program. For masters specialization there is a soloist class with solo playing, working with ensemble, other instruments, and an orchestra.

The specifics of marimbas—harmonics, volume, articulation, phrasing, etc.—are important for me to teach a performer to be conscious about, and

to phrase and articulate in the way which really influences the sound, not only for the performer's imagination. Today's performers can only create perfect sounds because the instrument's quality allows us to do so.

It is my goal, then, to instruct students to play for people who are not prepared and educated in marimba subjects, as well as play with other instrumentalists and to change the consciousness in musicians' and audience's minds of the marimba being a concert instrument.

JC: What type of process do you have when choosing repertoire to perform?

KM: Since I have been performing actively for a little over ten years, the marimba repertoire has expanded greatly. There are several really nice and enjoyable concertos for marimba and chamber or symphonic orchestra, which audiences enjoy very much. I have a beautiful



instrument, a Marimba One, and many people come up to the stage just to see it, sometimes to touch, ask questions, all of which is great for me to have this feedback.

Since 1997 when I recorded my first CD, *Marimba Spiritual*, some composers have asked me to record a CD just with their music. Although I appreciate their composing, I refused. As the young marimba history has taught us, many great performers start to compose and then concentrate on their own music only, and that's natural. But that's why I try to stay independent and neutral—that's my Polish nature!—and just look for music that fascinates me or music I really like. Since the competition period of my life finished, I have the free choice of repertoire, and I enjoy that freedom very much.

JC: How do you go about seeking new composers and compositions?

KM: The marimba is as important an instrument as any other, having special features, so it's not enough to look at it and see the range; it's important to spend time to feel and hear it and fall in love! It happens often that good composers just think they know everything without taking time to check the instrument with the player.

The sound of the marimba is specific, such as different registers, the length and intensity of sound, and one needs to be careful using dynamics and, of course, intervals with harmonics. To write well for marimba, one needs to have very good and careful ears. It's important to know what to do to create more sound.

I appreciate very much composers who dedicate their time to the instrument before they write a piece for it. It's like the violin where some intervals will be very hard to reach and some phrasings will be against its nature. It is important to me to find people who, if not marimba players themselves, want to spend time to learn the natural features of the marimba, and not just write pitches on piano and hope it will work on marimba.

JC: What can an audience expect from your performance at PASIC 2008?

KM: I'm happy to perform at PASIC this year and present some of my solo repertoire, mostly written by European composers, whom I like and appreciate very much.

I hope to be able to present my latest recording, realized in July 2008, with pieces for marimba solo and duo. Like my previous CDs, there is a mixture of well-known pieces such as Zivkovic's "ILIJAS" and Sammut's arrangement of "Libertango" and new compositions important to me like Iगतowicz's "Passacaglia," Friedman's "Between Dusk and Dawn," and Sejourne's "Departures."

Performing at PASIC is an opportunity to play for colleagues, to have the possibly of

great exchanges, to meet people who are my idols, and to make old and new friends.

Jeff Calissi is an Assistant Professor of Music at Eastern Connecticut State University. He received a Bachelor of Music in Music Education degree from Radford University and Master of Music and Doctor of Musical Arts degrees in Performance from the University of North Carolina at Greensboro. Jeff has presented at PASIC, is an associate keyboard editor for *Percussive Notes*, and serves on the PAS Scholarly Research Committee. PN



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Extending the Surface

By Pedro Carneiro



PEDRO CARNEIRO

Keyboard Clinic/Performance . Saturday @ 4:00 P.M.

I am immensely looking forward to presenting, discussing, and performing at PASIC this year. For my first appearance at PASIC, I thought the best decision for program choice was to simply follow my intuition. Thus, what first came to mind was to present the U.S. premiere of John Psathas “One Study One Summary” (2005) for marimba, junk percussion, and digital audio playback, then play João Pedro Oliveira’s “Liquid Bars” (2002) for marimba and “tape,” and close the clinic/performance with one of the classics of our repertoire: “Psappha” by Iannis Xenakis.

After choosing these distinct pieces, I realized that all three works share a common ground: the composers attempted to “extend the surface” of percussion instruments and beyond, thus the title of my clinic/performance. “Extending the Surface” has several meanings and alludes to different ideas, such as expanding the possibilities of percussion as a solo, expressive voice; opening up new sounds and playing techniques; exploring an old instrument in a new way and expanding its sonic scope; and expanding the instrument’s many playing surfaces in producing new timbres. Most importantly, these pieces expand the instrument’s expressive voice, ultimately providing a genuine and intrinsic musical meaning.

“Psappha” needs very little introduction as it was (and still is) of paramount importance to percussion writing. In many ways, the piece has single-handedly changed the vision of solo percussion. Its phenomenal force, dramatic content, delicate form, and vivid intensity embody the essence of percussion at its most volatile self. I included “Psappha” in this keyboard clinic since I will present some of the work I have done in the last few years using a keyboard-like conception, setup, and Stevens technique in order to streamline voicing, and projecting lines clearly in order to maximize the polyphonic character of this work as well as several other multi-percussion pieces.

In 2005, John Psathas wrote “One Study

One Summary,” in which he focused on extending the range of the marimba by combining it with 16 junk sounds (from my collection of junk or simply gear that was damaged beyond repair!) and a tape part. This two-movement work is a *moto perpetuo* etude driven at a frenetic pace described by the composer as a “brief summary of the human presence,” presenting birth, life, and death. Psathas, an experienced composer writing for mallet instruments, ex-



panded the sonic range of the marimba itself by using several registers at once, as in the opening (see Example 1). This apparently angular writing makes the instrument resonate immensely, while at the same time connecting and disconnecting to the many branches of the digital tape part, which in itself is a fiendish techno-inspired, relentlessly throbbing presto.

My fellow countryman João Pedro Oliveira

wrote “Liquid Bars” in 2002, which I premiered in the same year. In composing, one of Oliveira’s main concerns was to use a new notation that would induce the player to become one with the tape, rather than simply synchronizing it with a click or using a more metric notation for the work (see Example 2). Thus, the player is made to focus on the electronics and, more importantly, react and “bounce” off the tape part.

The concept of the work, which I find very visual and exciting, is best described by the composer himself: “Let us imagine a marimba with bars made of a non-solid material. Let us imagine that this marimba could produce sound. Let us also imagine that the attack of the mallets on this instrument would make it change its form, oscillate, resonate in different manners, and even break itself, or fall apart. Finally, let us imagine that the performer and the instrument would have the possibility of dividing themselves into two or more instruments and performers, and all play against each other, making more complex polyphonies, or musical structures. Physically, all of this is impossible, but with the help of the tape, this piece tries to reproduce some of the processes described above.”

The process of both learning and performing “Liquid Bars” is similar to what a dancer would call performing “a l’écoute.” Rather than synchronizing to actual counts and/or beats, dancers often “listen” to each other’s bodies, in a process in which one must memorize and that cannot be put into beats, measures, or other rigid metric solutions. This is one of the most exciting processes of the piece, the actual learning of the tape part and extending its surface by being able to “color” each gesture with an appropriate timbre and nuance. This process, though, is constantly changing within different halls and acoustics, a different instrument, a different mix with the electronics, etc. One must listen deeply and delve into the electronics, as an extension of the marimba itself—extending the surface.

Example 1

Excerpt from "One Study One Summary" by John Psathas, with kind permission granted by Promethean Editions © 2005

Example 2

Excerpt from "Liquid Bars" by João Pedro Oliveira, with kind permission granted by Marimba Productions © 2008

Pedro Carneiro performs internationally as a full-time solo percussionist and conductor, having premiered over 80 new works, performing and recording regularly with a wide range of musicians, such as the Arditti and Tokyo quartets, the Helsinki Philharmonic, Seattle Symphony, Vienna Chamber Orchestra, amongst

others. He appears regularly as a soloist/director, conducting from the marimba keyboard, and is the chief conductor and artistic director of the Portuguese Chamber Orchestra, the orchestra in residence at the Centro Cultural de Bélem, Lisbon/Portugal. He has released several prize-winning recordings with prestigious la-

bels including ECM, Zig-Zag Territoires and Rattle. For more information, visit www.pedrocarneiro.com.

PN

Clave and Beyond:

Developing Latin American Rhythmic Vocabulary for the Mallet Player

By Victor Mendoza



VICTOR MENDOZA AND FRIENDS
Late Night Performance . Friday @ 10:00 P.M.

Terms like *Salsa* and *World Music* were coined for marketing purposes. In some ways this was helpful for the consumer, but in other ways it has been very confusing for musicians wanting to study the styles. I grew up listening to music from Spain, Cuba, Mexico, Argentina, and Brazil, and later, I got into Middle Eastern and South Indian music via a wonderful teacher named John Grant who was an important influence in my musical formation. My father, besides being a highly accomplished classical and flamenco guitarist, has always had an interest in music from other cultures. So, basically, besides learning the music “by ear,” I learned to listen. All those nights playing maracas with my father on endless boleros and hanging out with great flamenco artists are some of my fondest childhood memories.

TIME FEEL

Something that good musicians have in common is solid *time feel*. Something that great musicians have in common is solid *time feel* plus great *rhythmic facility*, regardless of the music that they play. This particular facility comes from spending years in front of their instrument and checking out all types of music, as well as studying and playing it. Any musician with rhythmic facility learns highly syncopated music faster. This translates to the interpretation of all types of music—in our case, Pan American music, which includes everything from *danzón* from Cuba to *choriños* from Brazil to *chacarera* from Argentina, and so on.

Reacting to rhythm is one thing; creating and interpreting it takes it to another level. A musician who can simply repeat rhythmic

phrases cannot necessarily develop them. This is where knowing some general rules can be of benefit to the musician.

AUTHENTIC PHRASING

One important point I should make is that

sions, which may lack the depth, intensity, and rhythmic sophistication of the style. With the tight schedule that most students and musicians have, it’s more practical to spend more time with *authentic* material, giving you a truer point of reference.

When learning a language, starting from the rules does not help. Neither does learning unrelated words, which is like putting back together a dissected frog without ever having seen one! To be understood in a particular language, you want to speak using phrases common to the language. Following are some pointers that might help you get started with a couple of rhythmic concepts for music from Cuba and Argentina. I hope this helps you to expand your vocabulary and repertoire.

ARTICULATION

Playing the rhythmic figure isn’t enough. You have to use the correct articulation to make it sound right. This will give more definition and clarity to your lines, and help clarify the style of the phrase. When you have a series of three or more notes in succession, you should shape the contour of your melodic lines. You will notice the difference when you sing the lines and are able to reproduce them on a mallet instrument.

RHYTHMIC DEFINITION

First, practice only the rhythm of your melodic line with the metronome to be sure you are playing it correctly. After that, play the melody without the metronome and search for the “groove” within the melody.

Phrasing notes that fall on the upbeats in a *samba* feels different than in a *mambo*, in which they feel more laid back. Also, don’t forget to



you must go to the source: Check out the true composers and great interpreters of the style, and not just some modern “watered-down” ver-

pay attention to articulation. The bass lines, which function differently, also affect this: the *tumbao* consistently anticipates the harmony while the samba bass lines generally land on the beat. Silly as it may sound, something as simple as steady time may be the answer to making a line “groove,” so eventually turn off the metronome.

Tip: Record a metronome beat with one measure on and one measure off. Then try two measures with the beat on and two measures with the beat off, and so on. This will keep you honest with the tempos.

After this process comes the best part, which is playing only with the bass line and some kind of rhythmic pattern, such as the clave. As you feel more comfortable with the bass line, you can take some liberties and will be able to create tension-release effect. This is something that singers in Cuba and Puerto Rico have done for ages. This is very challenging and it can make your lines *sing* on marimba or vibes.

TEMPO AND GROOVES

Steady time is obviously important, so we need to study grooves in different tempos. I've noticed that some drummers who sound great playing swing, tend to speed up or slow down to a “comfort-zone” as soon as they play Afro-Cuban music—or vice-versa. My theory is that it takes some time to get used to, or adjust to, a *tumbao* which, by anticipating the chord changes, gives the sense that the time is one beat earlier.

The great tango singer Roberto Goyeneche sometimes resolved a phrase out of time, which gives more emphasis to the lyrics, and yet, it feels so natural. A good example of this is *Vuelvo al Sur* with Astor Piazzolla; even if you do not know Spanish, you might appreciate the depth of the emotional expression.

AFRO-CUBAN MUSIC

Latin jazz is in constant change and development, and musicians naturally are always trying different things, which keeps it from going stale.

PULSE

The *clave* should not be a mystery, nor should it be overlooked, since this is the basis for this music. There are two claves used in Afro-Cuban music: *rumba*, which you tend to hear mostly on religious music from the Yoruba religion and in folkloric or secular Cuban music (listen to *Muñequitos de Matanzas*). The other clave is the *son clave*, also known as *mambo clave*, which you commonly hear in *Salsa* with such groups as *El Gran Combo* from Puerto Rico. There are several dance styles that work great on marimba, such as *güajira* and *danzón*, so take time to check this out.

CLAVE

Playing in *clave* does not mean playing the

Assistant Professor of Music, Percussion - Chapman University, Faculty Position.

Description: This is a full-time, tenure-track position that will begin in August 2009. This faculty member will, in collaboration with the Director of Instrumental Studies, manage recruitment efforts within the percussion area, teach applied lessons, percussion pedagogy and percussion methods courses, supervise percussion masterclasses, direct the percussion ensemble, and coordinate percussion sections for all major ensembles. The successful candidate will also be qualified to teach in one or more of the following areas: improvisation, ethnomusicology and world music performance. Involvement in conservatory and university committees is expected. Qualifications: Doctorate is preferred; Master's degree in percussion performance is required. Demonstrated excellence as a performer at the national and international level is essential. Proven record of successful teaching at the university level is expected. Expectations: The successful candidate will be expected to assume an active leadership role in the recruitment and retention of qualified percussion students. A thorough knowledge and understanding of the preparation of conservatory-level undergraduate musicians is vital. The Conservatory of Music is part of the College of Performing Arts and consists of fifteen full-time faculty members and approximately fifty-two adjunct instructors. With an established reputation for both academic and performance excellence, the Conservatory of Music has approximately 220 music majors, with many non-majors also participating in its programs. Qualified candidates should submit a cover letter, résumé, three letters of recommendation and three professional references (including telephone numbers and email addresses), a CD/DVD recording of a live and unedited performance, and a DVD recording of a lesson and/or masterclass to: Dr. Sean Heim and Dr. Shaun Naidoo, Co-Chairs, Search Committee – Assistant Professor of Music, Percussion, Conservatory of Music, Chapman University, One University Drive, Orange, California 92866. Submission deadline is November 14, 2008.

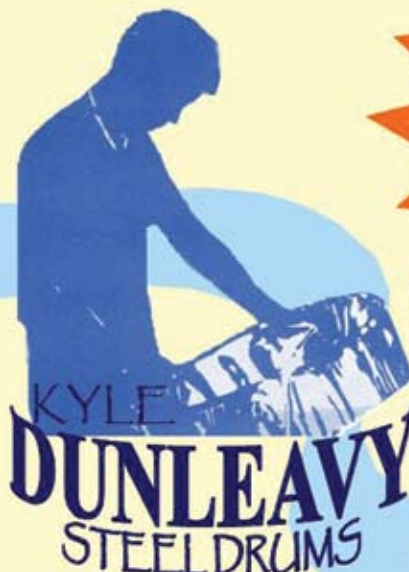


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actual clave rhythm. For melodic instruments, playing in clave means playing phrases and accompaniments derived from the two-bar rhythm, such as *montunos*.

In Latin jazz, when improvising, or when writing a composition, you do not have to be so strict and play or write every phrase in clave, but you should try to end your phrases with it, since it resolves more naturally, and the rhythm section will resolve with you as well. However, once the tune gets to the mambo section, you'd better play in clave! Otherwise, your lines will sound weak, since this is the point where the rhythm section starts to burn!

Try to expand your phrases to at least four measures in order to avoid sounding "choppy." Being that the clave pattern is a two-bar phrase, it's very easy to fall into a "fragmented" type of phrasing. The direction of the clave is dictated by the melody: generally speaking, you will find more anticipations on the "3" side of the clave and downbeats on the "2" side. This applies to accompaniment patterns as well.

PRACTICE APPROACH

Example 1 shows a melodic line from one of the examples from my DVD. This example

is built on a typical I-IV-V7-IV chord progression. Try this with another friend on marimba and vibes, or a bass player.

1. Clap the clave while singing the *cáscara* pattern.

2. Now clap the clave and sing the *tumbao*, or bass line pattern. The goal is to get to the point of feeling comfortable with the pulse derived from the clave, and that takes time. Patience is a virtue; taking your time is an issue!

3. Sing the rhythm of the melody while clapping the clave.

4. Play the melody on vibes or marimba while your friend plays the bass line. Improve varying the lines slowly. For variation, change the pitches or vary the rhythm, keeping in mind the "general rules" mentioned above.

Correct articulation will give you more clarity and definition, especially when you play with other percussion instruments. A rhythm that sounds great with the right articulation can sound really "cheesy" if accents are placed incorrectly. When you start improvising, fight the urge to play "scalar," which, besides lacking interest, fools you into thinking that that's all there is to it. Better yet, move the chord tones or the guide tones (3rd and 7th of the chord).

Obviously, this becomes more complex when you get into jazz changes, as in Example 2.

Another point is, when playing a genuine Cuban melodic line, the clave is suggested within the rhythm of the melody.

ARGENTINEAN CHACARERA

Latin jazz continues to evolve, and the nature is to experiment and try new or different things to break the monotony of something already done.

In terms of 6/8 time, musicians automatically think *bembé*. When inexperienced players compose or improvise on this groove, they tend to begin and end their phrases consistently on downbeats. This lacks interest, flow and *afinque* (groove). It's better to play off the beat, as in Example 3.

Example 4 is an example of this rhythm in the B section of my tune "Sin Saber Porque" (*Latin Real Book*, Sher Music; *This is Why* CD).

In addition to this dance form, there are many beautiful rhythms in 6/8 from all over South America, each with its own distinctive phrasing, such as the *marinera* from Peru, *zoropo* from Venezuela, and the seductive *chacarera* from Argentina. The beauty of all these

Example 1

2-3 CLAVE
CA'SCARA PATTERN
CLAVE
FILL.....
Dmin Gmin A7 Gmin Dmin Gmin A7 Gmin Dmin
"TUMBAO"

Example 2

2-3 CLAVE
Emin7 A7(b9) Dmin7 G7

Example 3

BEMBE' BELL PATTERN

BASS LINE



DRUMSET

**Robby Ameen, Jessie Caraballo
& Richie Flores**
Drumset Clinic/Performance
Saturday @ 3:00 P.M.

**Marko Djordjevic (with guest
Janek Gwizdala, bass)**
Drumset Master Class
Thursday @ 2:00 P.M.

Steve Ferrone
Drumset Clinic/Performance
Friday @ 5:00 P.M.

Gavin Harrison
Drumset Clinic
Friday @ 3:00 P.M.

Terence Higgins
Drumset Master Class
Saturday @ 10:00 A.M.

Ari Hoenig
Drumset Clinic
Saturday @ 9:00 A.M.

**John Hollenbeck with the
Claudia Quintet**
Drumset Clinic/Performance
Saturday @ 2:00 P.M.

**Ray Luzier &
Seven Antonopoulos**
Drumset Clinic
Saturday @ 5:00 P.M.

**Marco Minnemann &
Johnny Rabb**
Drumset Clinic
Saturday @ 11:00 A.M.

Dafnis Prieto
Drumset Clinic
Saturday @ 1:00 P.M.

Derek Roddy
Drumset Clinic
Thursday @ 1:00 P.M.

Erik Smith
Drumset Clinic
Thursday @ 11:00 A.M.

**Brooks, Chad &
John Wackerman**
Drumset Clinic
Friday @ 1:00 P.M.

Derico Watson
Drumset Clinic/Performance
Thursday @ 5:00 P.M.

SIN SABER PORQUE'

VICTOR MENDOZA

ARRANGED BY: V. MENDOZA/DANILO PEREZ

The musical score consists of three staves. The top staff is the treble clef melody in 12/8 time, featuring a series of eighth notes and quarter notes with slurs. The middle staff is the bass clef accompaniment, also in 12/8 time, with a similar rhythmic pattern. The bottom staff shows a complex rhythmic pattern for a percussion instrument, likely a marimba or vibraphone, with various note values and accents. Chord symbols are placed below the first two staves: A^b Maj7/ B^b , B^b sus4, A^b Maj7/ B^b , and B^b sus4.

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rhythms is that each one has its own unique bass lines and beautifully syncopated melodies, which make the marimba and vibraphone ideal instruments for this music. I suggest you check out compositions by Argentinean composer Guillo Espel as recorded by marimbist Angel Frette.

Example 5 is a melodic sample based on *chacarera* from my tune “Chacalonga.” This was recorded with the Buenos Aires Philharmonic and is soon to be released. Also a small group version is on my *Black Bean Blues* CD. You will find examples on my Web page: www.victor-mendoza.com.

Notice that the pulse of the bass lines move between 6/8 and 3/4, and the phrases combine 2 over 3 and 4 over 3.

I hope you find this information useful and it helps make your music-making process a sweet one!

Victor Mendoza is a Professor at the Berklee College of Music. His latest project includes a soon-to-be-released recording with the Buenos Aires Philharmonic.

2008 PASIC
Austin, Texas • November 5-8

LATE NIGHT CONCERTS

Pete Zimmer Quartet
Thursday @ 10:00 P.M.

Henry Brun Group
Saturday @ 10:00 P.M.

CHACARERA

Musical notation for Chacarera rhythm. The top staff is in treble clef with a 12/8 time signature, showing a sequence of dotted quarter notes. The bottom staff is in bass clef with a 12/8 time signature, showing a sequence of eighth notes with accents.

CHACARERA COMBINES 12/8 RHYTHMS OVER A 6/4 PULSE

BASIC BASS PULSE

SAMPLE 1 FROM "CHACALONGA"

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Musical notation for Sample 1 from "Chacalonga". The top staff is labeled "(MELODY)" and the bottom staff is labeled "(BASS)". Both are in 12/8 time. The melody features eighth notes with accents and slurs, and the bass line features eighth notes with accents. A circled "8" is at the start of the bass line.

(MEASURE 21)

Continuation of musical notation for Sample 1 from "Chacalonga". The top staff shows a triplet of eighth notes and a slur. The bottom staff continues the bass line with eighth notes and accents. A circled "8" is at the start of the bass line.

SAMPLE 2 FROM "CHACALONGA"

Musical notation for Sample 2 from "Chacalonga". The top staff is in treble clef and the bottom staff is in bass clef. Both are in 12/8 time. The melody and bass line feature eighth notes with various accidentals (flats and naturals) and accents. A circled "8" is at the start of the bass line.

(MEASURE 194)

Continuation of musical notation for Sample 2 from "Chacalonga". The top staff shows a sequence of eighth notes with various accidentals and a slur. The bottom staff continues the bass line with eighth notes and accents. A circled "8" is at the start of the bass line.

Mike Snyder

21st-Century Tools for the Percussionist

By Emory Dease



MIKE SNYDER
Electronic/Technology Lab . Saturday @ 4:00 P.M.

Technology has crept into nearly every corner of the globe. One can hardly function without a computer or cell phone in this wireless age. Most of those who didn't know how to use these products have learned out of necessity. Some might say the percussive world is not keeping with the times quite as easily. New computer programs, pads, triggers, sequencers, and full-scale percussion modules are made available to the public every day. To the minority group of tech-savvy musicians, these products are a blessing, but to the average percussionist they can be rather overwhelming.

Mike Snyder, who has been in the recording and electronic percussion scene since the mid-'80s, is looking to change that thought process through his teaching, his books, and his 2008 PASIC session. "For the most part, people are either unaware of what is available to them, or are too intimidated to even begin looking," Snyder explains. "To me, there isn't electronic percussion and acoustic percussion any more, it's all percussion. Being able to play everything only increases our sound palette, even far beyond the obscure things we can find at the bottom of a junkyard."

According to Snyder, using technology as a practice tool is its number-one advantage to the modern percussionist. "For the first time ever, we can sit down without an instructor and get perfect, instant feedback," he says. "Products such as the Rhythm Coach and similar drum modules can show players exactly where they are lining up in terms of the click. Not only that, stick velocity can be easily measured, showing just how consistent one is in striking the playing surface."

These new practice tools are essential not only to beginning percussionists, but to seasoned professionals as well. "Every drummer and every percussionist, young, old, beginner or professional, should be working with these modern practice tools," Snyder says.

Snyder has shown how effective the instant feedback can be not only to beginners, but also

to the top players in the world, including the likes of Peter Erskine. Even after playing with legendary musicians his entire life, Erskine, when introduced to such an electronic product, found it educational to know exactly where his rhythmic tendencies lie within the click.

Snyder refers to all the new drum modules as "truth machines." "You can't dispute the feed-



back the computer gives you," he insists. "There is no arguing it. It is what it is. We no longer have the ability to convince ourselves that the instructor is wrong."

Besides demonstrating the utility of technology in practice, at his PASIC session Snyder will address other advantages that technologies offer the percussionist. Notation programs are high on his list. "How cool is it to sit down at a

drumkit, or any custom percussion setup, and be able to play and immediately see the notation come up on the screen? It still amazes me how easy it is to use, and people just don't exploit it," Snyder says.

Snyder will also discuss sequencing and recording aspects of percussion in his clinic, delving into simple ways of slowing music down without changing the pitch to truly break down phrasing and articulations.

Snyder addresses many topics in depth in his book, *All About Electronic Percussion*. He has combined his 20 years of technology experience into the book, which is aimed at newcomers to the electronic world. "This book is very much in a 'how to' format," he explains. "By sharing my many experiences with technology, it will shave off corners in the learning process and aid in alleviating unnecessary frustrations."

Getting over the intimidation stage is essential to getting percussionists literate in the music technology world. Mike Snyder is working to quicken the process by sharing many of his professional experiences.

Snyder holds a master's degree in percussion from the University of Southern California, and a bachelor's degree from the University of Oregon. Snyder frequently writes columns for *DRUM!* magazine, and his book, *All About Electronic Percussion*, is published by Hal Leonard. In addition, Snyder's playing can be heard in many titles of the Mel Brooks catalog, popular commercial jingles, and syndicated television shows. Mike was named the runner-up Electronic Drummer of 2003 in the *DRUM!* readers poll.

Emory Dease is Graduate Teaching Assistant (percussion) at Kansas State University in Manhattan, Kansas. He received his Bachelor of Art degree in Music Education at Central College, Pella, Iowa. **PN**

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Not-So-Traditional Drumming

By Dominick Cuccia



DOMINICK CUCCIA
Marching Clinic . Thursday @ 10:00 A.M.

As teachers and adjudicators we have all heard students performing traditionally notated solos. Unfortunately, the interpretation of many grace-note rudiments and traditional rolls (7, 10, 11, 15, etc.) is far from what the composers had in mind. The reality is there are a minimal number of sources from which a young percussionist can gain the knowledge necessary to perform this music correctly and make it groove. This clinic looks to help fill this void and share interpretation concepts with students and teachers alike.

BREAKING DOWN RUDIMENTS

Many people believe “breakdowns” can be some of the most valuable tools in any practice session. Utilizing the *open-close-open* method can be both mentally and physically challenging. As drummers go through the process, they need to stay focused while maintaining proper technique. We will demonstrate a few rudiments and show a traditional approach to help young drummers get started.

GROOVE AND INTERPRETATION

There is a belief that rudimental drumming in a traditional nature is very similar to jazz. Using your ears, you can hear if a jazz drummer was heavily influenced by Gene Krupa, Elvin Jones, or Joe Morello. In the same way there was a time when you could tell if a rudimental

drummer was from Connecticut, New Jersey, or New York by the way he or she interpreted rolls and drag figures. Today that line has blurred, and there is more definition in the interpretation of rudiments. We will share some basic exercises to help understand when 7-stroke rolls are triplet based, 11-stroke rolls are quintuplet based, grace notes are sixteenth-note based and more.

CRAZY ARMY, PRATT AND MORE

Utilizing the *groove and interpretation* concepts we will visit solos by Jack Pratt, Dennis DeLucia, and Dominick Cuccia, along with the basic drumming timeline that led to the creation of “Crazy Army” by Ed Lemley. Each solo will represent a different challenge and rudimental idea, clearing up some of the question marks associated with “not-so-traditional” drumming.

INFLUENCE AND DIRECTION

We are all influenced by music we’ve listened to, performed or studied. Sometimes it is obvious while other times we head in an unexpected direction. “Rice Pudding” and “Contents are Flammable...for Steve Reich” are two examples of where rudimental drumming can go when you blend traditional and contemporary ideas.

Joining me for this clinic are the Not-So-Traditional Players. These are some of today’s

top performers in the world of rudimental drumming. Therese Cuccia is making her fourth appearance at PASIC and is a veteran of the Spirit of America at Walt Disney World. Rick Jones is a former member of the Northwestern State University marching band from Natchitoches, Louisiana and is currently one of the anchors in the bass line of The Old Guard Fife & Drum Corps from Fort Myer, Virginia.”
Brendan Mason

is the drum instructor of the award-winning Connecticut Patriots and the reigning Northeastern Snare Drum Champion. Mark Reilly is a former student of the legendary Nick Attanasio, first runner-up in the PASIC 2002 snare drum competition, and currently performs with The Old Guard Fife & Drum from Fort Myer, Virginia.



THE PAS ALL-STARS

As a tribute to the world of musters, we have invited a few of our friends to join us for a fife and drum jam session. This will feature drummers, instructors, and students from a variety of backgrounds in a mass performance of “The Downfall of Paris.”

Whether you are a student, teacher, or one who just enjoys the art of rudimental drumming I hope you can join us for what will be a “not-so-traditional” look at a traditional style of music.

Dominick Cuccia is an instrumental music teacher for the Paul Effman Music Service and a leading authority of “not-so-traditional” rudimental drumming. As a performer he was a member of the West Point Hellcats, Walt Disney World’s Founders of Freedom, and the Civil War Troopers. He is the author of *The Beat of a Different Drummer* and co-author of *The Favorite Solos of Campbell, Cuccia & Pratt* (both published by Meredith Music Publications) and two LJ Hutchen snare drum method books. He performed on the PASIC 2002 DVD of the historic Drummers Heritage Concert, is a featured artist on the PAS rudiment project, is a member of the PAS Marching Percussion Committee, and is making his third appearance at PASIC. PN



(top l-r) Rick Jones, Mark Reilly & Brendan Mason; (bottom l-r) Dominick Cuccia and Therese Cuccia

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Bridging the Gap

By SSG Jeff Prosperie



HELLCATS OF THE UNITED STATES MILITARY ACADEMY
Marching Clinic/Performance . Saturday @ 2:00 P.M.

I recently had the pleasure of serving as the field percussion judge for the finals competition at the Drum Corps International World Championships in Bloomington, Indiana. As I reflect on that memorable evening, I am reminded of the intense energy, modern rudimental vocabulary, complex musical scoring, high-velocity drill, environmental demands, concert and world percussion contributions, and technical advancements in drum design that were presented with such synergy to create the dramatic and professional level performances experienced by those fortunate enough to call themselves “audience members.” Marching percussion, in its many genres, has truly evolved into such a unique art form that the rudimental drummers of yester-year’s Revolutionary War period could never have imagined such a display in their wildest dreams. Thus, this year’s Hellcat clinic/performance, “How did we get here?...Where have we been?...and Where are we going?” invites the audience to embark upon a timeline exploration of the evolutionary influences of rudimental drumming on the modern percussion community at large.

To serve the United States of America in the capacity of Hellcat drummer at West Point, New York is to carry the living torch of the continued legacy of the oldest professional drum job in the country. The history of the Hellcats began over 230 years ago when units of George Washington’s Continental Army, including fifers and drummers, established the garrison of West Point in January of 1778.

Most percussionists may know of the Hellcats through PAS Hall of Famer John “Jack” Pratt and his *14 Modern Contest Solos*. The cover of this historically important collection shows Jack in his Hellcat uniform in a striking “old-school rudimental break-down” pose. Therefore, it is only fitting for us to perform a few of our favorite Pratt compositions early

in the clinic presentation, complete with bugle accompaniment. These selections continue to be standard duty material for formations and ceremonies performed on the grounds of West Point. A brief deconstruction of the compositional devices and unique stickings employed by Pratt will certainly aid audience members in appreciating the contributions of this well-deserved PAS Hall of Famer.

It is important to know the past in order to fully realize the future. Therefore, audience members will receive a very thorough clinic packet with insightful information on the must-know rudimental classics. Short performances of some of these selections by rudimental great Marty Hurley and the Hellcats, along with fascinating anecdotes about the composers and their creations, should prove quite informative. For example, do you know the story behind the rudimental classic “Crazy Army”? Do you know which famous drumset artist uses it to keep his chops in shape? Which two well-known DCI corps have performed quotes from this selection both on the field and “in the lot”? You will know the answers to these questions and more after attending this historical clinic—historical in the sense that this is the first time the Hellcats have had the honor to present at PASIC.

“Bridging the Gap” is the title of the newest Hellcat drum solo and my most recent compositional contribution to the group. While composing this solo, my goal was to connect the past with the present as well as giving reference to various styles of rudimental drumming and the influential composers/drummers responsible for some of the paradigm shifts in the rudimental genre. As you can imagine, this is a very tall order. After extensive rehearsals and some tweaking by rudimental legend Marty Hurley (Hellcat consultant and guest clinician), we are very excited about

performing this composition for the PASIC audience.

Many will be surprised at the mix of old and new school vocabulary and what is actually capable of being performed on a rope-tensioned snare drum. One of the compositional techniques employed in “Bridging the Gap” was to include traditional rudimental classics like “Crazy Army,” “Three Camps,” and “The Downfall of Paris” in a not-so-traditional setting. For example, what would “Crazy Army” look like if the composer Ed Lemley in 1934 would have had the same rudimental palette of modern hybrid rudiments to choose from that I had? It might look something like this:



Crazy Army

Ed Lemley 1934

Crazy Modern

from "Bridging the Gap"

Jeff Prosperie 2008

As you can tell, a plethora of modern rudimental vocabulary was utilized including cheese cha-chudda, flam-five fla, book reports, egg-beaters, dachuda swiss triplet, hertas, and Shirley Murphies. If you are not "hip" to the modern vocabulary used in this brief example, come to the clinic for more explanation or visit us at the Hellcats' booth in the exhibit hall.

The clinic will also explore historical rudimental approaches such as Moeller and Bobby Thompson as well as current trends in DCI and WGI indoor percussion. What better person to discuss this than one of the greatest rudimental educators of our time, Marty Hurley? Most notable for his association with the Phantom Regiment, Marty was a student of the legendary Bobby Thompson. Many famous drummers were taught by Bobby, such as drumset artist Steve Gadd and Dennis DeLucia of

Bridgemen fame. Marty will discuss and demonstrate his first-hand observations of drumming from 1950 to 1990. What a treat it is to see Marty perform as the purest modern representation of the actual Thompson technique and to hear his firsthand accounts of the creation of the style.

As one of the newest members of the Hellcats, I have experienced such a joy from connecting the rudimental dots between the past and present. In my previous jobs as a university percussion professor or DCI caption-head/arranger, I did not fully understand or appreciate much of the historical rudimental knowledge, influences, and techniques I have learned in the past year and a half in my new position. I have learned there is a whole other world of rudimental percussion, musters, tattoos, legends, performance styles, influential composers, and teachers. The Hellcats are excited about bridging this gap and connecting the dots for you, the audience member.

Military music and rudimental drumming have had a tremendous impact on the world of percussion. Compositionally, it is heard in the Symphonic works of Haydn's "Military Symphony" or Prokoviev's "Lt. Kije" to name just two. DCI, WGI, and *Blast!* certainly draw their roots from the genre, as well as drumset artists such as Steve Gadd, Tommy Igoe, and Keith Carlock. The precision and techniques required of rudimental mastery have certainly assisted great orchestral percussionist such as Chris Lamb, Tim Adams, and Brian Jones. In this world of fusion of musical styles and cultures it is important to know the past so that we can more fully realize the future. I encourage all percussionists to own the DVD of the Historic Drummer's Heritage Concert from PASIC 2002 in Columbus, Ohio. Attending this event live proved to be a personal spark for me to further explore the pride and glory of field drumming.

As I was recently judging the finals at the 2008 DCI Championships, trying not to get hit by a flag or rifle while literally running on the field to keep up with the drills of the contemporary percussion sections, I couldn't help but wonder how amazed the Revolutionary War period drummers would be at the changes and developments of their rudimental art form. Please join me and the other members of the Hellcats: SGM Eric Sheffler, SSG William Calohan, SSG Andrew Porter, and SSG Bill Cuthbert, along with Marty Hurley as we explore How did we get here?...Where have we been?...and Where are we going?

SSG Jeff Prosperie is currently serving as a member of The Legendary Hellcats at the United States Military Academy at West Point, New York—a position he began in December of 2006. Prior to this position he served as Director of Percussion Studies at the University of Louisiana-Lafayette, Principal Percussion with the Baton Rouge Symphony, and as the percussion designer/caption-head for the World Champion Phantom Regiment Drum and Bugle corps of Rockford, Illinois. Jeff is a World Snare Drum Champion and the only individual to capture the "triple crown" of solo competition (DCI, PAS, DCA). He serves as a championship-level adjudicator for DCI and as a Marching Percussion Committee member for PAS. PN



MARCHING

Nick Angelis

Marching Clinic/Performance . Saturday @ 10:00 A.M.

Colin McNutt & Murray Gussek
Marching Clinic . Thursday @ 12:00 P.M.

College & High School Marching Individuals
Thursday @ 5:00 P.M.

Marching Percussion Festival
Friday @ 10:00 A.M.

Using Electronics with Acoustic Hand Percussion

By Brad Dutz



LUIS CONTE & BRAD DUTZ DUO
World Clinic/Performance . Saturday @ 12:00 P.M.

When I moved to Los Angeles in 1982, I had already been listening to Luis Conte throughout my college years in Denton, Texas. One of the first things I did in L.A. was to go to nightclubs where Luis was playing. He became one of my greatest teachers and best friends, from then to this day, 26 years later. You can hear Luis on tons of CDs by James Taylor, Madonna, Jackson Brown, Sergio Mendes, Beck, World Drum Ensemble, and many others.

When Roland asked if Luis and I would do a duo together for PASIC, I was thrilled. In studio work and live performance, Luis and I both encounter something new almost every week. As hand percussionists we own hundreds of instruments, and it is impossible to have everything we own at any gig. Electronic hand percussion controllers and sampling pads have helped us several times. In our clinic we will demonstrate and talk about the different grooves and instruments we can use with the electronics. We both have multiple CDs as solo artists, and we will play our own compositions as well as using samples and sequences. Luis and I play many exotic world percussion instruments, and in the clinic we will be using the electronics in support of the acoustic instruments as well as playing and soloing with the electronics as the lead voices.

Very often in live television broadcasts with small bands or orchestras we must use electronics in order to get parts like piatti, bass drum, wind, water, sampled sound effects, or to en-

hance certain super-soft instruments like tabla or frame drum in order to be heard. Also, for quick switches when we must go from timbales to claves, for example, there isn't time to pick up the claves, so the electronics are great for that. Some other interesting features of the electronics can be cabasa, handclaps, or fingersnaps. These items require only one hand electronically but usually take two hands to perform acoustically. I did a concert with Hiroshima and needed four udu drums. This would have

Brad Dutz has worked as a freelance percussionist in Los Angeles and toured with Maynard Ferguson. Besides his 13 solo CDs he has co-produced 12 others and played as a sideman for 220 titles. In 1995 Warner Brothers and Interworld selected Brad to do eight video tapes for beginners titled *Have Fun Playing Hand Drums*. He can currently be heard on the soundtracks of the TV shows *King of the Hill*, *Family Guy*, *American Dad*, and *Firefly*. Some of the movies that Brad has played on are *Tropic Thunder*, *Bucket List*, *Speed Racer*, *Syriana*, *Hildago*, *Star Trek 5*, *Ocean's Eleven*, *Anchorman*, *Hollywood Homicide*, *Transformers*, and *Rush Hour 3*. In addition to playing mallets, hand percussion is his specialty. He has recorded for such artists as Alanis Morissette, Kiss, Willie Nelson, Michael Wolff, Tribal Tech, David Benoit, Vinny Golia, Mitch Forman, Rickie Lee Jones, and Hands On'Semble. Since becoming a member of the part-time faculty of Cal State Long Beach ten years ago, Brad has finished three books,

Practicing Music on Hand Percussion, *Manipulations in Time*, and *Duos, Trios, and Quartets for Percussion*. PN



Brad Dutz



Luis Conte

been very difficult live with four microphones, but with electronic pads it was quite easy and I could balance the four udus myself by sending direct outs from the electronics to the house.

When we perform our own compositions we will use some items like guitar or cajon to cover certain melodic or rhythmic parts. By sampling our own CDs we can cover the pieces we will demonstrate live.

These are just a few of the concepts we use with electronics. We will also make some time in the clinic for questions.

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*Richard Weiner, Principal Percussionist,
The Cleveland Orchestra*

The percussion faculty at the Cleveland Institute of Music includes Paul Yancich and Richard Weiner, both members of The Cleveland Orchestra.

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Mbira, Matepe, and Karimba: Various Mbira Types in Zimbabwe

By Joel Laviolette

 **2008 PASIC**
Austin, Texas - November 5-8

JOEL LAVIOLETTE
World Clinic/Performance . Saturday @ 10:00 A.M.

In my PASIC 2008 clinic, I will explore the many different types of mbira that are played in Zimbabwe. Some of these mbira types are:

Mbira Dzavadzimu—the most commonly known mbira in the west, played primarily by the Zezuru people in central Zimbabwe;

Matepe—the mbira played by the Kore-Kore Tavara (and other subclans) in Northeastern Zimbabwe;

Njari—now mainly played by the Karanga people in South-Central Zimbabwe. This instrument seems to have changed locations over the last couple hundred years and has been usurped by the mbira dzavadzimu in the Zezuru areas;

Mbira DzavaNdau—septic mbira played by the Ndau group in Southwestern Zimbabwe and Mozambique.

We will look at the various instruments' playing style, repertoire, the regions they are played, and the spiritual contexts in which

they are played. After that, we will quickly move on to that which is unifying about mbira music. What makes Zimbabwean mbira music a specific genre different from all the other lamellophone music in Africa? What is the basic underlying structure to all mbira music? Come to the workshop, enjoy some Zimbabwean trance music, and find out.

Joel Laviolette has been a professional mbira player for 15 years. He has spent two years of that time studying in Zimbabwe with his teachers Newton Gwara and Chaka Chawasarira, and has toured the U.S., Canada, and Zimbabwe playing mbira, marimba, and guitar with many bands. Joel also leads the Zimbabwean-style marimba and electric band Rattletree Marimba in Austin, Texas. He is focused on regional touring and bringing the music of Zimbabwe to as many diverse locations as possible—from the beer halls to the universities. PN



 **2008 PASIC**
Austin, Texas - November 5-8

CONTESTS

Jazz Improvisation
Competition
Finalists will play with The Ed Soph Trio
Thursday @ 9:00 A.M.

Timpani Mock Audition
Thursday @ 2:00 P.M.

Joel's group, Rattletree, will be performing on the Convention Center Palazzo on Saturday at 3:00 P.M.

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Scott Feiner: Pandeiro Jazz

By Malcolm Lim



SCOTT FEINER
World Clinic . Friday @ 12:00 P.M.

The Brazilian pandeiro is known for its strong cultural identity within traditional Brazilian music styles. However, it is an instrument whose popularity continues to grow both within Brazil and around the world, constantly broadening its horizons. At PASIC in Austin, Scott Feiner will speak about the pandeiro's traditional roles as well as demonstrate some newer uses of the instrument, including his own Pandeiro Jazz project.

Feiner is perhaps the only North American *pandeirista* living in Brazil today. His passion for the pandeiro drew him to Rio de Janeiro, where he has been living. As a player he is helping to forge new ground for the instrument with his innovative Pandeiro Jazz project, and his Website, pandeiro.com, is helping to bring worldwide recognition to one of Brazil's most challenging percussion instruments. Since this interview was conducted, Scott has released his second recording with Pandeiro Jazz, *Dois Mundos* (Two Worlds), for Biscoito Fino.

ML: *What is the Brazilian pandeiro?*

SF: If you showed it to most Americans they would say it's a tambourine. It's not but, of course, it's from the same family, the frame drum. A typical pandeiro is about 4.5cm in depth and 10 to 12 inches in diameter. The head is usually either goatskin or a synthetic material. There are typically five or six sets of jingles, which are called *platinelas* in Portuguese. All of these specs can vary, of course. For example, years ago guys often played pandeiros without jingles. The true beauty of the pandeiro is that it's a very complete drum. You have high, mid, and low tones, and it can emulate a larger percussion ensemble all by itself. If you had to pick one percussion instrument to represent Brazilian music, it would probably be the pandeiro.

ML: *Where did the pandeiro come from, and who uses it?*

SF: I'm not a great student of history, nor have I ever gotten a great answer to this question from the pandeiro masters in Brazil. However, the basic answer is this: Originally all drums come from Africa, but jingles are distinctively Arabian. Most likely what happened is that the Moors brought a pandeiro-

like instrument into Portugal and Spain, and it made its way to Brazil via the Portuguese. Then the Africans who were brought to Brazil during the slave trade got their hands on it, and got it to swing! Once again, this is a very loose history lesson, so please don't hold me to it. One of these days I'm going to get a musicologist who truly knows the history to write an article about it for pandeiro.com.

ML: *Could you tell us about some of the great pandeiro players of Brazil?*

SF: A lot of people play the pandeiro really well in Brazil. For traditional playing, whether samba, partido-alto, *farró* or *côco*, you can find people all over the place who play with great groove and feeling. I'm talking about people who don't even consider themselves musicians! Then you get into the category of percussionists and you'll find a ton of people who play really well. But then you have what is called a *pandeirista*, or pandeiro player. This tends to be a person who has truly dedicated himself or herself to the instrument. From a practical standpoint, a *pandeirista* is someone who can carry an entire band just on pandeiro—and do it for an entire gig.

When you start to talk about the great

pandeiro players who are known around Brazil, you sort of need to break them into categories, because stylistically, and especially sonically, they might be quite different—just like if you were talking about great guitarists and you mentioned Wes Montgomery and Jimi Hendrix in the same list. You have certain players who specialize in playing skin-head pandeiros and others who only play plastic-head drums. You have players who come from different “schools” of playing. For example, players from the Northeast of Brazil tend to play quite differently from *cariocas*—players from Rio.

So, finally to name some names: If you're talking about great *pandeiristas* who play samba and choro on skin-head pandeiros you must start with Jorginho do Pandeiro. He's 76 years old and still sounds great. If you ask Jorginho about whom he heard when he was developing he'll talk about João da Baiana and Gilberto D'Avila. Jorginho's son, Celsinho Silva, is also a master and has expanded his father's school of playing even more. Marcos Suzano listened a lot to both Jorginho and Celsinho, took what they had developed, mixed it with other musical influences and developed his own variation of it from a technical, musical, and sonic perspective.



PHOTO BY LEO AVERSA

Post-Suzano you have quite a few people taking the instrument into interesting places. Someone who impressed me a lot when I first got to Rio was Sergio Krakowski. He was 21 years old at the time and was already trying to break down the “rules” of pandeiro playing. His playing was considered controversial, but it helped me see how you could stretch out with the instrument. Some other guys to note are Netinho Albuquerque, who is Jorginho’s grandson, and Guello, from São Paulo.

There are a lot more great “traditional” players. Guys like Bira Presidente from the group Fundo de Quintal who comes from the school of partido-alto playing and was part of the original movement, which later became known as *pagode*. This list could go on and on, but I’ll leave it at that for now.

ML: *Could you tell us about your musical training?*

SF: When I was ten years old I asked my mother for drum lessons, but that request was quickly shot down due to the fact that we lived in an apartment in New York City. At 13 I was a bit better at negotiating and convinced my mother to give me guitar lessons. I took lessons for a couple of years and was accepted to the High School of Music & Art in Manhattan, which became the LaGuardia High School of the Arts. I continued taking private guitar lessons and then went on to receive a Bachelor of Music degree in Jazz Studies/Guitar at the Hartt School of Music, under the direction of the legendary jazz saxophonist Jackie McLean. I can proudly say that I was the first guitarist he ever let into his sacred saxophone class, where everyone got to get their butts kicked by Jackie himself during closed-door jam sessions.

ML: *How did you get interested in Brazilian music, and especially the pandeiro?*

SF: In the early ’90s, when I was still a guitarist, I was a part of the New York City jazz scene and led a gig a couple of nights a week at a club called Augie’s, which later became Smoke. I played a lot with a great piano player from Italy named Renato Chicco, who was constantly prodding me to play some Bossa Nova tunes on the gig. At that time my only exposure to Brazilian music had been on wedding gigs, unfortunately, which is to say, I had heard it all wrong! So I had developed a bad attitude towards Brazilian music before ever hearing the real thing. Renato wound up lending me three CDs by João Gilberto and said, “Check these out

and then talk to me.” Hearing those recording changed my life. I was totally blown away by hearing João playing/singing solo.

My introduction to the pandeiro came about six years later, in 1999. I had already stopped playing guitar and was visiting Brazil for the first time. I was in the Northeastern city Olinda and walked by a kid playing around on a pandeiro in the street. I then visited Rio for three days and heard a couple of professional players playing samba and choro. I went back to New York determined to learn how to play it.

ML: *How can one best approach the music of another culture?*

SF: First, the passion has to be there, then, for sure, respect and humility. Then you just have to dive in and absorb yourself in it until it becomes a part of you. Ideally, you’d actually spend time in that culture, or with people strongly tied to it.

Between 1999 and 2001 I took three trips to Brazil. Each time I got deeper and deeper into the music and the pandeiro, as well as trying to speak Portuguese. It became this dream to spend more time here, perfecting both my *pandeiro* playing as well as my Portuguese. At the time I was working in the Internet business in New York City, and pandeiro playing had become a wonderful hobby for me. I used to practice on the roof of the office during my lunch hour. People thought I was nuts! Then the Web business took a dive in early 2001 and I got laid off. It was the perfect time to spend a few months in Rio. I arrived on April 1, 2001 and have been there ever since. It sounds romantic, but there have been plenty of ups and downs and things to get used to. There are a lot of great things in Rio, but it’s not necessarily an easy place to adjust to.

ML: *Could you elaborate on your own style of playing the pandeiro?*

SF: It’s a mixture of all the great players I’ve been fortunate enough to hear. But if I have my own style of playing I think it comes from the mixture of my pandeiro influences and the fact that I used to be a guitarist. That experience influences my playing in a couple of different ways. First of all, I have experience with playing melodies, building solos, and accompanying. So that gives me a deeper level of sensitivity when it comes time to make music. The other thing is that I listened to so many great drummers for years, on the bandstand as well as on records. So all of that stuff is in my head and heart.

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I'll never forget when I was showing someone a rough mix of my *Pandeiro Jazz* CD and he said he could hear Elvin Jones in my pandeiro playing. I was so happy I almost fell over!

ML: *How do Cariocas react to your personal style of pandeiro playing?*

SF: I think I'm pretty accepted here, which isn't necessarily the easiest thing for a gringo to do. I started out with sitting in for a tune next to another *pandeirista*, then graduated to playing alone. Then one tune became a whole set, and eventually a whole night. Then came the first call to sub for someone on a paying gig.

I remember a couple of moments, which I will never forget, when I realized that I had become accepted. The first one was several years ago at a club in the Lapa section of Rio. I was sitting in with a very well-respected young percussionist in Rio named Pretinho, who's not known for small talk. During the break we were at the bar and he turned to me and said he was really impressed with my samba/partido-alto playing. I said, "Thanks," and he said I had nothing to thank him for and that my days of being a "gringo" player were over and not to take that abuse from anyone. It sent chills down my spine and almost brought tears to my eyes. I was really touched. This happened again a year or so later while at a "roda de samba" with one of the legendary samba players in Rio, Paulinho da Aba. I didn't know him at all and he turned to me and said, "you're playing your butt off," handed me a belt of his *cachaça*, and passed his microphone to me for me to be able to be heard better for a while. Deep experiences!

Now with my *Pandeiro Jazz* project I have a chance to do my own thing. I don't have to worry about how you're "supposed" to play pandeiro when I'm playing my gig. I can do whatever I want, since there's not tradition of playing jazz with the pandeiro. I've been quite lucky, in that I've become friends with my pandeiro heroes, guys like Celsinho Silva and Marcos Suzano, and they encouraged me with this project. Suzano heard the CD before it was even mixed. Celsinho Silva sat in the front row at one of my first concerts here in Rio, and he was overwhelmed at the end of the gig—so happy to see me doing my thing. He said, "Man, you're not trying to sound like anyone; you sound like you! Your sound, your feel. You were influenced by us, but you mixed it with your own thing. But if I closed my eyes and just listened to you play samba I'd have no idea you were a gringo!"

ML: *Tell us about your documentary film, Meu Coracao e um Pandeiro.*

SF: The title means "My Heart is a Pan-

deiro," a line that comes from a song called "Morena Boca de Ouro" by Ary Barroso. Back in 2001, just before heading down to Brazil to stay for a while, I developed really bad tendonitis and couldn't play at all. So, I was trying to figure out a reason to continue with my plans if I couldn't study and play. I had always wished that I had captured some images of the guys playing down here on previous trips, and I had always liked documentaries. I have a photography background, so I decided to buy a MiniDV cam and some other gear and just dove in. My first months in Rio were spent running around like a nut filming and interviewing people. There have been several starts and stops since then, and besides tons of raw footage, there's only a little demo/trailer which has been edited and can be viewed on pandeiro.com.

The current plan is to find funding for the project and to do it right—meaning, hire a real film team and film not only in Rio, but travel around Brazil documenting different players and styles. I've talked to Suzano about him getting involved in the traveling part as well, as sort of a consultant and host. It could be really great. We just need money!

ML: *Could you tell us about your site, pandeiro.com?*

SF: The initial idea was somewhat similar to the idea behind the documentary film. I simply wanted to share my love and fascination for this instrument and the people who play it so well. But I also knew that a lot of people have trouble finding good handmade pandeiros, as I did when I was back in the States, so I started to offer handmade pandeiros by several Brazilian luthiers. It turned out to be a good idea. The site has been up for about three years now, and I've sent pandeiros to people in 32 countries so far. It's also been number-one in the Google results for "pandeiro" for quite a while. The site has a lot of other information, the most popular by far being the video clips. I've made a lot of friends around the world via pandeiro.com, and I'm truly proud of what it's become. I'm doing my part to spread the word about this great instrument and its master players.

ML: *Tell us about your CD, *Pandeiro Jazz*, and the musical ideas behind it.*

SF: *Pandeiro Jazz* is a true fusion of my musical life to this point. Basically, I stopped playing jazz around 1996 when I put the guitar down. Once I found the pandeiro and started getting into playing it, it was generally in the context where you'd expect to find it. In Rio, that would be a *roda de samba* or *roda de choro*. All of those experiences were very important for me, and I still love playing all of that music.

However, I found myself very early on after I arrived in Rio missing the improvisational sophistication of jazz, as I had been exposed to so much in the States. So, on a trip back to New York City in 2004 I wound up being offered a night in a small club to do whatever I wanted to. I played duo with guitarist Freddie Bryant, who has a strong background in jazz as well as in Brazilian music. Saxophonist Joel Frahm came down and sat in, and luckily I recorded the gig on a minidisc. In the end, it was the non-Brazilian repertoire that got me the most excited. Playing a Wayne Shorter or Horace Silver tune, but with pandeiro, it seemed to just immediately take on its own life. So, really, *Pandeiro Jazz* was a very organic project. The true challenge is picking the right material and working around the pandeiro's strengths and weakness, from a sonic standpoint.

The CD features Joel Frahm on saxophone, Freddie Bryant on guitar, and Joe Martin on bass. These are cream-of-the-crop players from New York City. Beto Cazes, a great percussionist from Rio, also overdubbed some extra percussion on one tune. I also have a Brazilian edition of the band here in Rio, which features Marcelo Marints on saxophone, Jessé Sadoc on trumpet, David Feldman on piano and Alberto Continentino on bass. They all recorded with me on *Dois Mundos*.

ML: *What inspires your compositions and improvisations?*

SF: I'm just starting to compose again after a very long time. There is no real deep answer regarding inspiration for composing—just ideas that pop into my head. Lately I've been trying to come up with melodies while I practice a groove on pandeiro. Then I'll grab a guitar to try to figure out what I was hearing.

Regarding improvisation, that's an area I really want to improve on. Many people who play pandeiro spend a lot of time working out little tricks and licks—flashy stuff. But I've always been more focused on the groove. When it's time to improvise I try to play off the other guys in the band, and, of course, drumset players have influenced me a lot. I occasionally get frustrated with technical limitations, so I plan to start working on this side of things more. I've seen some players with hand drumming backgrounds doing some wild technical stuff that could definitely help to widen my vocabulary.

ML: *What have been some of the most special musical moments for you as a pandeiro player, in Rio, New York City, and elsewhere?*

SF: Here in Rio it's been the chances I've had to sit in with some of the master percussionists. I've sat in a number of times with

a singer named Teresa Cristina here in Rio. Two of her percussionists are Mestre Trambique and Marcos Esguleba. They are two of the most in-demand samba *percussionistas* in Rio. I can't begin to explain the feeling of playing samba with those guys! It's truly a natural high and an honor. The groove is just so strong and authentic. I'll never forget those moments.

There have been numerous other moments, including playing with some of the old samba greats in informal "rodas" with people like Moacyr Luz, Nelson Sargento, Wilson das Neves, Wilson Moreira, and Beth Carvalho. Also with great instrumentalists from more recent generations—guys like Hamilton de Hollanda and Trio Madeira Brasil.

As far as New York City goes, when I first started playing I had some special moments sitting in with the Brazilian music community there. But for sure, the more recent special moments have been my performances with my Pandeiro Jazz project at the clubs Smoke and Jazz Standard. These are top-level jazz clubs, and I'm pretty sure that I was the first pandeiro player to lead a band in those rooms.

ML: *What kinds of pandeiros do you use and in what contexts?*

SF: For my Pandeiro Jazz project I use an old 10-inch pandeiro with a medium-thick goatskin head that's been messed with quite a bit. If I'm playing a more traditional gig I'll grab a pandeiro that's a bit more appropriate for the setting, but it's still going to be a 10-inch with five sets of jingles. I love to get a chance to use one of my plastic-head pandeiros to lay down some partido-alto for hours! I used to do that a lot more, and it was a great way to keep stamina and endurance up.

ML: *How do you practice? What are you focusing on musically at the moment?*

SF: I wish I had a good answer for you! I've never had the best practice habits. I've always been someone who enjoys playing with other musicians a lot more than practicing. I was like that with guitar and even more so with the pandeiro. That said, of course I spend time behind closed doors working on things. These days I try to make sure to spend a decent time with the metronome. I used to play more with recordings, but lately it's been more with the metronome. I also recently started to have some fun using the loops that come with Apple's *GarageBand* program. I've found that's actually a great way to practice and lots of fun. I just need to look around and see if there are some loops with Brazilian rhythms. I tend to use what they have for other stuff—funk, rock, Latin, etc.

With Pandeiro Jazz I have a huge responsibility regarding not only the time, but also the energy of the music. If nothing else this presents a huge challenge from a physical standpoint; anyone who's played *pandeiro* for even a few minutes knows what I mean. So I have to keep my arms and hands in shape via practicing and playing, or else I will pay the price.

ML: *What are your aspirations?*

SF: To continue growing as a player and bandleader and to see where I can take the Pandeiro Jazz project, both musically and professionally. I'm aware that I'm introducing a lot of people to the pandeiro, and that's both an honor and a responsibility. I've realized that if I just stayed around Rio playing in traditional settings I'd never really be anything but another good pandeiro player. But with my project I have a chance to do something a bit different: playing an instrument that's not from my culture and then putting that instrument in a musical setting where it's usually not found—and not allowing it to just become a novelty.

It's nice to see so many people interested in the pandeiro. I'm trying very hard to book more gigs and workshops wherever I can. Hopefully good things will continue to happen.

I hope more people will take the time to get to know the pandeiro a bit. It's an instrument with a great history and, without a doubt, an instrument with a lot of future ahead of it.

Malcolm Lim is a freelance percussionist living in Calgary, Alberta. He performs with the Calgary Philharmonic and is musical director of the Calgary School of Samba. **PN**

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Recreational Drumming at PASIC 2008



PAS RECREATIONAL DRUMMING COMMITTEE PANEL

Friday @ 9:00 A.M.

PANEL DISCUSSION

The PAS Recreational Drumming Committee will host a panel discussion titled "New Gigs on the Block/Get Listed in Your State as a Teaching Artist." This session will shed light on career opportunities for percussionists who are listed as a member of the Teaching Artist roster of a state arts council. The listing expands the number and the variety of gigs that are available to its members. Grant funding support from the councils is available to listed artists, and access to venues in settings including public schools, disabilities centers, healthcare facilities, and social work agencies.

To assist members at marketing their work, arts councils post the rosters in Websites and in catalogs that are searched by hiring directors in these settings. Additionally, the arts councils provide professional-development workshops and seminars for Teaching Artists that further their presentation skills and marketing methods.

The panelists will be Dr. Gary Gibbs, Executive Director, Texas Commission on the Arts, and Mark Shelton, percussionist, member of the roster of Touring Artists of the Texas Commission on the Arts.

The panel moderator will be Bob Bloom, Chair of the PAS Recreational Drumming Committee.

LATE NIGHT DRUM CIRCLES

Jim Greiner, Thursday @ 9:30 P.M.

Jim Greiner works worldwide as a performer, clinician, and leader of drumming programs for corporate, school, and private groups. Jim will offer a brief overview of the worldwide history and tradition of community drumming and give a demonstration of some of the instruments most commonly used in contemporary rhythm events. Jim's leadership will launch the circle into its own rhythm journey.

Lindsay Rust, Steve Campbell, Kenya Masala, Friday @ 9:30 p.m.

Lindsay Rust and Steve Campbell are the founders of Dancing Drum. Their mission is to provide an inclusive forum for people of all ages to participate in the universal language of rhythm by experiencing the power of the drum for positive personal transformation and community building. They'll lead participants in rhythms from Africa, the Caribbean, and funk music.

Kenya Masala is a national corporate and youth development trainer. He is the author of the activity book *Rhythm Play!*, and he will soon release his second recording, *Spacious Time*. Utilizing his "Rhythm Programming"



Lindsay Rust



Jim Greiner



Steve Campbell



Kenya Masala



Bob Bloom



Arthur Hull

him utilizing Olatunji's concept: "If you can say it, you can play it."

Arthur Hull is the author of the books *Drum Circle Spirit: Facilitating Human Potential Through Rhythm* and *Drum Circle Facilitation*. He was the winner of *Drum!* magazine's "Drummie Awards" for 2000 and 2002 in recognition of his playful drum circle facilitation style. PN

method as a tool, Kenya's unique facilitation ensures that this circle is going to be a party with a groove.

CLOSING DRUM CIRCLE
 Bob Bloom and Arthur Hull,
 Saturday @ 5:00 P.M.

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Bob Bloom served for over a decade as a performance member of Dr. Babatunde Olatunji's troupe, Drums of Passion, and as a faculty assistant for his Language of the Drums courses. Bob sings some of the world's most engaging rock 'n' roll, folk, funk, and boogie songs as he guides drummers to accompany



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PERCUSSIVE NOTES 49 OCTOBER 2008

John Bergamo Tribute Concert

By Chris Sampson



TRIBUTE TO JOHN BERGAMO
Evening Concert . Friday @ 9:00 P.M.

PASIC 2008 presents A Tribute to John Bergamo as the Friday night showcase concert. The music will be performed by long-time friends and students of Bergamo including David Johnson, Dan Kennedy, Repercussion Unit members Larry Stein, Jimmy Hildebrandt, and Gregg Johnson, Pandit Swapan Chaudhuri (John's tabla teacher) with Hands On'Semble, and Houman Pourmedhi. Performances will include pieces from Bergamo's classical compositions, and music from the Repercussion Unit and his hand drumming group, Hands On'Semble.

Few percussionists have as wide a resume as John Bergamo. From his early days studying classical music and jazz to his later exploration in tabla, thavil, gamelan, and sogo, Bergamo has been a shining example of a "percussionist's percussionist." As a student of music, John studied with some of the finest teachers and performers of our era including Michael Colgrass, Paul Price, Karlheinz Stockhausen, Max Roach, Percy Heath, Kenny Dorham, Gunther Schuller, Marshall Stearns, George Russell, Pandit Mahapurush Mishra, Ustad Ali Akbar Khan, Pandit Shankar Ghosh, Pandit Swapan Chaudhuri, Sri Vidwan T.H. Subash Chandran, Sri Vidwan T.H. "Vikku" Vinayakram, T. Ranganathan, Poovalur Srinivasan, P.S. Venkatesan, Alfred and Kobla Ladzekpo, K.R.T. Wasitodnningrat, and I Nyomen Wenten.

He has been given awards and scholarships from the American Society of Composers, Authors and Publishers (ASCAP), Rockefeller Foundation Grant, Mayor's Scholarship to Darmstadt, Fromm Fellowship, Ali Akbar College of Music, Phil and Stephanie Barber Scholarship, American Institute of Indian Studies grant, and Meet the Composer Grant.

He has performed with Nexus, David Liebman, Ustad Ali Akbar Khan, Lou Harrison, Malcolm Goldstein, Amiya Dagsgupta, Continuum, Pt. Swapan Chadhouri, The Antennae Repairmen, Mickey Hart, Emil Richards, Shadowfax, Shankar, Miroslav Tadic, Glen Velez, Frank Zappa, Repercussion Unit, Bracha, Lukas Foss, Collin Walcott, Arthur

Wiesberg (Contemporary Chamber Ensemble), Gunther Schuller, Charles Wourinen (Group for Contemporary Music at Columbia University), Guarniri Jazz Quartet, CalArts New Century Players, Monday Evening Concerts (L.A.), Shakti with John McLaughlin, Trichy Sankaran, and Steve Gadd.

Aside from two solo albums and his work with his groups Repercussion Unit, Bracha, and Hands

On'Semble, his work in the studio includes recordings with Herb Alpert, Angels of Venice, Chris Blake, Eugene Bowen, Bracha, Johnny Clegg & Savuka, Morton Feldman, Lou Harrison, Jaguares, Ustad Ali Akbar Khan, Brent Lewis, Mokave, Harry Nilsson, Van Dyke Parks, Shadowfax, Robert Shaw, Julie Spencer, Ringo Starr, Tim Timmermans, Hideaki Tokunaga, Il-Won, Charles Wuorinen, and Frank Zappa. Additionally, Bergamo has provided soundtrack material for such films as *Act of Violence*, *Altered States*, *Bad News Bears go to Japan*, *Chapter Two*, *Crossroads*, *The Exorcist II*, *The Heretic*, *Island of Dr. Moreau* (1996), *L.A. Story*, *National Lampoon's Class Reunion*, *Perfect Weapon*, *Popeye*, *The Possessed*, *Project X*, *A Reflection of Fear*, *The Scarecrow Sniper*, *Tarzan the Ape Man*, and *Who's Harry Crumb*.

Don't miss this exciting concert. For more information on the program and about John Bergamo, visit www.bergamoproject.org.

Sponsors include CalArts, Cooperman Drum, Remo,

Marimba One, Steve Weiss Music, Houston Percussion Center, and OMRadio.com.

Chris Sampson is the founder of Octagonal Madness (OM), a creative enterprise to help artists and non-profit organizations reach their intended and desired audiences using multimedia resources. Through OM he has worked with such artists as Howard Levy, Glen Velez and Lori Cotler, Pt. Sharda Sahai, Trichy Sankaran, Sri T.H. Subash Chandran, Ganesh Kumar, Pt. Swapan Chaudhuri, Jamey Haddad, B. Michael Williams, Abbas Kosimov, Joseph Gramley, Yousif Sheronick, Tigger



John Bergamo was head of world percussion department of the California Institute of Arts (CalArts) from 1970 until his recent retirement. His compositional works include:

COMPOSITIONS PUBLISHED BY TAL MALA

- Three pieces for the Winter Solstice* (vibraphone solo)
- Duets and Solos* (vibraphone and marimba)
- Remembrance* (vibraphone and baritone voice)
- Gupta Sloka Chand* (2 marimbas, 2 vibraphones, xylophone, and improvised solo)
- Five Miniatures* (4 percussionists)
- Blanchard Canyon* (5 amplified cymbals)
- #33* (5 percussionists)
- Piru Bole* (percussion solo or ensemble)
- Tanka* (percussion solo)
- Faropace* (2 or more percussionists)
- Tulumbaz* (timpani solo)

COMPOSITIONS PUBLISHED BY MUSIC FOR PERCUSSION

- Four pieces for Timpani*
- Interactions for Vibraphone and 6 percussionists*
- Style Studies*

COMMISSIONED WORKS

- Ballet Music* for Bill T. Jones and the Berkshire Ballet, 1991
- Different Strokes* for snare drum (Smith Publications), 1988
- Frembe* for 2 frame drums and 2 djembes (Smith Publications), 1997
- Entrada Siete* for Maelstrom Percussion Ensemble, 1988
- Gupta Sloka Chand* for Ron George, 1986
- Blanchard Canyon* for California Ear Unit, 1985
- On The Edge* for CalArts Contemporary Music Festival, 1983
- Amiyada* (2 tubas, 3 percussionists) for Donaueshingen festival in Germany, 1998
- Tulumbaz* (timpani solo) for Gustavo Aguilar, 1997

Benford, Malcolm Dalglish, Nawang Khechog, Hesperus, Waverly Consort, Bridgman/Packer Dance, Facing East, Warren Senders, and Stuart Hinds. OM has released several instructional videos for drumming including Ganesh Kumar's *Art of Kanjira*, Sri T.H. Subash Chandran's *Artistry of Ghatam and Konnakol*, and Abbos Kosimov's *The Doyra*. PN



EDUCATION

Tony Edwards
Timpani FUNdamentals . Saturday @ 2:00 P.M.

Jim Greiner
Hand Drum FUNdamentals . Saturday @ 4:00 P.M.

Jim Royle
Drumset FUNdamentals . Saturday @ 12:00 P.M.

Tracy Wiggins
Keyboard FUNdamentals . Saturday @ 10:00 A.M.

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Moving, Feeling and Hearing: An Introduction to *Music Learning Theory* and the Work of Edwin E. Gordon

By Alison Shaw



DR. EDWIN GORDON
Education Lecture/Presentation . Thursday @ 12:00 P.M.

"Hey, man, I'm paying to feel you, not to hear you—and if you ain't movin', I can't feel you. Man, if you ain't movin', there's no way you can understand what you're doin', 'cause there ain't no way to play just by movin' your fingers. If you can't put together your hips with your fingers, man, I hear it; and I don't like it."

—Gene Krupa

"I began experimenting with movement, and I realized what Krupa was saying—that we need to get the body to send information to the brain so the fingers know what to do. The great majority of persons teaching music are trying to teach children to be rhythmical through the brain by counting half notes, whole notes, and beats in the measure. It's the body, it's movement that is most important. If you can't move, you're not going to have rhythm. And, if you don't have rhythm, you don't have anything, because musical expression is essentially rhythm."

—Edwin Gordon

After starting his career as Gene Krupa's bass player in the 1950s, Edwin Gordon went into an academic career that has produced an unparalleled body of research and teaching. Before becoming committed to research in the psychology of music, he earned bachelor's and master's degrees in string bass performance from the Eastman School of Music. He played string bass with the Gene Krupa band before going on to earn a Ph.D. from the University of Iowa in 1958. He became an internationally recognized scholar, featured often in the media, from NBC's *Today Show* to *The New York Times*. He is the author of six highly regarded music aptitude tests, as well as numerous books on the psychology of music, music rhythm, music learning theory, tonal and rhythm patterns, and music development in infants and very young children. He is regularly ranked alongside Orff, Kodaly, Dalcroze, and Suzuki for his contributions to the field. From 1979 to 1997 Professor Gordon

was Carl E. Seashore Professor of Research in Music Education at Temple University in Philadelphia, where he received the school's Lindback and Great Teacher Awards. Prior to that he was Professor of Music at the State University of New York at Buffalo and at the University of Iowa.

Dr. Edwin E. Gordon is probably America's leading theorist and researcher in the area of music education and learning. His extensive



work in this field is known today as *Music Learning Theory*. Gordon's primary focus has been on the phenomenon of "audiation," or inner-hearing. Audiation is Gordon's term for the ability to "think music in the mind" with understanding.

Good musicians of all cultures have always audiated on some level. The power of Gordon's word is that it provides a clear and understandable way to think about essential thought processes in music. According to Gordon, "Audiation is the foundation of musicianship. It takes place when we hear and comprehend

music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing by ear, improvising, composing, or notating music.

"Audiation is the musical equivalent of thinking in language," he explains. "When we listen to someone speak we must retain in memory their vocal sounds long enough to recognize and give meaning to the words the sounds represent. Likewise, when listening to music we are at any given moment organizing in audiation sounds that were recently heard. We also predict, based on our familiarity with the tonal and rhythmic conventions of the music being heard, what will come next."

Music Learning Theory is an explanation of how we learn when we study music. Essentially, it is a comprehensive method for teaching audiation. Although musicians audiate all aspects of musical sound, including timbre, volume, and style, *Music Learning Theory* is concerned specifically with the tonal and rhythmic dimensions of music. Gordon's teaching methods are designed to help students develop their ability to audiate tonal content, which includes tonality, resting tone, and tonal function; and rhythm content, which includes meter, macro beats, micro beats, and melodic rhythm. *Music Learning Theory's* emphasis on tonal and rhythmic elements is not meant to suggest that other musical elements, such as timbre, phrasing, expression and style, are unimportant. However, by isolating tonal and rhythmic content, the basic structure of the music becomes more clarified. This enables the other musical elements to present themselves in natural and intuitive ways. Through development of tonal and rhythm audiation, students are able to draw greater meaning from the music they listen to, perform, improvise, and compose. It is through this meaning that musicianship is accomplished.

Professor Gordon will present a PASIC clinic on Thursday, November 6 at noon titled

"Understanding Context and Content in the Audiation of Rhythm." Following this session, at 1:00 P.M. the PAS College Pedagogy Committee will host "The Pedagogy of Great Musicianship – Part II," following last year's very successful and provocative panel discussion. Dr. Gordon will serve on this panel to discuss his ideas in context with the thoughts and philosophies of teaching percussion at the college level.

Complete information about *Music Learning Theory* and audiation can be found in Edwin E. Gordon's *Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: GIA Publications, 2007). The musical development of young children is described in *A Music Learning Theory for Newborn and Young Children*. He also authored *Introduction to Research and the Psychology of Music*, and his most recent book, *Preparatory Audiation, Audiation, and Music Learning Theory: A Handbook of a Comprehensive*

Music Learning Sequence, is now available from GIA Publications.

Gordon's professional materials are housed in the Edwin E. Gordon Archive at the University of South Carolina Columbia. The archive houses all of Gordon's publications, journals, recordings, manuscripts, dissertations he supervised, and video and audio cassette tapes of various workshops and seminars spanning over 40 years.

Alison Shaw is chair of the PAS College Pedagogy Committee. PN



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Diversos Métodos de Enseñanza en Diferentes Países

By Dr. Fernando Hashimoto



**CARLOS VERA, JORGE CAMIRUAGA,
FERNANDO MEZA & FERNANDO HASHIMOTO**
Professional Development Panel in Spanish . Friday @ 11:00 A.M.

Last year, aiming to broaden our audience and to make the PAS more international than it already is, we offered the first session in Spanish at PASIC. The experience was rewarding, and the session was a success. This year, PASIC 2008 will include another Spanish-language session. This session will shed light on a subject of consistent interest among educators and students, which is sometimes decisive in individuals' choices between different courses and schools: methods of teaching.

Among the many points that will be covered during the session is the applicability of the curriculum of percussion studies to the professional environments that students encounter after graduation. In addition, session participants will compare programs that offer an extensive and diverse curriculum with programs that offer a very specific curriculum.

In a discussion of these topics and many others, the panel will feature the following distinguished artists/educators: Jorge Camiruaga, who is completing 21 years as professor of percussion of the Escuela Universitaria de Música-Uruguay while serving as artistic director of ensemble PERCEUM and timpanist of the Orquesta Filarmónica de Montevideo; Carlos Vera, professor of percussion since 1983 at the Instituto de Música de la Pontificia Universidad Católica-Chile, where he also directs the University Big Band; and Fernando Meza, who held positions such as professor of percussion at Universidad Nacional de Costa Rica and Ohio State University prior to his arrival at the University of Minnesota, where he has been director of percussion studies since 1993 and has established one of the most comprehensive centers of percussion studies in the United States. The panel's moderator will be Fernando Hashimoto, Chair of the PAS International Committee.

Although the session will be conducted entirely in Spanish, all interested in the subject are more than welcome to attend, even if they are not fluent in Spanish.

Buscando ampliar la cobertura e internacionalización cada vez mayores de la PAS, el año pasado realizamos la primera sesión en español de PASIC. La experiencia fue muy gratificante y un verdadero éxito, de este modo este año en la PASIC 2008 la volvemos a repetir. La sesión de este año intentará abarcar un tema recurrente entre educadores y estudiantes, y que a veces es un factor determinante en la elección entre diferentes cursos o escuelas: los criterios para la elaboración de la programación o el curriculum de percusión.

Uno de los puntos que será tratado en la sesión es la discusión sobre la adaptación del currículo de percusión a la vida profesional real del percusionista una vez finalizados sus estudios. Otro punto es la comparación entre cursos que ofrecen un currículo amplio y diverso versus cursos que trabajan un currículo específico.

Para discutir estos y muchos otros aspectos el panel estará formado por ilustres artistas/educadores: Jorge Camiruaga, que es desde hace 21 años profesor de percusión en la Escuela Universitaria de Música – Uruguay, director artístico del ensemble PERCEUM y timbalista de la Orquesta Filarmónica de Montevideo. Carlos Vera, profesor desde 1983 de la cátedra de percusión en el Instituto de Música de la Pontificia Universidad Católica de Chile, donde también dirige la Big Band de la Universidad. Fernando Meza formará parte del panel aportando su larga experiencia como docente que incluye cargos como profesor de percusión en la Universidad Nacional de Costa Rica y Ohio State University en Columbus, previos a su cargo como profesor en la University of Minnesota School of Music, donde es director del programa de percusión desde 1993 y donde ha creado y establecido uno de los centros más amplios de estudio de la percusión en los Estados Unidos. El panel será moderado por Fernando Hashimoto,

Presidente del Comité Internacional de PAS.

A pesar de que la sesión será conducida totalmente en español, todos los interesados en el tema serán más que bienvenidos aunque no posean un nivel avanzado en el idioma.

Dr. Fernando Hashimoto is professor of percussion at Sao Paulo State University at Campinas/Brazil, timpanist of the Campinas Symphony Orchestra, and Chair of the PAS International Committee. PN



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Opportunities From Our Great World of Percussion

By Gary Curry



GARY CURRY
Professional Development . Friday @ 10:00 A.M.

I am honored to present a session on Professional Development at PASIC in Austin. The topic will be “Opportunities From Our Great World of Percussion.” This session will be for those just starting a career and those who are looking to expand an existing career. Some questions I hope to answer during the session are: what opportunities exist; where can you find them; and how do you prepare for them?

Before I answer these questions I would like to share with you the journey percussion has taken me on during the past 45 years.

My mom and dad started me on a Hammond organ when I was 10 years old, but it didn't take long before I knew I wanted to play drums. Finally in elementary school band I got my first snare drum, and by middle school I was taking lessons and got my first drumset. By the end of my first year I had progressed to first chair and was playing in the school jazz ensemble. My first professional playing experience was to accompany 8-track tapes at the sock hop at the local roller skating rink on weekends. This continued through high school, by which time I was teaching lessons and playing in several bands. Before leaving high school I was asked to be the drummer for an Up With People International Conference on David's Island in New York City. This was my first taste of using music to get to see the world.

I then attended the University of Michigan and was one of the first freshmen to make the Symphonic Band. I had the opportunity to play in the Marching Band and got to perform in a Rose Bowl and several of the famed Michigan/Ohio State Games. I also had the opportunity to travel with the famed European Symphony Band Tour during Dr. Revelli's final year as conductor. After this I represented the University of Michigan in the first Disney All-American Band in Anaheim, California.

I returned to Colorado to finish my degree at the University of Colorado. During this time I directed the percussion section and the percussion ensemble for Fairview High School in Boulder. Upon graduating from CU, I was offered a position to manage a local retail music store. I continued teaching lessons, working

with the high school and playing in bands of all types.

During this time I founded the Green Earth Percussion Ensemble for students 11–17 years old. This group continued for 20 years with concert tours throughout the U.S. and Europe. I also served as an Editor for *Percussive Notes* for Focus on Student Percussion.

In 1973 I was asked to attend the Reno Jazz Festival as a stagehand. I have continued my association with this festival ever since having been Master of Ceremonies, adjudicator, clinician, and consultant.

In 1983 another opportunity arose when Bob and Armand Zildjian separated and Sabian was formed. I was offered a position to become a regional sales representative for Sabian and Slingerland Drum Company. I had the opportunity to give several clinics at jazz festivals, colleges and universities in the U.S. and Canada. This led to the formation of HSS Inc., where I became the National Sales Manager for percussion.

In 1999 I went to Premier Percussion as the National Sales Manager and continued until the U.S. operation was closed and distribution set up through Musicorp.

Currently I am the District Sales Manager for KMC Music, a division of the Fender Musical Instrument Company. I work with independent music dealers in Colorado helping with many great percussion accessory lines and our proprietary percussion lines Gibraltar, Grestch, Sabian, Toca, Latin Percussion, and Dixon Drums.

Needless to say this journey has been fun, fascinating, rewarding, and far from over. So today what opportunities are there in the world of percussion? Anything and everything from A to Z: administration, telecommunications, customer service, distribution, management, marketing, sales—the list is endless. Pick one; let's do sales.

Sales can be regional at the local retail level, national or international at the wholesale, distributor, or manufacturer level. So what does this mean? At the local retail level it could be working in the local retail music dealer, attending and networking in the local associations such as the local PAS chapter or other local



music educator associations. Nationally or internationally could be working as a Sales Rep for a manufacturer or distributor. Where do we find these?

You need to develop a networking plan and strategy through consistent communication and contact with retail stores, music associations, conventions, and word-of-mouth. Don't be afraid to ask questions.

Now that you've identified the career opportunity you want to pursue, how do you prepare for it? Research the career requirements and develop your plan to give you the education and skills that will meet these requirements. Look at other successful people in your career area and learn what has made them successful and happy. You need to learn how to set goals and form a plan that will identify accountable steps to achieve your dream career.

That's a quick preview of the session. I am looking forward to expanding on careers in percussion, explaining how to develop good networking and communication skills, and giving you more tools to help you have a positive, passionate attitude and great success in this wonderful world of percussion. I'll see you in Austin at what I'm sure will be another great PASIC!

PN

PASIC 2008 LAB SESSIONS

**PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
NOVEMBER 5–8, 2008 AUSTIN, TEXAS WWW.PASIC.ORG**

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before October 24, 2008. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first served basis. For more information, contact Percussive Arts Society, E-mail: percarts@pas.org; Tel: 317-974-4488; Fax: 317-974-4499.

CYMBALS — MICHAEL ROSEN

1. Rachmaninoff—2nd piano concerto
2. Tchaikovsky 4 and Romeo & Juliet
3. Mousorgsky—Night on Bald Mountain
4. Rimsky-Korsakov—Sheherazade, Suspended cymbal part
Soft Crashes
Fast Playing
Dampening

TIMPANI — PETER KOGAN

1. Mozart—Magic Flute Overture, bar 186 to end
2. Beethoven—Symphony No.7, 1st mvt.
3. Hindemith—Symphonic Metamorphoses, Turandot
4. Tchaikowski—Sym No. 4, 1st mvt, 7 after R to 2 before V
5. Brahms—Sym No. 1, 4th mvt, measure 375 to end
6. Stravinsky—The Rite of Spring, Part II, 189 to end

SNARE DRUM — BRIAN DELSIGNORE

1. Prokofiev—Lt. Kijie (Birth of Kijie) Rehearsal 1 to Rehearsal 2, Rehearsal 13 to end of movement
2. Shostakovich—Festive Overture Rehearsal 17 to Rehearsal 19
3. Rimsky-Korsakov—Scheherazade 3rd movement: Rehearsal D, Rehearsal F, Rehearsal G, last four bars. 4th movement: 4 before Rehearsal N to O, Rehearsal P to R, Rehearsal S to U, Rehearsal W to end of movement

ACCESSORIES — JOHN PARKS

TAMBOURINE

1. Bizet, Carmen Suite II, Bohemian Dance, 8th bar of C to H, third bar of L to fermata after M
2. Grieg, Peer Gynt Suite II (Arabian Dance), measure 13 to letter D
3. Dvorak, Carnival Overture, beginning to letter C, letter Q to S

TRIANGLE

1. Berlioz, Roman Carnival Overture (opening)

CASTANETS

1. Prokofiev, Piano Concerto No. 3 (first movement), one bar before square 13 to downbeat of square 17, Poco piu mosso to downbeat of square 48

KEYBOARD — SHERRY RUBINS

BAND/WIND ENSEMBLE LITERATURE

1. Rocky Point Holiday—Ron Nelson (marimba, xylo., vibes)

ORCHESTRA

1. Pops Hoedown—Richard Hayman (xylo.)
2. West Side Story Symphonic Dances—Leonard Bernstein (xylo, bells)
3. *Candide—Leonard Bernstein (xylo, bells)
4. Appalachian Spring—Aaron Copland (xylo.)
*both band/orchestra literature

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

_____ **KEYBOARD** _____ **SNARE DRUM** _____ **CYMBALS** _____ **TIMPANI** _____ **ACCESSORIES**

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Secrets of Private Teaching Success

By Brian J. Harris



BRIAN J. HARRIS

Professional Development . Saturday @ 4:00 P.M.

At PASIC 2008 I'll present a session jam packed with real-world business ideas that I've used to grow my teaching practice over the past 25 years. Whether you're a new teacher or looking for ideas to improve your existing private studio, this PASIC event is for you!

As you read through the questions below, make mental note of those you find most intriguing. I'll answer all of them and more at PASIC.

GROWING YOUR STUDIO

If I'm just starting out, how can I find students immediately? Once I'm established, what's the single best way to attract more students? What should I do if I can't take on any more weekly students? (See below for my answers.)

LOCATION, LOCATION, LOCATION

Where should I set up my studio—at home, a music school, a music store? What part of town should I target? Should I go to students' homes or have them come to me?



Photo by Lyn Sims

AGE GROUPS

Which age groups are best to teach? Aren't kids under ten years too young to learn to play percussion instruments? (See www.brianjharris.com and my book *The Snare Drum Plays the Zoo* for the answer.) Aren't adult students the easiest to deal with? The answer may surprise you!

RATES

How should I set my rates when I'm just starting out? How and when should I raise my rates once I'm established? Is it possible to double or even triple my rates in the next few years without scaring away my existing students? (Yes! In fact, I'll tell you how to do it so your students *thank* you for their higher rate.)

POLICIES

Will my students quit if I require them to pre-pay by the month or semester? How can I earn extra income when a student cancels a lesson?

HOME OFFICE

Will the IRS be more likely to audit me if I take the home office deduction? What is the best equipment and software to buy for my office? What one asset can I add to my office that will save me ten or more hours of work each week?

OTHER INCOME

How can I earn extra passive income without teaching longer hours? How can I set up a retirement account for myself? How can my students grow my retirement account at a consistent 30 percent to 100 percent annual rate of return, with more direct control and less risk than stocks, bonds, or mutual funds?

GROWING YOUR STUDIO

Just in case I don't see you at PASIC, here are some ideas that will help you grow your studio.

STARTING FROM SCRATCH

If you have no students, you need an infusion. Realize that you will need to work hard to create a name for yourself and attract students.

Visit each music store and music school in your area. In a short meeting with the owner, manager, or director, present your resume and offer your services as a private teacher. You might rent space from them, or they may pay you an hourly wage. If possible, teach at more than one location. Now is not the time to be picky. Just get going!

Band directors are another excellent source of student referrals. One solid relationship with a band director might become the source of 50 percent or more of your teaching income.

Find two or three excellent or up-and-coming middle schools and high schools to target. Don't be surprised if you have to e-mail, call, e-mail again, call again, and even visit a school in person before you are acknowledged. Band directors are crazy-busy.

Immediately offer to repair equipment for free and give a few free clinics during class time or after school. Continue these free services as frequently as you can afford—no less than once per semester. Band directors love this kind of help and will spread your name everywhere they go.

FIRST LESSON FREE!

Offer the first lesson for free. This eliminates any risk on the part of the new student and parent. If you're excellent, the student will probably come back. Afraid to give away one free lesson? Think for a moment about how much money you'll earn from one student over the next one, two, five, or even eight years. One free lesson is a small price to pay in order to get someone in the door.

THE NEXT LEVEL

If you already have an established studio, you're asking, "Yeah, but how do I *grow* my studio?"

Before you worry about attracting new students, be sure you're working constantly to retain your current ones. Ask students and

parents what they want to learn, what they like, what they don't like. Give them some control over their learning process—otherwise they will lose interest and quit. Make it your goal to have every student leave your studio feeling more optimistic than when he or she arrived. Keep your students happy, engaged, interested, and learning, and they will stay with you for a very long time.

FORGET ADVERTISING

The single best way to generate new students is through word-of-mouth referrals. I've already mentioned this with regard to band directors. Now let's explore other powerful people who will find students for you.

The most influential people in kids' lives, age 12 through 18, are their own peers! Therefore, you want your current students talking to their friends about you. The best way to accomplish this is to bribe them.

What!? *Pay* my students to trick their friends into seeing me?

First of all, if you're an excellent teacher, they need your help. There's no trickery here, and once they meet you and experience results, they'll probably continue for years to come (and tell more friends about you). Secondly, your student deserves a reward for finding you business more efficiently than any advertisement ever will. I have paid my own students \$30 for referring clients to me after the new

student has paid for four lessons.

While peers may influence each other, parents pay the tuition; they also talk to each other. If you keep parents happy, they will speak highly of you to everyone they know. I've had situations in which parents have persuaded other parents to sign up with me before their child has even decided to play percussion. Parental referrals are the most powerful referrals you can get.

Warning: Adults are often uncomfortable receiving money as thanks for a referral. For referrals by band directors, parents, and colleagues, I'd suggest sending a "thank you" card with a fun \$10 gift card *immediately* after a new student has contacted you—even if no lesson materializes. It's so rare to receive such treatment, they often send you "thank you" e-mails for their "thank you" cards!

Acknowledgements and little rewards will help keep your name on the tip of everyone's tongue whenever they hear the magic words: "percussion lessons," and you'll never have to worry about paying your mortgage.

MY STUDIO IS FULL. NOW WHAT?

This is a great problem to have. If your schedule is full, I suggest that you do not refer new students to other teachers. If you believe your way of teaching is the best around, why would you send a client away? Aren't you worth waiting for?

Instead, bring the student in for a free lesson as soon as possible. Explain that your weekly schedule is full, but you would like to place the student into occasional openings until there is a weekly opening.

Your waiting list is your job security. It's a great feeling to know that if a current student quits, you have someone ready and waiting to take the slot immediately.

SEND ME YOUR QUESTION

If you have a burning question about the business side of your private teaching practice, e-mail it to me at brian@brianjharris.com. I'll answer as many as I can in my PASIC session, and I can't wait to see you there!

Brian J. Harris sees over 40 private students weekly at his home studio in Tucson, Arizona. Find out more about him at www.brianjharris.com PN



PROFESSIONAL DEVELOPMENT

Tim Lautzenheiser
Thursday @ 3:00 P.M.

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Mental Training in Percussion

By Paul Buyer



PAS EDUCATION COMMITTEE PANEL
Thursday @ 11:00 A.M.

Over the past few years at PASIC, the PAS Education Committee has made a commitment to offer stimulating panel discussions that have challenged the status quo. From “A Fly on the Wall in the Private Lesson” to “The Drumline Experience: How Much is Too Much?” to last year’s panel, “Building a Powerhouse Program,” these topics have ignited passionate discussions and revealed some of the real issues in percussion education today. At PASIC 2008 in Austin, the PAS Education Committee continues this tradition, presenting a topic often overlooked in training a percussionist.

Renowned sports psychologist Gary Mack proclaimed, “Once you reach a certain level of competency, the mental skills become as important as the physical skills, if not more so.” So often in teaching and playing percussion, we focus on the physical skills of playing our instruments. Whether working on our marimba shifts, timpani rolls, cymbal crashes, or conga slaps, our thoughts often become dominated by technique.

Without question, percussion is a very physical art form, emphasizing kinesthetic learning and visual and auditory awareness. Our largest instruments, such as drumset, timpani, marimba and vibraphone, and even marching tenors are some of the most kinesthetic instruments we play. But while we are spending so much time training our hands, our feet, our eyes, and our ears, what about training our mind?

THE PANEL

On Thursday, the PAS Education Committee will host a panel discussion titled “Mental Training in Percussion.” Our distinguished panelists encompass a collaboration of esteemed percussion educators, solo artists, innovative composers, inspiring authors, and incomparable leaders in the percussive arts. Panelists include Michael Burritt, Professor of Percussion at the Eastman School of Music; Steven Schick, Professor of Music at the University of California, San Diego; and Tim Lautzenheiser, music educator, motivational speaker, and creator of Attitude Concepts, Inc.

The purpose of the panel discussion is to learn about the mental game as it relates to percussion education and performance. Some

of the discussion topics include visualization, Inner Game, memorization, performance anxiety, concentration and focus, awareness and trust, mental practice, relaxation and tension, preparation and confidence, pressure and self-doubt, and developing a positive mind-set. The panelists will also offer advice on how to incorporate mental training into our teaching.

VISUALIZATION

The best musicians, like elite athletes, use mental training to perform at the highest level. Ask any Olympic athletes about their preparation and you will hear about their rigorous physical *and* mental regimens.

One of the most valuable and effective mental skills for attaining peak performance is visualization. Visualization is seeing yourself perform in your mind. According to golf legend Jack Nicklaus, his mental training was like “going to the movies.” Gary Hendricks and Jon Carlson, in their article “How the Mind Affects the Body” say, “[Nicklaus] imagines each shot from start to finish before he actually makes it—mentally setting up, swinging, hitting the ball, seeing it take off, land, and roll to a stop.” According to Hendricks and Carlson, professional weightlifters “mentally picture their lift just before the actual attempt. When they stand in front of the bar and close their eyes they are lifting it mentally.” Skiers use visualization and mental rehearsals to review “every rise, hairpin, and dropoff on course, [so] on the day of the actual race there aren’t any surprises.”

My favorite story of an athlete using visualization comes from Hall of Fame pitcher Nolan Ryan. According to Ryan in *Mind Gym*, “The night before a game I lie down, close my eyes, relax my body, and prepare myself for the game. I go through the entire lineup of the other team, one batter at a time. I visualize exactly how I am going to pitch to each hitter and I see and feel myself throwing exactly the pitches that I want to throw. Before I even begin to warm up at the ballpark, I’ve faced all of the opposition’s hitters four times and I’ve gotten my body ready for exactly what it is I want to do.” This story is a tribute to the power of mental training. Although Ryan possessed enormous talent, a tremendous work ethic, and superior physical skills that led him to the

Baseball Hall of Fame, it was his commitment to mental training that helped make him one of the best pitchers the game has ever seen.

INNER GAME

In the third edition of *Teaching Percussion*, author Gary Cook discusses the breakthrough work of Tim Gallwey and his many books on the Inner Game. “In the conclusion to... *The Inner Game of Golf*... Gallwey states that sports could become ‘the laboratory in which research and experimentation about human motivation, performance, and self-interference take place.’ According to Gallwey, “It will no longer be sufficient for a teacher of the game to be a good player and know the mechanics of the swing. Forward looking teachers will attempt to develop an understanding of the learning process. If they do, they will be more valued than their old role as swing mechanics for they will be teaching such valuable inner skills as concentration, self-trust, will, and awareness... such teachers will be recognized as making valuable contributions to the quality of a student’s entire life.”

MEMORY

Most will agree that memory and memorization are important mental skills to develop as a percussionist. Whether memorizing music for marching band or preparing a solo recital, we encounter many musical situations which require music to be memorized.

According to solo percussionist, educator, composer, author, and panelist Steven Schick in his book *The Percussionist’s Art*, “The central question to many performers—of how and why musicians memorize pieces of notated music—have never really been addressed.” Schick also emphasizes the qualities unique to memorizing percussion music: “the absence of a fixed instrument, the intensely physical nature of the practice, and with it the commensurately heavy reliance on kinetic memory.” In summarizing his philosophy, Schick captures what most of us feel. “To memorize is to internalize; the goal is to own the music.”

Without question, memorizing music can be a challenge for students, especially if it is a new experience or expectation. In addition to discussing the process of memorization, the panel will comment on the validity of memorizing

music today as well as offer tips and strategies for improving memorization skills.

PERFORMANCE ANXIETY

All musicians have experienced performance anxiety at one time or another. So what are the mental skills we need to help us relax, have fun, and enjoy our performance? According to She-e Wu in her excellent article “How to Reduce Performance Anxiety and Enjoy Being Yourself on Stage,” “The most important way to avoid anxiety is to be prepared. Many of the problems performers experience are caused by improper preparation.” She also emphasizes defining whether problems are physical or mental. “Ask yourself, ‘Am I having physical trouble playing the notes, or am I confused as to what notes I am supposed to play?’” As for ways to reduce performance anxiety and stress, Wu suggests, “If someone asked me how to become a better reader, I’d say ‘Read more!’ The more we perform for people, the easier performing becomes. Imagine performing on a regular basis; performing would become just one of the things that we do every day!”

Performance anxiety sometimes results from choosing to focus on external factors out of our control such as the audience, results, or what other people are thinking. “When you are standing on stage,” says Wu, “there is absolutely no benefit to worrying about what people think of your playing because *it’s too late*. There is nothing you can do but play, so you might as well be yourself...play the way you want to play and be proud of how much you have achieved.”

CONCLUSION

The discussion will begin with opening remarks from the panelists describing the mental skills they use in their teaching. They will then touch on some of the topics discussed here and respond to prepared questions, followed by a question-and-answer session with the audience. Some of the questions being considered are:

- What are a few simple processes you can start students with to begin to incorporate the mental aspect of practice as a specific focus?
- What are some of your favorite techniques for mastering the memorization of a piece or group of pieces—for example, for a piece like “Etude for a Quiet Hall” by Christopher Deane that has many sections that are similar with small changes?
- Memorization: should we do it or not? On what occasions should we consider memorization, and what are some techniques to aid in memorization?
- What techniques can you suggest to help overcome performance anxiety and/or teaching students to overcome performance anxiety?
- Since not everyone has access to an instrument when needed, what are some suggestions for developing visualization skills to help with mental practicing?

• How do we as teachers prepare students who have thoroughly prepared—both physically and mentally—to handle unexpected situations and think on their feet?

We hope you can attend “Mental Training in Percussion” at PASIC 2008 and add another tool to your toolbox. No sticks or mallets required—just bring your questions and a sharp mind!

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- Paul Buyer** is Director of Percussion, Director of Music, 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



SYMPHONIC

Ted Atkatz
Symphonic Clinic
Friday @ 10:00 A.M.

Will Hudgins
Symphonic Clinic
Thursday @ 9:00 A.M.

Frederic Macarez
Symphonic Master Class
Friday @ 12:00 P.M.

Stanislaw Skoczynski &
Peter Dabrowski
Symphonic Master Class
Friday @ 2:00 P.M.

US Marine Band Percussion Section
Symphonic Clinic/Performance
Saturday @ 3:00 P.M.

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Building a Powerhouse Percussion Program: Part 2

Wisdom from the Panel

By Paul Buyer

Transcribed by Brian Ammons from the PASIC 2007 Panel Discussion

At PASIC 2007 in Columbus, the PAS Education Committee hosted its much anticipated panel discussion, “Building a Powerhouse Percussion Program.” The distinguished panelists were Rich Holly, Professor of Percussion and Associate Dean in the College of Visual and Performing Arts at Northern Illinois University; John Brennan, Associate Director of Bands and Director of Percussion at Plano East Senior High School (Texas); Mark Ford, Coordinator of Percussion at the University of North Texas; Jim Royle, Director of the Jim Royle Drum Studio (Conn.); and John Parks, Assistant Professor of Percussion at The Florida State University.

The purpose of the discussion was 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 panel members shared their views on leadership, communication, motivation, retention, relationship building, teamwork, administration, collaboration, recruiting, and visibility. Issues such as staffing, equipment, facilities, space, alumni, and grant writing were also discussed, and the panelists offered advice on starting a new program, rebuilding an old one, and implementing change. The following edited transcription represents the best of what was said at PASIC 2007.

Holly: I think that most of us that have been fortunate to have a strong program have had some element of luck involved, meaning we have been lucky to have leadership that “gets it.” At the university level, we have had support from the director of the school of music, the chair, the dean, the provost, and/or the president of our universities. The key question is how many people in administrative posi-

tions above the faculty understand how cool percussion is and how great it can be—not only for you and your students, but the community at large? If you’re lucky, you will have people that already understand that or are at least open to hearing about it and willing to help you make some changes.

The second point is that it is hard work if you don’t have leadership that gets it. In my particular case I have had some of both. For example, in the mid-1980s a new dean came in and didn’t get it, causing us to beat our heads against the wall for a few years. Later on, we got an associate dean that completely got it, so we were able to keep moving forward. We even had a provost who was not a musician but his favorite music was percussion, so he came to every concert and it was a fabulous relationship. He just retired a year or so ago, so we have been very lucky. As I said, there have been times when my administrators didn’t get it, and that presents some challenges, but ultimately some patience plays into it and you can’t give up. You have to find gentle ways to educate them of the importance of the program.

The last thing I will talk about is resources. I don’t know anyone who has unlimited resources. The only unlimited resource that you have is your own ingenuity, so you have to figure out ways to make things happen without someone just handing you a checkbook with a bunch of blank checks. In my particular case the School of Music gives the percussion area a limited budget for guest artists. However, with our proximity to Chicago we will find out who is playing and when, and we will call them and see if they are free on a particular night. We have also been relentless with the student association, which has more than 200 organizations under its umbrella, all of which are funded. It has been interesting, some of the partnerships we have been able to make with those groups. I would say on an annual

“Support from your peers and the people you work with are the biggest aspects of keeping your program successful.”
—John Brennan

basis we have increased our budget significantly, but again it is not given to us and we have to go out and push for this support.

Brennan: I think the people you work with are the key. Speaking from the high school perspective, all the band directors that I am involved with on a daily basis have to be on the same team, but it works both ways: you have to work with them for them to work with you. I hear a lot about young instructors who will have friction with the band director and now are on the other side. Most of my duties now are band director-related, but I still oversee the percussion for our cluster and I can definitely see from a director’s perspective where the problems come in between the percussion instructor and the band director.

I teach at a senior high school that is 11th and 12th grade, so I just see juniors and seniors on a regular basis. Every year, half of my program is new, so vertical alignment is key and I am always in contact with the people who teach the younger students, and I am in constant contact with the band directors. They believe in what I have to do, and I believe they are able to get the work done that needs to get done to keep my program successful.

Most of the students take private lessons, and I think that is huge. If you don’t have a private lessons program in your school, try getting that ball rolling. We are very fortunate to have a strong lesson program. We have really good teachers, and a good 80 percent of the students—not just percussionists, but in

“The only unlimited resource you have is your own ingenuity.”
—Rich Holly

the whole band program—take private lessons. We also have scholarship funding for those in need.

I think aside from that, recruiting is really important. As a lot of you know, marching percussion is big in Texas. More people are going to see you at a Friday night football game than at all your concerts throughout the year. Typically we have 10,000–15,000 people at a game every Friday night who see my kids play, so I feel like that has to be a real strong point of my program. The kids love it, and it's a great recruiting tool.

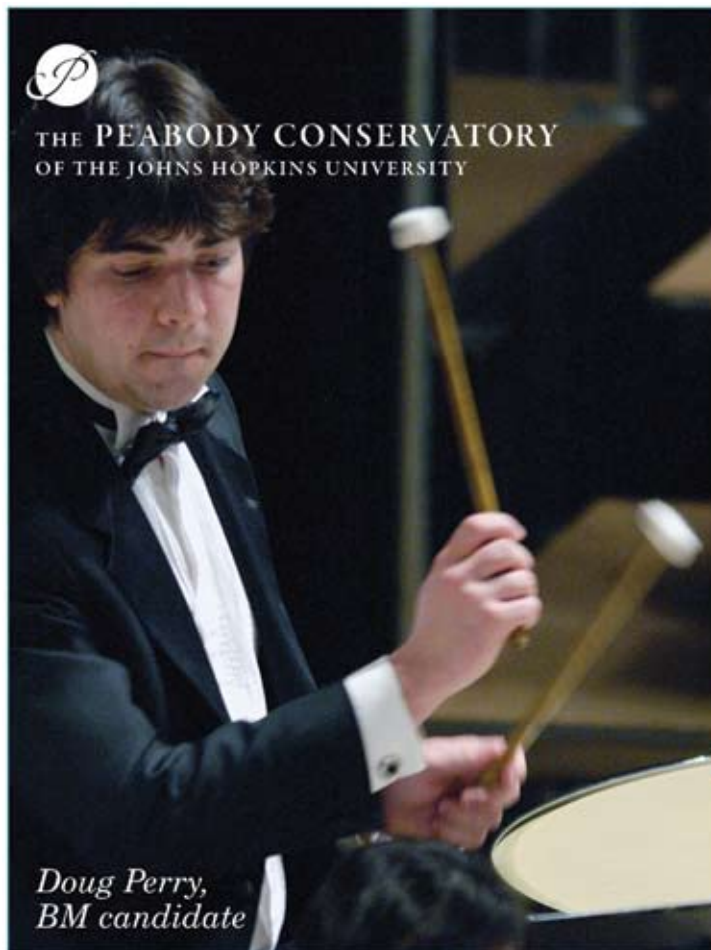
We also push the percussion ensemble heavily, and last year we performed at PASIC. It was great for everybody to see the other side of what we do. Because our principal loves the drumline, she signed the form that allowed our percussion ensemble to submit a tape for PASIC. She ended up coming with us to the convention and also got to see the other side of what we do. We also do two concerts a year and get the younger kids up to see the bigger kids play to show them how much fun we have. To summarize, recruitment, vertical alignment, and support from your peers and the people that you work with are the biggest aspects of keeping your program successful.

Ford: I think when it gets down to it, your personality and vision for your program is reflected in your studio. You can recognize and

see this in other programs as well. As far as what you are going to do with your program, you have to deal with what is inside your heart because your passion and your heartfelt dedication is really what your students are going to take away from you. Now, they may walk out of here having just played a great concert at PASIC, but they may not remember those

tunes in 20 years. What they will remember is that feeling they had and the pride and the opportunity to play that they shared. They will also remember that they did their very best and they had a leader who put them in that position. That type of leadership is what builds a quality program.

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“Your passion and your heartfelt dedication is really what your students are going to take away from you.” —Mark Ford

Rich's roll as an administrator and a great player has given him the ability to see it from both sides. In my position in such a large program, I have to be able to put my administrator hat on as well. Sometimes I hear teachers say, “My administrator does not understand what I'm doing. I can't do this, I can't do that.” Lots of “I can't,” you know? My first question is, have you really talked to your administrator? Have you listened to what his or her goals are for the school? It's like neighbors in the neighborhood; if my lawnmower is broken and I want to borrow a lawnmower from my next-door neighbor, I am going to have to know this guy before I go over there and say, “Hey man, can I borrow your lawnmower?” It is the same thing with your dean or any administrator. You need to know who this person is, not just say, “This is your job to help me.” Ask about his/her vision for the school and how you can be part of that vision. Because your administrator has the final say, he sets the budget, and he makes decisions that will ultimately affect your program. Some of us have administrators that are hands-off. Others may be micromanagers. Either way, you have to understand what their vision is and you have to be able to talk to them. I am trying to help my administrator achieve his goal, and the next time he will help me achieve mine. So we have to be able to work with people and listen to them, but it gets down to that personality, your drive for your music and what your true vision is for your program.

I think students really want to be challenged, and they want to feel like they are on the leading edge of something really new and fresh. Keep your students focused on the music and striving to be the best they can be. It is important not to set the bar too low or too high for student goals. Where that bar is situated again reflects back on your personality and background and how you see your perception of your students. Sometimes you have students who can't play a certain level and you have to slowly stair-step it up, and how you gauge that music up to that high level is really what we are talking about here. Presenting strong musical concepts over a long period of time with incredible results is the cornerstone of an established percussion program. Most importantly, this work and effort will result

in outstanding student musicianship and increase the student's potential for success after graduation.

Royle: Mark said a lot of good things, but mostly I am impressed that he mows his own lawn! I come from a completely different sector. I own and direct my own private teaching studio in Connecticut, so we are dealing with a lot of similar but different challenges. My main feeling and expression to my students, in what I call my extended family, is my passion. If I don't exude that, it affects all the students, parents, friends and band directors in the area. I love what I do and it just rolls right through everybody. You need to have 110 percent commitment, not even 100 percent, if you are going to do this on a private level.

My studio was certainly not built overnight. It started when I was in college at the University of Bridgeport in the 1980s and I was under the direction of Howard Swickler. During percussion ensemble class one day he said, “Does anybody want to teach at the local music store? They need a percussion teacher.” I was a freshman and thought to myself, “Yeah, I could do that.” Well, that is where it started, and because of that decision, I found my niche and my passion for how I wanted to teach.

My studio at the store got so big they had to have a separate day of lessons just for me. I realized I needed to teach more than just drumset and snare drum, so I asked if I could have a bigger room. The store remodeled and I got a bigger room, but we were quickly outgrowing the space and I needed to find something to accommodate the growing number of students and instruments.

I decided to buy a house so I could put my studio inside my home, but as it kept building and building, we reached the point where we bought a commercial building and rented out a much larger space. We now have 120 private students and four percussion ensembles from elementary through high school, as well as steel band and drumline. I always try to step into areas that raise the bar. You have to create. Create is a big word. I create constantly and I thrive on that and am passionate about creating. Those are the basic ideas of where the private sector comes from and how it is run.

Make no mistake, I don't do it on my own. There are five of us on staff, and currently ev-

“If I don't exude passion, it affects all the students, parents, friends and band directors in the area.” —Jim Royle

“People go places to study because they find people they want to be like.” —John Parks

everyone is a former student of mine that went through his career and now is back teaching with us, so they know what I am about, they know the philosophies, and we have a curriculum that we follow with their personalities brought into the picture.

Parks: I am obsessed with my students! I think if there is one thing that I can point to that has been really good for Florida State and for Kansas before that is that I will stop at nothing to put them into contention for whatever it is: high school band jobs, junior high jobs, college jobs, orchestra jobs, graduate school, or working at Belk. Anything I can do I will do, including working 14-hour days. If you are not willing to put in that kind of time, it is going to be tough.

I am ruthless with my recruiting. For me everything starts with the student and it ends with the student. It's not about me and it's not about Florida State. It is about putting them in contention. I don't think anyone would go to North Texas to study with Mark Ford if he didn't have amazing students, right? You see him play and you hear about him all the time. You meet him and he's a great person. That's why people go places to study—because they find people they want to be like, and I've just been really lucky in my career to be around some great teachers that I try to emulate. This is my 11th year of teaching college, it is my third job, and I feel like I am just now starting to figure stuff out.

I think if I could just say two things to everyone, it is all about the students. For me when students come in, I am much more interested in a really great person than an exceptional player. I mean, obviously I want exceptional players and we're in a position now where we have a lot of them who are trying to get into the program. I am more likely to take a lower ability student that has a great attitude than I am to take someone absolutely virtuoso-level right out of undergraduate or even high school if they have attitude problems, because I think the saving grace about our program is that everybody in it is really an amazing person, and I screen for that in the auditions as much as possible.

I have a 24-hour e-mail return rule, where anyone who writes to me will have a response within 24 hours, no matter what. I am shocked when a student comes in and says, “I e-mailed my teacher and they never emailed me back.” Are you kidding me? Fine, I am happy to steal all of those students. All

of them! It's not a negative thing, but if somebody else is not going to take advantage of working with a really terrific student, come on down!

I think if there is anything I can point to, I am obsessed with my students. I am obsessed with them being the best they can be. I am obsessed with them being quality human beings and if it's in percussion, great. If it's not, I am going to use percussion to the best of my ability to make sure they're set up with success with whatever they do and be the best role model I possibly can be.

I attended Dr. Tim's [Lautzenheiser] leadership session yesterday. Every single time I see him I think I have his lecture figured out. I guess I haven't learned anything! Run—don't walk—the next time you have an opportunity to hear him speak. The first thing he did was ask everyone to raise their hands as high as they can. “*Now reach higher!* Why didn't you go higher the first time?” he asks, fully expect-

ing everyone in the room to fall short of what they are truly capable of. For me it's standing on the chair, jumping up and down, and jumping as high as I can, as much as possible. So for me, success is the students. If I can put the students in a position to be successful in anything, whether it is managing a Circle K or auditioning for the New York Philharmonic, that's what my life is about.

Paul Buyer is Director of Percussion, Director of Music, 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.

Brian Ammons is a former student of Dr. Buyer and a recent graduate of Clemson University in Communication Studies. He currently works for The Dow Chemical Company. **PN**



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Achieving Peak Performance:

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By Rob Falvo



ROB FALVO AND JOHN R. BECK
Symphonic Clinic/Performance . Friday @ 4:00 P.M.

This workshop will focus on using audio/video technology, practice techniques, and awareness skills to achieve accurate and musical performances for auditions, recitals, and injury-free practice sessions. The clinicians will work with students from the Austin, Texas area and demonstrate methods to achieve consistency in performance, overcome stage fright, and improve their freedom and ease of movement. All participants will receive a DVD of their performance following the workshop.

There will be three students performing before and after clinic instruction: A graduate student performing orchestral excerpts, an undergraduate performing a recital solo, and a high school student performing a snare drum audition solo. John R. Beck will be the Adversity Trainer focusing on individual practice techniques to cope with the mental and physical aspects of performing under stress. As an Adversity Trainer, he will create stressful

performance situations for the students; for example, he might have the audience make noise to distract the performers, have the students elevate their heart rates and breathing before playing, pick orchestral excerpts in a random order, film or record the performers, or have students play in front of a mirror.

To help students overcome these obstacles, Beck will use techniques including Phrase Isolation, i.e., having the students take apart the notes in small groups rather than always playing a difficult passage start to finish, changing the rhythm, changing tempo, playing extreme dynamics, playing the phrase by adding one note at a time, or performing an excerpt like "Porgy and Bess" in as many variations of sticking and style as possible to make the real interpretation more solid—all with the goal of teaching the hands and mind the passage through ideo-kinetics, so when under pressure the body cooperates.

Rob Falvo will be the Alexander Technique

teacher and coach students in body awareness. The Alexander Technique deals with the conservation of energy and it is a way to educate the body so that movement becomes less stressful. It is a practice that encourages students to notice their habits and thus have the possibility of changing them.

F.M. Alexander used the word "psychophysical" to point out that the mind and body are not separated; how we think is how we move. In a playing situation, be it an audition, recital, or an orchestral performance, anxiety or any kind of tension begins in the mind and manifests in the body. When we notice the interference (fear) as it is occurring in the mind and accept it rather than fight with it by, for example, trying to force it away, a change takes place and fear does not take over. By coaching verbally or placing hands on the student, the Alexander Technique teacher can help students become aware of their stress so they can let go of it, allowing the body to move with less tension. When we are conscious of how we use ourselves, we can be free of our habits and perform at our highest ability.

John R. Beck has co-authored an electronic textbook, *Preparing for the Audition*, with Michael Linville and has used these techniques successfully in their collaborative class between the North Carolina School of the Arts and the New World Symphony.

Rob Falvo is an Associate Professor of Percussion at Appalachian State University and has been studying the Alexander Technique since 1993. He has been a certified AT teacher since June 2007. PN



Rob Falvo



John R. Beck

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By Drummers, For Drummers

By Lauren Vogel Weiss



NEXUS AND THE MEADOWS WIND ENSEMBLE
Evening Concert . Thursday @ 8:00 P.M.

The Thursday evening concert will be a special one for Nexus: 2008 will be the world-renowned Toronto-based ensemble's 12th PASIC performance in its 37-year history. The program will feature a world premiere by composer Eric Ewazen, written especially for the PAS Hall of Fame ensemble.

The rest of the program consists of repertoire written either *by* a drummer—Warren Benson, another PAS Hall of Fame member—or *for* a drummer.

MEADOWS WIND ENSEMBLE

This will be the first PASIC appearance for the Meadows Wind Ensemble from Southern Methodist University in Dallas, Texas.

Jack Delaney, Conductor of the Meadows Wind Ensemble and Meadows Foundation Distinguished Teaching Professor at the Meadows School of the Arts at SMU, is the creative director behind this unique concert. "The first piece on the program," he says, "is a wind ensemble arrangement of 'strike!' by Stephen Jones, originally written for the Meadows Percussion Ensemble for its PASIC '97 Showcase Concert in Anaheim [under the direction of Robert Stroker]. Stephen thought it would make a great wind ensemble piece, so he scored it for woodwinds and brass." The work has been recorded by both the Meadows Wind Ensemble and the Meadows Percussion Ensemble, under the direction of Jon D. Lee.

The second piece on the program,

"Danzon-Memory," was written by Warren Benson, who also had several SMU connections: not only was he a Distinguished Meadows Visiting Professor from 1986 through 1988, he was one of Delaney's teachers and mentors. "He was closer than a father to me," says Delaney. The Meadows Wind Ensemble recorded the piece in 1991. Also closely linked to Nexus, Benson's music was a natural choice for this concert.

The third piece on the program is new to the Meadows repertoire but not for the soloist. Drew Lang premiered "Concerto for Marimba and Orchestra" by G. Bradley Bodine in 1993 at the International Festival Institute at Round Top. In 2002, he premiered another version, "Concerto for Marimba and Concert Band," with the New Mexico State University Wind Ensemble. This will be Lang's PASIC premiere of the work.

Lang serves on the percussion faculty at SMU and also performs frequently with the Dallas Wind Symphony, Dallas Opera Orchestra, and Dallas and Fort Worth Symphonies. A champion of the marimba in chamber music settings as well as a solo instrument, he performs with his wife, Helen Blackburn, in their marimba/flute duo and with the percussion duo Double Impact.

ERIC EWAZEN

Eric Ewazen is the final composer featured on the program. Not only has he written three other pieces for Delaney and the



Drew Lang

Meadows Wind Ensemble, he, too, studied with Benson. "Warren really wanted his students to write idiomatically for percussion," explains Ewazen. "He had such a wonderful knowledge of the instruments as well as a friendship with so many of the percussionists. He would encourage us to not only write for the instruments but to write *well* for the instruments. Two of my other teachers at Eastman, Joe Schwantner and Sam Adler,



Nexus



Jack Delaney



Eric Ewazen

also had a lot of experience in writing for percussion. Schwantner used many ethnic instruments with the variety of colors, and Adler's orchestration book is a wonderful catalog of the possibilities.

"As a student in the '70s," he continues, "I heard so much great percussion music. Percussion is such a great world of colors and musical possibilities that it's attracted composers for a long time, certainly in the 20th century as more instruments became available. I always remember George Crumb's approach to percussion and how he used the expression that 'percussion was the basso

continuo of the 20th century.' In other words, in almost every large ensemble piece, there will be a focus on the color of percussion.

"As a composer, you want to work with all these beautiful possibilities. But I have also focused on percussion as solo instrument." As a student, Ewazen composed "Tocatta for Marimba and Piano" and "Concertino for Solo Percussionist." In

1989, he wrote "Northern Lights" for Gordon Stout, now a standard of the contemporary marimba repertoire. That was followed in 1993 by "Mosaics" for marimba, bassoon, and flute, which he wrote for Greg Zuber of the Metropolitan Opera Orchestra.

Ewazen soon began writing for percussion on a larger scale: "Concerto for Marimba" (1999), written for She-e Wu, and "Palace of Nine Perfections" (2000) for ten percussionists, commissioned by the University of Oklahoma Percussion Ensemble under the direction of Richard Gipson. This popular ensemble piece was inspired by a

painting that hangs in the Metropolitan Museum of Art in New York City.

"Although it bears little resemblance to the work I'm composing for Nexus, both pieces were inspired by extra-musical things, this one being Canadian artwork," Ewazen explains.

"When I was in Toronto last year to visit with the members of Nexus and attend one of their recitals, I visited an Inuit museum and was amazed at the sculptures of the dancing animals affiliated with an old Inuit religious belief along the lines of reincarnation. When somebody dies, the spirits can enter animals and, at that moment, the animals can suddenly dance or do rituals. For them it's a magical moment."

The final piece on the program is Ewazen's "The Eternal Dance of Life." Written especially for Nexus, each of the performers offered his own input into the instrumentation. "Robin [Engelman] told me about his love of the various kinds of drums," says Ewazen. "Bob [Becker] loved the idea of various cymbals. Russell [Hartenberger] showed me more of the ethnic instruments, and Bill [Cahn] preferred the various gongs."

Garry Kvistad may have offered the most unusual instruments in the piece. "These are the instruments I used the last time we did PASIC [2004] with Fritz Hauser," explains Kvistad. "They can be heard on our recording *Out of the Blue*. The instruments were made by

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Francois and Bernard Baschet and are acoustic sound generators which I tuned to an ancient Grecian scale from the 7th century B.C. One has threaded rods, like a giant mbira, and the other has acrylic rods, which are rubbed like a wine glass to get a sustained sound. Both have cone speakers like an old Victrola, which amplifies the sound, and echo wires, which give the sound resonance. The instruments are from the French Baschet brothers' [now in their 80s] 'educational instrumentarium,' which they developed for young children to experiment with musical sounds."

The first movement of the work is called "Poised Between Heaven and Earth." "It's that mysterious moment of transformation after death," Ewazen states. "There are these swirling sound gestures of movement—rhythmic momentum—where the spirit is now traveling to these magical animals. The second movement is called 'The Human Spirit Travels' which, if I can relate it to classical forms, would be the equivalent of a scherzo movement. The idea of swirling gestures and compound rhythms gives it that sense of traveling.

"The third movement is 'Entering the Spirits of the Creatures of the Earth,'" he continues. "At *that* moment, the transformation is sudden and shocking and surprising. This movement has a lot of sudden, big gestures and feelings of excitement. Ultimately, those creatures dance. A dancing bear is a very common figure in Inuit art; I even bought one!

"The fourth movement is 'Who Dance the Eternal Dance of Life?' If you look at all four movements, it forms one sentence: 'Poised between Heaven and Earth, the human spirit travels, entering the spirits of the creatures of the Earth who dance the eternal dance of life.' It actually forms a little poem. And the eternal dance of life is celebratory."

Ewazen uses a wide variety of instruments to incorporate the various moods of the piece. "For example, the idea of bell-type instruments and crotales, bowed instruments, cymbals, and various kinds of chimes create a beautiful sense of mystery," he explains. "With the swirling gestures, the idea of bringing in things like the snare drum can get this whirring motion, but I'm also using pitched instruments as well. The band and the percussion ensemble trade back and forth with the band supplying the support. In the third movement, there are some sudden, big drum gestures, and then in the final movement, they all play together.

"It's really a concerto grosso," adds Ewazen. "The focus is going to be on the percussion soloists—their colors and the way that they interact. They are going to be the heart and soul of the piece, but at the same time, it's my firm belief that every instrument in the wind ensemble should have fun playing, too. Having said that, you do have to have the balance—the solo passages versus the tutti.

"I listened to a lot of traditional Inuit drumming and singing; it's almost more like chanting to our ears. On the one hand, this piece *is* programmatic, telling the story, but on the other hand, it's classically organized along the principles of allowing the soloist to be able to really sing through. And yet, the audience loves the idea of when everybody comes together for the nice big moments."

Fans of Ewazen's music will get to hear another world premiere of his during the Saturday morning Showcase Concert presented by Texas Christian University, under the direction of Dr. Brian A. West. "The work for TCU is pure neoclassicism. I'm even calling it 'Symphony for Percussion,'" Ewazen says. "This completes a trilogy for me: I wrote a symphony for brass, a sinfonia for strings, and this is my symphony for percussion. It is a

three-movement work for ten percussionists. The first movement is a very distinct sonata-allegro form with a rhythmic first-theme group, a more playful, lighter second-theme group, the traditional development of the material, and a recapitulation—a little bit like the way neoclassicism was done by composers such as Prokofiev and Stravinsky. And the final movement has a nice, big fugal passage."

Ewazen is eagerly looking forward to his collaboration with these two Texas schools and the premieres of his two newest percussion compositions. Delaney is also looking forward to working with Ewazen again, playing his composition in the Lone Star state in November and again six months later across the globe. "The Ministry of Culture of the People's Republic of China has invited the Meadows Wind Ensemble to do a weeklong tour of their country next May," Delaney says, proudly. "We are planning to perform pieces we have commissioned over the years, including Eric Ewazen's piece featuring Nexus."

An American composer writing Inuit-inspired music for a Canadian ensemble performing in China; music is indeed a worldwide experience.

PN



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PASIC 2008 Research Presentations

By Dr. Tom Nevill



The Scholarly Research Committee is very pleased to announce the selection of three paper presentations and three poster presentations for PASIC 2008, guaranteed to offer a broad assortment of interesting and informative topics. This year's offerings will range from the use of Native American percussion traditions, grading four-mallet marimba literature, and the effect of gestures in percussion to the evolution of brushes and research in the steelpan genre. As always, the Scholarly Research Committee encourages everyone in attendance to take part in these remarkable and educational presentations.

PAPER PRESENTATIONS

Michael Schutz will present his research session, "Hearing Gestures, Seeing Music," on Thursday at 2:00 P.M. This session will focus on research that is designated to explore whether the gestures used in percussion performance affect the actual note length. This

is accomplished by independently examining the acoustic and the perceptual results of long and short gesture note lengths. Schutz will explain this research methodology through his inclusion of the performances of "long" and "short" notes by marimba virtuoso Michael Burritt. The result of Schutz's research is sure to provide insight into (1) the relationship between physical gesture length and musical note length, and (2) the ways in which visual information can be used to accomplish that which is acoustically impossible. To see samples of the videos used in this research, please see www.michaelschutz.net/PASIC08.html.

Dr. Julia Gaines will present her research entitled "Objective Grading of Four-Mallet Marimba Literature: The Creation of Performance Levels" on Friday at 2:00 P.M. Through the use of a research model done with piano literature, Gaines will demonstrate how adaptations of this research model fit four-mallet marimba literature, with the results to be

available through the online searchable database by Tim Palmer. The main goal of the project aims to create an objective, non-commercial evaluation system for four-mallet marimba repertoire to be used as a pedagogical resource.

John Lane will present his session, "Abstract Resonance: Native American Percussion Traditions in the Music of Peter Garland" on Saturday at 2:00 P.M. Through the examination of "Three Songs of Mad Coyote," "Nana & Victorio," and "Hummingbird Song" by Peter Garland, Lane will provide insight into the Native American percussive influence found in these pieces. Lane will also explain how Garland draws extensively upon the glorious sound and moving sonic experiences of indigenous American percussive traditions, which have been largely unexplored by Western percussionists.

POSTER PRESENTATIONS

On Friday, **Dr. John Hill** will present his poster presentation, "The Evolution of Brushes."



Michael Schutz



Dr. Julia Gaines



John Lane

Through showing original drum companies' catalogs and patents, Hill's presentation will trace the evolution of brushes from the switch through broom-type implements and "flyswatters" to modern brushes via European concert halls and United States jazz sessions to their use in country and western music.

Thursday, **Jennifer Guzzo** will present a poster presentation titled "The Women's Role in the Steelpan Movement." Her research is a result of a 2006/2007 Fulbright grant and will show how the role of women and contributions by women to the steelpan genre have evolved. Guzzo will also highlight the impact and influence that women have had in the predominately male music of Trinidad and Tobago as well as provide

information on the women who have been instrumental in the steelband movement.

Janine Tiffe will present her poster presentation, "The Publication Business and Standardization of Steel Band Repertory in the United States," for the Saturday session. Since the early 1990s, publishing companies have contributed significantly to the dissemination of steelpan music. Tiffe will provide information on United States steelpan music publishers, illustrate repertory selections from steelpan music publishers, and examine potential standardization of the repertory.

PAS LISTENING ROOM

The PAS Listening Room offers visitors scores

and audio recordings collected by the Keyboard and Music Technology Committees. The Listening Room is also the repository of virtually all the prize-winning compositions selected by the Composition Contest Committee dating from 1974. The 250-plus recordings are available to visitors on PAS iPods.

The Listening Room is open 8 A.M. to 11 A.M. and noon to 5 P.M., Thursday through Saturday, in Room 13 of the convention center.

Dr. Tom Nevill is Director of Percussion Studies at The University of Texas at Brownsville and currently serves as Chair of the PAS Scholarly Research Committee. PN



Dr. John Hill



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Health & Wellness Committee Happenings at PASIC

By Dr. Darin "Dutch" Workman



This year is a good time to find out what is happening in the area of health and wellness at PASIC. The PAS Health & Wellness Committee is sponsoring a number of events to help you. Feel free to visit any or all of the following events, or some of the others found in the PASIC program.

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 to 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 at docworkman@juno.com.

Now for the upcoming events.

PASIC MORNING FUN RUN/WALK

Last year, the PAS Health & Wellness Committee sponsored a morning run for PASIC participants. This was an attempt to encourage drummers and percussionists to improve their overall wellness. We feel that it is important that musicians undergo such strenuous physical activity, as drummers and percussionists should keep their body in peak condition. Running is one of the best overall conditioning exercises known.

In an effort to promote and encourage drummers and percussionists to start a regular exercise program, the Health & Wellness Committee is again sponsoring a morning fun run from 6:30 to 7:00 A.M. Thursday, Friday, and Saturday. The group will meet at the southwest corner of the convention center. Various groups will run or walk different paces to accommodate anyone who would like to participate. We guarantee that there will be a group you will feel comfortable in. We also guarantee that you will get back in time to get ready and be at the PASIC morning workshops and meetings.

Whether you're comfortable at a slow walk or a brisk run, meet us 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.

INJURY PANEL DISCUSSION

Keeping with the tradition of past years, the 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. Each year, the discussion begins with an introduction of the panel members, and their interest and view of health and wellness. Many are surprised to learn that many professionals have had their challenges with injury, many of them potential career-ending injuries.

This year, the panel will begin with injuries to the neck and back. Toward the end of the discussion, time will be provided to the audience for questions.

The panel always consists of some of the best players and legends in our field. Those that have sat the panel in past years include 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 five areas of playing: drumset, marching, hand percussion, mallets, and orchestral. 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 in the past. However, names are not usually announced this far from the convention because commitments from high-level players cannot be cast in stone this early (occasionally, changes may occur due to last-minute scheduling conflicts). Dr. Darin "Dutch" Workman will be the panel moderator.

This workshop provides a great opportunity not only to have your questions answered, but also to get to know some of the great players in our area of music on a personal level.

FREE HEARING TESTS

For years, the Health & Wellness Committee has recognized the importance of hearing to musicians. We have also understood the extreme sensitivity involved in the results

Grab your running shoes and meet us each morning of the convention. The group will meet each morning at the southwest corner of the convention center. The trail begins one block to the south at the Austin Rowing Center. All fitness levels are welcome to run or walk your choice of distances ranging from 1 to 3 miles.



of a hearing exam. Professional players want to know how their hearing is doing, but want the results to be personal and confidential. Therefore, each year at PASIC we provide the opportunity for you to have a quality test with professional results and confidentiality. Best of all, it is free. This means that anyone can get professional results without concern.

Hearing has always been a concern of drummers and percussionists, although they are often 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 career opportunities to play.

Previous PASICs have shown us that most of those who have hearing tests realize that their ability to hear has been damaged very little, if any. Why sit and worry? Find out and put your mind to rest. Studies have shown that percussionists have relatively low damage to their hearing in comparison to other areas of

music. Take the opportunity this year to find out exactly how your hearing is doing.

In the past, we have sponsored some of the only studies done on percussionists and the effects their careers have on their hearing health.

The Health & Wellness Committee strongly encourages protection of hearing. In fact, as part of the free hearing tests we have professionals on hand who will educate you on ways to preserve your hearing and/or prevent further damage to your ears.

Look in your program for the location of the hearing-test room. Tests will be given on Friday all day from 9:00 A.M. to 5:00 P.M. Drop by and take the five-minute test. 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 testing 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 currently available to musicians.

If you always wondered if you have any hearing loss, but never had it checked, or if you are just keeping track from year to year, this is your chance.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Cedar City, Utah, and teaches at Southern Utah University. He works with performing and sports-related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and conducted workshops over the years, and is author of *The Drummer's Injury Book*. Workman was the chairman of the PAS Health and Wellness Committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of

over 25 years, he continues to be an active in performing and teaching. He can be reached by e-mail at drumminjuries@juno.com. **PN**



PERCUSSION ENSEMBLE COMPETITION SHOWCASE CONCERTS

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Percussion Ensemble
Thursday @ 9:00 A.M.

Oak Ridge High School
Percussion Ensemble
Saturday @ 9:00 A.M.

Poteet High School
Percussion Ensemble
Friday @ 9:00 A.M.

Texas Christian University
Percussion Ensemble
Saturday @ 10:00 A.M.

The Ohio State University
Percussion Ensemble
Friday @ 10:00 A.M.



WORLD

Fausto Cuevas & Stanley Randolph
World Clinic
Friday @ 11:00 A.M.

Gilson de Assis
World Master Class
Friday @ 4:00 P.M.

Taku Hirano & Gorden Campbell
World Clinic
Friday @ 11:00 A.M.

David Kuckhermann
World Clinic/Performance
Thursday @ 12:00 P.M.

Paulo Mattioli
World Clinic
Saturday @ 4:00 P.M.

Dr. Mark Sunkett & Cosaan
World Lecture/Presentation
Friday @ 10:00 A.M.

Eric Velez with guest Juan Gerena
World Clinic/Performance
Saturday @ 1:00 P.M.

Bernard Woma
World Workshop
Thursday @ 11:00 A.M.

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REFERENCE TEXTS

Cymbalisms V-VI
Frank Epstein
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This has to be the most comprehensive, well-documented instruction manual on cymbal playing published to date. The time, effort and research in compiling the information in this text reflects the author's many years in the Boston Symphony. Epstein has furnished valuable notes, taken from his experiences of playing under many of the world's noted conductors. Where many excerpt books provide written examples, this text provides actual recordings from performances and rehearsals. There are examples of the same excerpt employing different approaches to meet the tastes of different conductors.

The text is divided into six chapters that cover cymbal selection, playing positions, types of strokes and special



effects. Each area provides excellent descriptions of the types of techniques and attacks needed in cymbal performance, and includes over 100 musical examples or excerpts that apply to the techniques covered. The book also discusses the mental preparation needed for successful performance.

The text comes with two CDs that can be used for study and practice. This is one of the best investments one could make in preparing for auditions or performances.

—George Frock

WORLD PERCUSSION

Pandeirada Brasileira III-IV
Vina Lacerda
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The Brazilian tambourine, the *pandeiro*, is an integral part of many Brazilian musical traditions and has its own unique playing techniques. This excellent 129-page Portuguese/English text thoroughly explains the techniques and rhythms associated with the *pandeiro*. The text features explanations and photos of various techniques (thumb, fingers, shakes), exercises, melodic transcriptions and authentic rhythms (polka, waltz, Choro, Samba-choro, Baiao, Xote, Maxixe, Frevo, Marcha-Ranchero, Marchiha and Partido Alto). Music for Henrique Cazes' "Concerto for Two Pandeiros and String Orchestra" also included. The accompanying CD contains mp3 files of the exercises and 18 play-along tunes. Deciphering the explanations of the various techniques

will require a bit of time but is definitely worth the effort.

—Terry O'Mahoney

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Edition Norsk Musikforlag

Bart Quartier's new marimba method book is an expanded supplemental resource students and teachers can use with Quartier's etude book, *Image*, which has 20 short etudes at beginning to intermediate difficulty levels. Each etude focuses on a specific technique with various keys, modes, time signatures, forms and styles used for each etude.

The main body of the separate method book, *Imagine*, explains the musical and technical purposes for each etude in *Image*. Quartier discusses each etude in separate chapters and breaks down the technical aspects of each etude into many different exercises. While the large number of exercises can be daunting, students can learn how to practice small sections and build them up to the written music. Every chapter also has information about musical movement around the instrument and notation aspects of that particular etude.

The sub-topics under these categories differ for each piece (e.g., fingers, interval changes, phrasing and wrists for number 10; scales, modes, dead stroke, staccato, rhythmical independence and dampening for number 13). Quartier eventually discusses over 200 items concerning marimba playing. Overall, the information within the 120 pages of analysis is intelligent and informative, but at times, overwhelming.

As a nice bonus to the book, the opening "general considerations" chapter reads like many great articles in *Percussive Notes* about technique, practicing, getting an education and performance. Quartier's experience is evident in his thoughts, quotations and general recommendations throughout the entire book.

—Brian Zator

Constellations: Marimba Album for the Youth I

II-IV

Lin Chin-Cheng

\$19.50

Editions Francois Dhalmann

This collection of 12 marimba solos will provide students of all levels the opportunity to practice playing and performing chorales. All 12 solos are named after constellations (Pisces, Taurus, Virgo, etc.) and the titles are supposed to help performers find their inspiration.

While a vivid imagination is needed to help make these connections, overall, all 12 solos work very well. They are tonal and contain beautiful melodies with open-voiced chords to make the marimba sing. Many of the works sound like movie soundtrack ballads, and I mean this in a good way. Since the chord progressions are pleasing to the ear and feature good voice leadings, students can work on their theory skills while audiences will thoroughly enjoy the clear phrasings and graceful melodies. Each piece works as a stand-alone piece and all 12 works fit on a 4.3-octave marimba. The specific roll types are not marked so students and teachers can experiment with different rolls to better emote the musical phrases.

—Brian Zator

La Mauresque

II

Thomas Vandevenne

\$9.50

Editions Francois Dhalmann

This four-mallet solo is a nice, slow piece that would work well for someone just beginning to explore the vibraphone. The title means "the Moorish" and the piece has a very melancholy feel to it. The key signature of G-sharp reinforces this mood and will provide a challenge for performers as they learn to play between the two manuals of a vibraphone.

The tempo remains slow throughout, and much of the solo can be played with two mallets. There are double vertical strokes in the right hand towards the end while the left hand plays the opening theme again. The final chord is a four-note chord requiring four mallets. The pedal indications are clearly notated as are phrase markings, tempo changes and dynamics. At just under two minutes in length, this is an excellent addition to the beginning vibraphone repertoire.

—Julia Gaines

Echoes

Kevin Bobo

\$12.00

PercMaster Publications

This four-mallet marimba solo, which lasts about four and a half minutes, fits on a four-octave instrument, and the technical demand is on par for an intermediate four-mallet student. The primary stroke type throughout is the single independent stroke, and performers will need to play three sixteenths in a row at quarter-note equals 70–73. A majority of the piece has the left hand playing the rhythm “1-e-&” and the right hand playing “&-a-2.” The alternating echo effect is achieved because all three strikes, for each hand, happen on the same note. The piece develops primarily through slow harmonic motion and two different rhythmic ostinatos. The overall mood is reserved and connected.

—Brian Zator

Preludes

Robert McClure

\$25.00

Innovative Percussion

The five contrasting movements of “Preludes” for unaccompanied marimba solo were each inspired by a different schoolmate of the composer. McClure uses these musical miniatures to reflect their personalities and musical abilities. The first prelude opens with a slow interlocking ostinato pattern that is accelerated then used to begin the second half. This duple groove is then morphed into a triplet feel to round out the movement. The second movement begins with a “prescribed” chorale in which the rapid, written-out sixteenth notes sound like a rolled chorale. The remainder of this movement is predominately scored in 7/8 with occasional unexpected pauses.

“Prelude III” is perhaps the most technically challenging and lively in the

III collection with a tempo of eighth-note = 440! For the movement, the performer needs exemplary control of sequential stickings and the ability to perform a mandolin (or independent) roll. Prelude IV is a lyrical chorale, while the majority of the final prelude features a left-hand ostinato that supports a rolled melody in the right hand. The variety of styles present in McClure’s work will make it appealing to a wide range of performers and percussion pedagogues.

—Scott Herring

Year: Marimba Album for the Youth II

Lin Chin-Cheng

\$26.50

Editions Francois Dhalmann

This album contains 12 marimba solos for a 4.3-octave marimba. The months of the year serve as titles and general inspiration for each piece. While each solo has a different character, the general form and structure remain the same from piece to piece. The structure includes an introductory accompaniment statement, usually arpeggios in the left hand, then the right hand enters singing the melody over the accompaniment. The melody is first played as a monophonic line, then has harmony or the octave added during the repeat. The melody lines are tuneful and reminiscent of folk songs, and every solo has a fast tempo marking. Some etudes, however, are marked too fast to allow the song to speak clearly.

Most of the solos have predictable, yet pleasurable chord progressions and all but two are in major keys. The pieces get progressively harder, and the last four solos are quite challenging for an intermediate marimbist due to the wide reaches, constant key signature changes and rhythmic interplay between the hands.

Although the pieces are enjoyable to play and listen to, the similar rhythmic

hemioas and harmonic motion between solos can get repetitive if played back to back in lessons or on a recital. However, the performer and audience appeal will be immediately positive if performed as individual works. There is also enough variety that a small suite of two or three solos could be combined into a larger multi-movement work.

—Brian Zator

Homage: Two Etudes for Marimba

James A. Strain

\$12.95

HoneyRock

III–V These two pieces are dedicated to the legacy of Clair O. Musser. James Strain wrote these short four-mallet etudes in 1979, but they were just published this year. The first etude is in C major and is of intermediate difficulty. The piece primarily consists of left hand double-lateral strokes combined with right hand double-vertical strokes. There is a short section devoted to single-alternating strokes and is slightly slower than the original tempo of 160. The piece also includes some octaves employing both original stroke types (double-laterals and double-verticals) and has a big finale ending. With a duration of about two minutes, it is a great piece for students to play as they begin to develop four-mallet chops.

The second etude is in D major. It has a slower tempo than the first etude but is more difficult because of its key signature. The primary strokes involved are double vertical strokes, and the constant motion between the manuals will require some slow practice (much like the famous Musser etudes). It is only about 1:30 in length but will provide challenges the whole time. It is a good etude to work fast double vertical strokes and body shifts as a player maneuvers in D major.

Both four-mallet etudes are excellent additions to the repertoire and will provide students with some good technical study.

—Julia Gaines

Two Impressions for Solo Marimba

Martin J. Elster

\$10.95

HoneyRock

V Martin Elster has written two excellent works for the intermediate four-mallet marimbist. The first “Impression” is a beautiful chorale that has atonal and tonal moments. There is a clear melody to bring out in the top voice, supported by rich chords that will force a student to work on linear movement as well. It is 2:30 in length and would be a great piece for teachers to use specifically to discuss the difficulties of four-mallet chorale performance.

The second “Impression” is entitled “October Light” and is slightly longer at 2:45. The composer primarily uses double vertical and single independent strokes with octaves apparent in the right hand. This piece includes a short chorale section and multiple tempos. Neither of the pieces include key signatures but move between tonal centers throughout. They have clear musical forms, phrase markings and dynamics, and will make for excellent study for the intermediate student.

—Julia Gaines

Echo Rhythm

Brett E. E. Paschal

\$14.00

HoneyRock

V “Echo Rhythm” is scored for solo marimba (5 octave) and is written in two parts. Part I is a slow, lyrical chorale with two main themes. The movement gradually builds to an emotional *fortissimo* and

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closes with three poignant chords. The second movement is quite energetic and features virtuosic linear figures. The outer parts of the movement are somewhat groovy with rapidly changing meters. The inner portion features a melodic line in the right hand over a broken-chord ostinato in the left hand. The work builds to the end, closing with an intense, clave-based groove. The accomplished collegiate marimbist will enjoy performing this work on a senior or graduate recital.

—Scott Herring

Suite From Marimba
Concerto N. 2

V

Ney Rosauero
\$9.95

MalletWorks Music

Ney Rosauero has published a suite of themes from his second marimba concerto, which is scored for unaccompanied four-mallet marimba (5-octave range). This one-movement suite transitions from one theme to another so that the advanced marimbist encounters all of the basic themes of Rosauero's concerto. This 296-measure solo would be appropriate for the senior-college level or early graduate percussion recital as an opener or closer.

—Jim Lambert

The Green Road

VI

Mark Ford
\$15.00

Innovative Percussion

This advanced, unaccompanied four-mallet solo is an introspective composition that captivates both the performer and the listener through its compelling sonic honesty and harmonic/melodic transparency. Commissioned by and dedicated to Akiko Iino-Goto (one of Ford's graduate percussion students at the University of North Texas), the title refers to a childhood memory of Ford in his native Virginia in which a country road that led to a special relative's house was lined with green foliage and trees in the summertime.

Having heard the composer perform this work live on two occasions, this reviewer is awestruck with the piece's resemblance to Ford's "Polaris." Although "The Green Road" has more of a reverence in its overall eight-minute ambience, there is ample challenge in the complete dexterity of the control of four-mallet technique on a five-octave marimba. "The Green Road" is suitable for a very advanced college or professional marimbist. It should have lasting appeal in the 21st-century unaccompanied marimba repertoire.

—Jim Lambert

Serenata

VI

Ney Rosauero
\$27.00

MalletWorks Music

Dedicated to the memory of his late

mother, Nylsa Rosauero (a pianist), Ney Rosauero's four-movement "Serenata" is scored for five-octave marimba or vibraphone and piano. Each of the four movements could stand alone as a concert work for marimba and piano; each is unique in its musical style and thematic content.

Rosauero's compositional style reflects his Brazilian heritage, and in particular, this composition reflects Ney's personal reflections of his mother's influence upon his musical life. The movements are subtitled "The Continent," "In Heaven," "The Journey" and "Finale." There are numerous melodic references to sacred choral compositions that remain in Rosauero's memory.

The piano accompaniment is equally difficult to the solo marimba/vibraphone part; hence, a skillful piano accompanist is a necessity to a successful performance of this 12-minute work.

—Jim Lambert

KEYBOARD PERCUSSION ENSEMBLE

Two By Two

II-IV

Kristen Shiner McGuire
\$11.95

Kendor Music

The nine original duets in this new book are an excellent addition to the beginning-intermediate two-mallet repertoire. This book will also find a place on the sight-reading list of any college curriculum. (Sight-reading is always more fun when suffering with a partner.)

The first three pieces are grade 2, and both parts are of equal difficulty. The forms and keys are simple but offer unique melodies. The middle three pieces are grade 3 and begin to add more sharps and flats to the key signatures and accidental vocabulary in addition to expanding the rhythm possibilities. The final three pieces are grade 4 and would be appropriate on a high school studio recital.

The composer has instrument suggestions based on the style of the pieces in the "Forward" but also mentions that any two-mallet instrument combination will work. This is a unique contribution to a repertoire filled with transcriptions and will offer more learning opportunities for students at the beginning level.

—Julia Gaines

Cactus Hip Rag

III

Alexis A. Orfaly
\$22.95

HoneyRock

Scored for xylophone, vibraphone, and three marimbas (one 5-octave marimba required), "Cactus Hip Rag" is "unlike many rags wherein the xylophone is truly the 'solo' voice. Three voices—xylophone, vibraphone, marimba 1—share the flash-

iest melodic and rhythmic figures. It is important for the performers to continually observe which voice has the melody, the harmony, or ornamentation material, and adjust dynamics and emphasis accordingly."

Set in 2/4, the piece is written to be performed in a "Lively Ragtime Tempo." It is thorough-composed and does not leave room for improvisation. The percussionists performing the xylophone and marimba 1 parts will need good two-mallet facility to execute the obbligate parts. Multiple-mallet technique is required only for marimba 2.

This piece will make an excellent addition to any percussion ensemble concert and can be executed by an intermediate-level high school percussion ensemble.

—Eric Willie

Amalgamation

IV

Michael Culligan
\$22.95

HoneyRock

This trio for xylophone, marimba and vibraphone was premiered at the Brevard Music Festival in July 2006. Although the key is E-flat major, the tonal center is not very evident and the harmonic movements are deceptively interesting. With the exception of the final nine measures of the marimba part that requires four mallets, everything else can be played with two mallets.

The work opens in 5/4 with flowing open fifths played by the vibraphone. This pattern, consisting primarily of eighth notes, is picked up in the fifth measure by the marimba and then the xylophone in the ninth measure. All instruments end up rolling at *forte* and, as that chord diminishes, a new tempo of quarter-note = 120 is established with a vibraphone "drone" pattern played on a single pitch. After the marimba establishes a similar drone, the xylophone enters with interesting rhythmic material. The dialogue among the three players continues based primarily on sixteenth- and eighth-note patterns with driving accents. Many of the phrases of two and four measures repeat several times, creating an intensive drive. Dynamic contrasts add musical variety and significant technical challenge.

The work crescendos to a five-measure concluding section marked "*slowly, rubato*" and *dimuendos* to the end. This composition represents a major step forward toward new ways of combining vibraphone, xylophone and marimba. It is definitely worth investigating.

—F. Michael Combs

Christmas-Crazy

IV

Arr. Andrew Cottee
\$36.95

Self published

This accessible keyboard quartet could be a seasonal favorite for that special Christmas music performance. Included in this medley arranged by British per-

cussionist Andrew Cottee for xylophone, vibraphone and two marimbas are "Jingle Bells," "Ding-Dong Merrily on High," "Cradle Song" and "We Wish You a Merry Christmas." Several modulations and occasional shifting from a keyboard instrument to an accessory percussion instrument makes this three-minute medley a little more diverse and creative in its arrangement. Intermediate-level four-mallet technique is required of the vibraphone and marimba players.

—Jim Lambert

Old Pubelo Rag

IV

Alexis A. Orfaly
\$22.95

HoneyRock

While most of us assume that a rag for mallet quintet means a fancy xylophone solo accompanied by two or three marimbas, "Old Pubelo Rag" breaks from that tradition in that xylophone, vibraphone and marimba I all share prominent and very interesting melodic material. Although the marimba 2 part is predominantly off-beat rhythmic patterns and marimba 3 is primarily the bass line, both of those voices also contain their share of significant musical lines.

In addition to a xylophone and vibraphone, three marimbas are required to perform this work with the third (bass) part going down to the C below the bass clef staff. It is possible that marimba parts I and III could share the same 5-octave instrument.

If taken at the "lively ragtime tempo" as indicated in the score, this work is a technical and musical challenge. Although the piece remains in 2/4 with no tempo changes and stays in the primary key of F major, the difficulty level is increased beyond that of most rags because of the large number of accents and dynamic changes that give this work a special flavor and interest. Depending on the performance tempo, the work lasts about three minutes and is a new, fresh and creative approach to rags for keyboard ensembles.

—F. Michael Combs

Urban Sketches

IV

Lon W. Chaffin
\$22.95

HoneyRock

This five-movement trio is scored for xylophone, vibes and marimba (low A required). The work is programmatic, with the movements "conceived as musical impressions drawn from events and activities of typical life in the city." "Sunrise" depicts the gradual fading of starlight, the gradual color change of the sky, culminating in the burst of the sun behind the skyline. "Traffic" portrays the hustle and bustle of traffic (lots of running sixteenth notes and odd meters) as the city comes to life. "Rain" depicts a passing rain shower, starting with a few sparse drops, gradually progressing to a

downpour, and the subsequent dwindling to a few isolated drops. The general flow of people is portrayed in "Sidewalks," but within the overall rhythmic pace various individual patterns can be heard (syncopation, cross-rhythms, etc.). "Nightlife" dances to a more driving and syncopated pace.

The composer uses rhythm, tempo and dynamics in clever ways to create the various impressions of city life. Harmonies are fresh (many quartal structures) and rhythms are occasionally non-standard. Meters are regular simple and compound with 5/8 used in "Traffic." Dynamics and accents are clearly marked. Each part requires some 4-mallet technique. No mallet suggestions or pedaling indications are included.

The performance set includes a score and three instrumental parts. This composition is recommended for advanced high school or college percussionists with good basic mallet technique, well-developed ensemble skills, and an appreciation of the musical depiction of visual/aural events.

—John Baldwin

Diffusion One VI

Daniel Adams

\$25.00

Self published

If you are searching for a challenging marimba quintet, "Diffusion One" should fulfill your desire. Written in 2007 for Robert McCormick and the McCormick Percussion Ensemble, "Diffusion One" employs polyrhythm, dodecaphony (12-tone), and extended techniques as its compositional vocabulary. The most difficult performance aspect is the presentation of polyrhythm. The marimbists must be able to execute eighth-note and sixteenth-note quintuplets, eighth-note septuplets, and be able to simultaneously perform these non-traditional polyrhythms.

Adams uses 12-tone compositional techniques, substituting chromatic passages only when he strays from the 12-tone approach. At one point, Adams uses a white vs. black approach, where one marimbist performs on the black keys while another performs on the white keys. Adams confines his extended marimba techniques to dead strokes and mallet placement (playing over nodes). Adams does a great job notating mallet choice, alternating between hard yarn, soft yarn and hard rubber.

"Diffusion One" is an extremely difficult marimba quintet and should only be approached by mature musicians. Clarity will be difficult to achieve due to the simultaneous presentation of non-traditional polyrhythms and extreme chromaticism. "Diffusion One" requires two five-octave marimbas and will be appropriate for performance by advanced university/professional percussion ensembles.

—Eric Willie

SNARE DRUM

A Snare Drum Primer I

William J. Schinstine and Fred A. Hoey

\$6.95

Mel Bay

This beginning snare drum method introduces down strokes, rebound strokes, sticking patterns and music notation to the beginning snare drummer. Lesson one covers the parts of the snare drum, tuning, grips, striking and an introductory exercise. Lesson two acquaints the beginner with various sticking patterns. Lessons three through six introduce bounce strokes, sticking changes and music notation (quarter, half, whole notes and rests). Lessons seven through 12 build on the previous materials with the

addition of accents and more advanced music notation such as compound meter, repeats/endings, eighth notes and eighth-note rests.

With a 1976 copyright, this book is rather dated. All examples concerning grip, stick positions and bounce strokes are sketched and could easily be enhanced by modern technology and photographs. One strong point about this snare drum method is that the exercises are short and layer materials as you progress through the book. While this book could be enhanced by modern technology, *A Snare Drum Primer* can serve as an alternative beginning snare drum method.

—Eric Willie



Concerto for Timpani and Orchestra VI

Lee Actor

\$112.50

Lee Actor: Polygames

This is an excellent concerto, written for four pedal timpani and orchestra. The orchestration is written for a full string section, nine woodwinds, ten brass and two percussionists. The concerto, which is 11–12 minutes in length, is written in a traditional three-part form of fast/slow/fast. The solo concludes with a lengthy cadenza, which bridges the slow middle section and the rapid closing, which is a recapitulation of the opening motives.

The timpani part consists of several rhythmic motives, each repeated in a variety of ways (often the same pattern starting on different counts or subdivisions of the measures). The pitch changes are not notated, but the parts are very tonal and fit well with the orchestra texture. This is a contemporary work that is traditional in concept and exciting for the timpanist.

—George Frock

TIMPANI

Festival Repertoire for Timpani IV

Murray Houllif

\$10.00

Kendor Music

Murray Houllif has written a collection of eight timpani solos designed for lesson studies, contests, recitals or auditions. The solos are written for two, three and four drums, and cover many of the technical and musical challenges needed for successful timpani performance. The techniques include contrasting stroke motions, muffling, dampening, rolls and tuning changes. There are several contrasting styles and moods presented, and the solos cover both classical and jazz feels. Each solo has many dynamic changes, and some include playing on different head areas. The musical phrasing is sound, and the student timpanist should benefit from preparing these solos.

—George Frock

OnlineDrummer.com

"The ideal place to find out about drumming..." - UK Metro

A "great online resource dedicated to drums and drumming" - Drums For Dummies (2nd Edition)

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DRUMSET

The Drummer's Workbook II-VI

Michael Green/Danny Gottlieb
\$14.95

Mel Bay

This is a wonderful, open-ended system for developing drumset control and technique. While it is similar to other "systems" approaches by Gary Chester and others, this book consists of shorter rhythmic patterns, often one measure in length. The book opens with a clear explanation of how it is to be used. Students begin with systems using the feet. General systems are based on quarter notes and would apply to many different styles. These are followed by a series of more style-specific systems for the feet, including jazz/swing, rock, Afro-Cuban and Latin systems.

The rest of the book is made up of short rhythmic studies that begin simple and become gradually more complex, including triplets, sixteenths and odd meters. A sticking is assigned to each rhythm. By combining the rhythmic studies with the systems for the feet, the student is able to create an almost infinite number of combinations. Near the end of the book, odd meters (3, 5, 7) are superimposed over 4/4 time to create interesting and challenging hemiola patterns.

This text belongs among the few books for drumset that encourage truly creative practicing and musical development. It has the potential to become a lifetime study and yet has almost immediate practical application for any level of student.

—Tom Morgan

Drumming the Easy Way! Vol. 2 III-V

Tom Hapke
\$17.50

Hal Leonard

Similar to Hapke's first book, rudiments and rhythmic patterns are first introduced on the pad or snare alone, then applied to the drumset. The rudiments function as the foundation for fills around the drums. These include flams, double strokes, 9-stroke rolls, and 5-stroke rolls. Quarter note triplets are introduced as well. Independence exercises begin simple and gradually become more complex. Eventually a 2:3 ratio polyrhythm is introduced with eighth notes in one hand and eighth-note triplets in the other. Later, all sixteenth-note and triplet rhythms are presented. Some of these exercises become quite challenging. With this rhythmic foundation established, a short jazz section is offered that includes the basic ride pattern and some fills. The book concludes with six additional solos and comes with a demonstration CD containing an audio version of all the written material.

As with his first book, Hapke's

title could be misleading. This is not a watered-down method for those who want to skip all the difficult studies and practicing. It is, rather, an excellent book for students who wish to quickly apply rudiments and technical studies to the drumset.

—Tom Morgan

Ethnic Asian Rhythms for the Modern Drummer II-III

Lewis Pragasam

\$9.95

Mel Bay

This three-page laminated instructional pamphlet/CD package presents 40 rhythms from the Malay, Chinese, Indian and Sikh music traditions adapted for drumset. Pragasam states that the rhythms are drumset adaptations of the "overall sound" of indigenous ensembles (not transcriptions of specific instruments found in those ensembles) and he uses them in his work as drummer/percussionist for his world music ensemble, The Asiabeat Project.

—Terry O'Mahoney

Festival Repertoire for Drum Set III-V

Murray Houllif

\$10.00

Kendor Music

For fans of written drumset solos, here is a volume containing eight graded solos in various styles. Intended for "pedagogy, contest, recital, jury, and audition purposes," the solos are written for a standard five-piece drumset. A notation key is provided, but the nomenclature is standard for drumset and the pieces are clearly notated. The styles include various jazz feels, rock, Latin and ethnic. Each solo is about two pages long, and several have descriptive titles that give clues to the interpretation of the solo. For example, "Precious Stones" is a hard rock styled solo that is clearly inspired by the music of the Rolling Stones. "Manne Hands" is in the style of Shelly Manne. "Have You Met Mr. Jones?" is in the style of Elvin Jones.

Techniques include the use of sticks, brushes, timpani mallets and fingers. There is much dynamic contrast throughout, and the patterns flow well around the drums. The solos are graded from grade 3 to 5. These solos are well-crafted and musical in their conception.

—Tom Morgan

Inside the Big Band Drum Chart II-V

Steve Fidyk

\$29.95

Mel Bay

Steve Fidyk helps to unravel the enigma of how to interpret big band drum charts in *Inside the Big Band Drum Chart*. Through a series of charts, relevant exercises, explanations of his personal approach and tips on what to listen for

while playing a big band chart, Fidyk methodically helps drummers decipher the notation, insert fills, and provide the proper stylistic accompaniment for many common big band charts.

Fidyk, the drummer for the U.S. Army Blues big band, explains chart notation, tuning, equipment selection, fill ideas, and how to interpret phrases, articulations and non-musical score indications (e.g., "rhythm vamp/drum solo," "shout chorus"). Using five beginner charts (swing, funk, samba, shuffle, ballad) and six more advanced charts (broken eighth-note funk, shuffle, ballad, fast swing, samba, open drum solo introduction into fast swing), the author exposes the reader to progressively more difficult music. To achieve a personal perspective, he includes personal and excerpted interviews with noted big band drummers (Mel Lewis, Buddy Rich, Ed Soph, Jake Hanna and others) as well as transcriptions of famous drum solos and breaks ("West Side Story" by Buddy Rich, "Skin Deep" by Louie Bellson, "Sing, Sing, Sing" by Gene Krupa). A discography and performance DVD complete the package.

Inside The Big Band Drum Chart contains a plethora of useful information and is an excellent introduction to drum chart interpretation.

—Terry O'Mahoney

Introduction to Swing-Style

Drumming

II-IV

Joe Maroni

\$19.95

Mel Bay

Introduction to Swing-Style Drumming

is another approach to teaching jazz independence. Joe Maroni has created a systematic set of exercises involving quarter-note and eighth-note patterns played with the standard swing ride cymbal pattern. The book begins with a clear explanation of the various notation approaches for the ride pattern, stating that the pattern is performed in a triplet style no matter which approach is used. The book sticks to a dotted eighth/sixteenth pattern throughout. The rhythms for the hands and feet are written as quarters and eighths, so notes on the "&'s" of 2 and 4 do not line up with the cymbal notes written on the "a" of 2 and 4. Students would need to understand that those notes should be played together in a triplet feel when they occur.

Each page introduces a set of four, four-measure exercises, followed by a 16-measure summary exercise. An accompanying CD contains a synthesized version of all the summary exercises. This book would be a good introduction to the jazz style for a younger student. Since no discography is provided, the instructor would need to supplement the book with guided listening examples.

—Tom Morgan

Mel Bay's Drumset Setup Chart I-III

Joe Maroni

\$4.95

Mel Bay

Those who want to know how to assemble a drumset from the ground up will want to buy this three-page chart. It contains 48 color pictures, beginning with bass drum assembly and continuing to the completed drumset. Starting with the bass drum, each part of the set is pictured completely taken apart, and step-by-step assembling instructions are provided. This includes how to apply wax around the bearing edge of the shells, attach the rims, heads and tension rods on all drums, adjust the spurs, attach the tom-tom mounts and bass drum pedal, assemble all stands including the hi-hat, and assemble the throne. This would be very helpful for non-percussion parents who find themselves setting up drumsets on Christmas Eve. The photos are clear and the text is easy to follow.

—Tom Morgan

Stuff! Good Drummers

Should Know

II-III

Ed Roscetti

\$19.95

Hal Leonard

Stuff! Good Drummers Should Know is an encyclopedia of information covering a broad range of subjects and topics that apply to working or aspiring drummers. Arranged alphabetically, the book provides definitions, points of reference and, often, musically notated examples of each entry. For example, under the reggae entry it includes a brief history of the music, indicates important artists, and contains a CD track with an example of a reggae groove.

In addition to musical genres, the book contains business advice (e.g., how to approach subbing on a gig), equipment tips (e.g., microphones), and assistance with approaching different musical situations (e.g., changing meters within a song). This book would help familiarize the aspiring drummer with much of the common knowledge acquired by seasoned professional through a lifetime in the music business or old pros looking to



brush up on some new terms (MIDI, Pro Tools, etc.).

—Terry O'Mahoney

INSTRUCTIONAL VIDEOS

Antonio Sanchez

Hudson Music Master Series

\$29.95

Hudson Music

This three-hour instructional video finds drummer Antonio Sanchez (Pat Metheny Group, Chick Corea) in a live master class session demonstrating his considerable talent, answering questions and discussing a range of topics. He explains his overall musical approach as he plays with pre-recorded tracks ("One for Antonio," "Challenge Within," "Proof," "The Gathering Sky"), and espouses the importance of dynamics and orchestrating different sections of a tune. He also touches upon group interaction, motivic development ideas, use of left-foot clave, how he composed one of his tunes, the importance of practicing on one's personal weaknesses, technique, stylistically-based drumset independence, polyrhythms/odd groupings, the importance of professionalism/music business and finding your own voice on the drumset.

Sanchez is extremely well spoken, provides clear explanations of his approaches, and simply watching him perform the tunes is worth the price of the video. Video extras include an eBook with transcriptions of exercises, grooves and rhythmic patterns and a Spanish language translation track. This is a great video dealing with playing creative music with jazz, Afro-Cuban, Brazilian, and world music influences that would inspire

and inform drummers of every ability level.

—Terry O'Mahoney

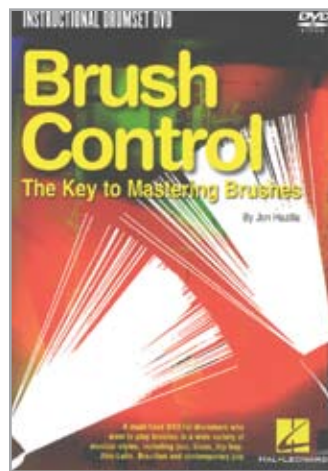
Brush Control

Jon Hazilla

\$24.95

Hal Leonard

Maybe brush playing isn't such a lost art after all. In this instructional DVD, Jon Hazilla proves that the subtleties of brush technique are alive and well. The DVD goes with his instruction book by the same title, and illustrates Hazilla's unique approach to playing brushes in many different styles. The DVD is both fun to watch and very educational. In fact, simply viewing the DVD would probably improve one's brush playing. Hazilla begins with moving his hands on the drums. The idea is that we can do anything with brushes that we do with our hands, and practicing with hands alone helps develop a tactile sense of how the brushes will move over the head. After discussing the grip, he gives important information about "feathering" the bass drum, or developing the ability



to play the bass drum very softly, which allows the drummer to put a bottom on the sound without having the bass drum become overbearing.

Several specific exercises are presented such as the "long tone" exercise, which involves moving the brushes horizontally across the head. Since many students find it difficult to know what to practice with brushes, these exercises are very helpful. Each exercise or concept is immediately applied to a musical excerpt performed with a trio. Here Jon performs on a very simple set consisting of a snare drum, bass drum, hi-hat and ride cymbal. Because of all the colors and nuances he is able to create, no other drums or cymbals are needed. The DVD ends with an extended performance and a very helpful discussion of important recordings with great brush drummers and good recordings to play along with.

—Tom Morgan

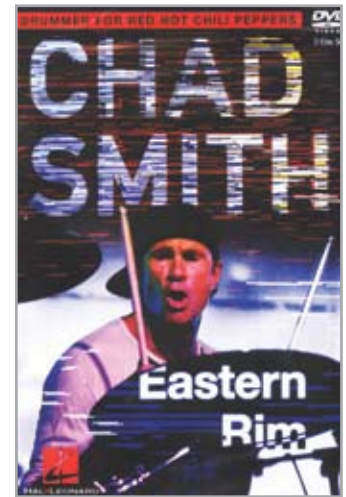
Eastern Rim

Chad Smith

\$39.95

Hal Leonard

Chad Smith's *Eastern Rim* is a three-hour video that documents his trips to Japan and Australia as well as some of his personal musical journey. Edited like a music video, it juxtaposes clinic footage and interviews with live performances by his band, The Red Hot Chili Peppers, and other musical guests. Bonus material, which includes archival audio and video footage of Chad from 1973 to the present, is quite humorous. Smith's clinics contain primarily solos, groove demonstrations and question-and-answer sessions, so in-depth technical information is not his approach. During the Japanese clinic, he performs such classic rock tunes as "Moby Dick," "Rock 'n' Roll" and "Helter Skelter" with a



female Japanese rock trio. A 30-minute free jam with the other members of the Red Hot Chili Peppers (with bassist Flea playing trumpet) and several excerpts of his performances with former Deep Purple bassist Glenn Hughes round out the video. (Be warned, Smith's loose approach to clinic banter includes some strong language.)

—Terry O'Mahoney

More Accelerate Your Drumming

Larry Finn

\$24.95

Hal Leonard

This half-hour instructional drumset video, with corresponding book, deals with basic elements of hand technique (utilizing rudiments), funk/rock independence and grooves, shuffle variations, jazz and Afro-Cuban patterns, basic jazz and funk chart reading, solo ideas and fills. The video and booklet, targeted at intermediate to advanced players, covers a wide variety of musical

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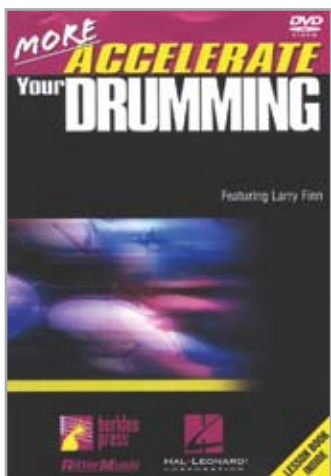
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styles, and Finn ably demonstrates the concepts found in the book. Finn chose to do one thing this reviewer found refreshing: providing intermediate to advanced orchestral etudes with video demonstrations. Many snare drum books never provide recorded examples of the etudes, so students never have a chance to hear how an etude should be interpreted outside of their lessons (something for educators to ponder).

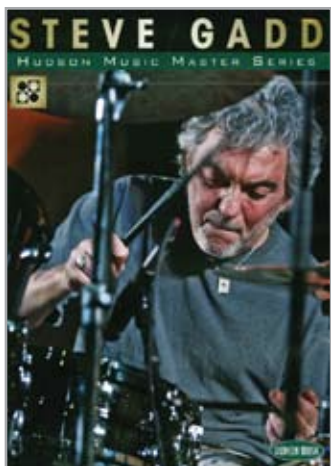
—Terry O'Mahoney

Steve Gadd

Hudson Music Master Series
\$29.95

Hudson Music

Filmed during a 2006 clinic tour, iconic studio drummer Steve Gadd presents a three-hour master class that features performances of his most famous grooves, solo ideas, and questions from an informed New York City drum audience. Starting with a brush groove accompanying the jazz standard "Bye, Bye Blackbird," he moves on to his "Crazy Army" rudimental solo, answers questions, solos while the audience claps a 3-2 clave pattern, discusses applying rudiments to the drumset, demonstrates the "Gadd mozambique" groove, and discusses playing with a click track. He also answers questions about the bass player/drummer relationship, odd



groupings, warm-up routines, brush technique, shuffles and bass drum technique.

One of the most fascinating portions of the video is when Gadd discusses some of his experiences in the studio, such as recording Steely Dan's "Aja" track, creating the groove for Paul Simon's "50 Ways to Leave Your Lover," Chick Corea's "Nite Sprite," and several others. Video extras include an interview with Gadd on the tour bus, a career retrospective documentary (from the American Drummers Achievement Awards), and a 1997 duet with Giovanni Hidalgo. Many of these excerpts and stories heard here have been documented on previous Gadd videos, but this video is worth showing to a whole new generation of drummers who have no idea of the impact he has had on modern drumming since the 1970s.

—Terry O'Mahoney

MULTIPLE-PERCUSSION SOLO

Drums for Fun

Arnold F. Riedhammer

\$8.95

Zimmermann

This is a multiple percussion solo consisting of snare drum, pedal bass drum, cowbell and splash cymbal. A notation key is provided along with stickings. The piece is written in a funky rudimental style and includes rudiments such as the 5-stroke roll, 7-stroke roll, flams, paradiddles and paradiddles-diddles, among others. Accents and dynamic markings are clearly marked. The piece begins at quarter note = 118, with a short backsticking section in the middle where the tempo slows to quarter note = 110. Returning to the original tempo, the funk groove is re-established. After more development, the work builds to an exciting climax. This unusual multiple percussion piece is suitable for high school and college students. Those with strong rudimental technique and drumset experience will enjoy performing "Drums for Fun."

—Tom Morgan

PERCUSSION ENSEMBLES

Homeland Security Suite

Robert S. Cohen

\$100.00

HoneyRock

This large suite has six separate pieces, or movements, with each available for individual purchase. The price listed above is for the entire collection. Each piece is titled according to the Homeland Security Advisory System: "Green Alert," "Blue

Alert," "Yellow Alert," "Orange Alert" and "Red Alert." Cohen added his own epilogue, "White Alert," as his own political statement for the final movement of the suite. His program notes for each part are insightful to his compositional approach. Each work has a different instrumentation, so when performed as a whole suite, the work avoids repetition and naturally evokes thoughts of the corresponding alert signals.

"Green Alert" calls for six percussionists playing a large assortment of non-pitched instruments except for a steel drum. While this lowest level of risk could mean an easy-going musical interpretation, there is rhythmic counterpoint and polyrhythms that "represent the omnipresent menace lurking below the surface."

"Blue Alert" requires three strong mallet players on bells, vibraphone and marimba. Having a constant tension throughout is key to evoke the proper atmosphere, and Cohen creates this effect through a moderately fast tempo and "using a repeated one-note figure punctuated by percussive semi-tones." Dissonance occurs in all three parts harmonically and rhythmically through overlapping polyrhythms and independent lines.

"Yellow Alert" is for solo multi-percussionist playing snare drum, woodblock, cowbell, tambourine and two cymbals. This is the easiest piece in the suite and lacks some of the rhythmic tension created by the previous ensemble works. A march pattern on the snare and loud dynamics attempt to give a sense of urgency.

"Orange Alert" was inspired by the events of 9/11. This difficult solo timpani work oscillates between very loud, explosive notes, mixed meter perpetual motion sections, a fugue, slow and quiet reflections, and a final "go crazy" explosion of sound and energy.

"Red Alert" is a percussion octet that "goes beyond 9/11 to musically explore a dark vision of world-wide apocalyptic destruction." The ever-increasing tension reaches its climax with an air raid siren and a final crescendo to a "deafening wall of sound." A fast tempo and mixed me-

ters force the keyboards and timpanist to drive the piece forward while dissonance and polyrhythms help create additional tension. All eight players should be capable of performing independent lines, especially towards the end when groups of five, six, seven and eight notes are played simultaneously.

The final statement, "White Alert," is for solo cuica playing three final notes that, as stated by Cohen, "represent the moans of planet earth or, perhaps, the echo of our souls after the final apocalypse. The color white represents both the blinding flash of a nuclear explosion and a blank sheet of paper on which everything has been erased."

The entire suite has approximately 35 minutes of music, with each piece, excluding "White Alert," lasting 5 to 8 minutes.

—Brian Zator

No Hands But Yours

Scott Robinson

\$10.00

Self published

"No Hands But Yours" is a *kaida*, a highly formal and structured genre of tabla composition analogous to the etude in Western music. The work is written for amplified tabla, Western percussion instruments (pedal bass drum, snare drum, floor tom, hi-hat, cowbell, temple blocks, tambourine, bongos and suspended/sizzle cymbal), cantor, *sarangi* and drone. The *sarangi* part (melodic ostinato) may be played on a harmonium or violin. The drone may be played on a *srupeti* or a *tambura*, either live or sampled. The tabla part includes both the rhythms and the *bols* (the spoken equivalents of the various tabla sounds). Each of the Western instruments corresponds to a specific *bol*. All percussion instruments (except bass drum and hi-hat) are to be played with sticks or mallets or bundled rods, depending on the desired volume of sound. Although notated on two staves, the percussion part would appear to be best performed by one player using a quasi-drumset configuration.

The form/order of the piece is clearly indicated: drone; cantor with chant one; *lebera* or melodic ostinato; parts A through D of the *kaida* (all instruments together); cantor with chant two; part E; cantor with final chant. The words of the chants are taken from the "Prologue to the Gospel of John" as well as the writings of St. Teresa of Avila. A skilled tabla player and an accomplished percussionist are necessary for a successful performance of this work.

—John Baldwin

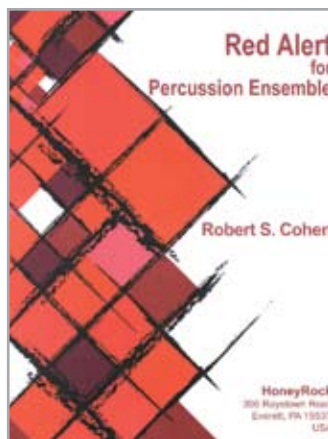
The Dance of Wind

Robert McClure

\$30.00

Innovative Percussion

This percussion octet twists its way



around different styles and moods. This work lasts approximately ten minutes and uses three marimbas (one 5-octave, two 4- or 4.3-octave), vibraphone, cymbals (hi-hat, crash, China, ride), percussion 1 (two congas, two timbales, Ghana bell), percussion 2 (triangle, floor tom), and timpani. The various styles include funk, Afro-Cuban 12/8, grooves in 5/4, minimalism, a slow chorale and a canon. The mallet parts are the primary voices with the percussion and timpani parts providing color and the cymbals establishing the groove.

This work is a study in ostinatos with every member having many repetitions. The different styles help to break the monotony but the transitions usually happen immediately and without much warning. One aspect that will need attention is reading the notation of the parts and score. The rests and note values of sixteenth notes are not typical and the parts are hard to read. Also, due to the many measure repeats, performers will need to write in cues and number of times one plays a certain pattern. Overall, the notation is difficult to read while playing.

—Brian Zator

...folded...

Brian Nozny

\$30.00

Innovative Percussion

Brian Nozny's "...folded..." is scored for solo marimba (5-octave) with percussion quartet accompaniment. The accompanying percussion parts utilize only keyboard instruments (xylophone, bells, vibes and an additional 5-octave marimba) and small metallic instruments such as finger cymbals, triangles, mark tree and suspended cymbals. The style of Nozny's work is relaxed and contemplative. This does not mean, however, that the work lacks challenges. The soloist and ensemble members must be of considerable skill to lock in the frequently overlapping hemiolas. The soloist must be an accomplished marimbist with the ability to perform independent rolls and tricky linear figures. "...folded..." is a refreshing work that utilizes sound and texture rather than speed and volume to showcase the marimbist.

—Scott Herring

Decisions

Anders Astrand

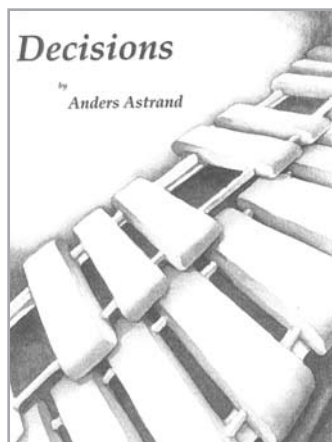
\$22.00

Innovative Percussion

This is a complex and challenging work for percussion trio. Each player uses a keyboard percussion instrument plus an assortment of other percussion textures such as drums and both wood and metal textures.

One of the marimbas may be a 4.3-octave instrument, and the other marimba must be a 5-octave instrument. Each

of the percussion parts is written so that the non-tuned percussion instruments are mixed with the keyboard textures, thus making this a huge percussion palette of



sound, treated as one instrument. Each player has a kick drum, with the other percussion textures written over this bass part.

The piece is written in a minimal-type technique, with each motive appearing or being repeated often but introduced in different sections of the pulse or phrases. The parts are of equal difficulty, and mature players will be needed to enjoy success with this composition. There are several contrasting compositional sections, some offering the opportunity for creativity and expression.

—George Frock

Kvart i Fyra

Anders Astrand

\$40.00

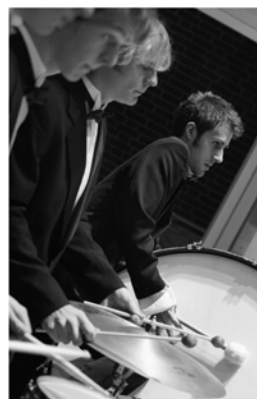
Innovative Percussion

This large-scale work for percussion ensemble was commissioned by James Campbell for the University of Kentucky Percussion Ensemble Showcase concert at PASIC 2004 in Nashville. Written for 18 or more players, the instrumentation has been subdivided into four choirs of percussion. The steel drum choir includes parts for lead pans, double tenors, double seconds and bass pans. The keyboard percussion choir includes three each of wood instruments (marimbas) and metal instruments (vibraphones) and includes parts that would intimidate most drum corps "pit" fans. The battery consists of four players with standard concert percussion instruments.

With a tempo indication of "Groovy," it is readily apparent that the audience will enjoy this work. The length of 12–15 minutes may be slightly daunting but the variety and intensity of the piece should shine through. A performance of this piece requires a large array of equipment and several talented musicians but would be a fun experience. If you have the equipment and personnel, it is recom-

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mended that this piece be programmed as a concert closer on a collegiate percussion ensemble concert.

By the way, the title of the piece is "3:45 A.M." in Swedish, which is the time when the composer finished the composition!

—Julia Gaines

Seven for Reggae

David Patrois

\$45.50

Editions Francois Dhalmann

"Seven for Reggae" is a percussion septet scored for steel drum (or vibes), vibraphone I, vibraphone II (or marimba or steel drum), marimba I (4-octave), marimba II (5-octave), percussion I (bongos, shaker diabara, timbales, splash cymbal), and batterie percussion (guiro, bass drum, suspended cymbal, snare drum, hi-hat). Marimba I, vibraphone I, and vibraphone II use four-mallet technique. The non-pitched percussion parts are completely written out.

This work for seven players is written in 7/4. The harmonies, played largely by the Vibraphone II player, are typical of those found in the reggae style. Likewise the bass lines, often performed by the marimba players in octaves, are in the reggae style adapted to the odd meter. The angular melody is found in the steel drum and vibrate I parts. As the piece



progresses the scoring becomes more complex, with various instruments taking the lead or playing harmony parts. The textures range from one or two instruments playing to the final tutti section with the entire ensemble playing unison rhythms.

This well-written piece will require rhythmic stability and confidence from everyone in the ensemble. Patrois has done a good job adapting the reggae feel to 7/4 and making it groove and sound authentic.

—Tom Morgan

PERCUSSION RECORDINGS

Act

Rolf Wallin

Ondine Inc.

This CD features three relatively new works by composer Rolf Wallin. Featured on the recording are Austrian percussion soloist Martin Grubinger, the Kroumata percussion ensemble and the Oslo Philharmonic Orchestra.

The first work, "Act," for large orchestra, explores many of the coloristic possibilities of the instruments (especially strings). Moments of solitude are interrupted by visceral punctuations by the brass and percussion. "Das war schön" is a five-movement concerto for percussion performed by Grubinger. This recording certainly establishes Grubinger as an artist of the highest caliber. He handles this concerto with ease and is equally comfortable with sensitive marimba playing and virtuosic xylophone riffs.

The final work, "Tides," is a 25-minute quasi-concerto grosso for percussion sextet and orchestra. The percussionists are put through the rigors with this work, beginning with impressive cymbal playing. In the middle section, all the performers are given the task of navigating mallet parts that resemble Wallin's percussion writing from his famous work "Stone-wave." In the final part, each player moves to a percussion setup of drums, blocks and metallic instruments. Surprisingly, Wallin resists the temptation to close the monumental work with large quantities of volume. Instead each percussionist plays rhythmic patterns on small shakers, and the sound gradually fades away. New music enthusiasts and percussionists alike will enjoy this CD.

—Scott Herring

Atmospheres

Double Take: Don Parker and Sheryl

Lynch-Parker

PL Publications

This CD offers new music for trumpet and percussion. The duo, Double Take, has been performing together for almost 15 years, and this CD includes two commissioned works written specifically for this duo. There are only three pieces on the CD but they are all fairly lengthy.

The first piece and title track, "Atmospheres," was written in 2004 and includes many different percussion instruments. Of particular note is the second movement, which begins with a beautiful flugelhorn solo accompanied by maraca ostinato. The second piece was commissioned in 2006 and written by Bill Cahn of Nexus. The concept behind the piece is centered around the sirens in Greek mythology, and the instrumentation supports that idea. It is almost 13 minutes long and can be very mesmerizing. The instrumentation for this piece,

in addition to the trumpet, is vibraphone, tuned opera gongs, two suspended cymbals and a set of Noah bells.

The final piece comprises six short movements and was written by Gary Powell Nash in 2003 for trumpeter Ivano Ascari. The instrumentation focuses on timpani but also includes vibraphone and other percussion instruments. The CD is well produced and the performances are excellent. For those interested in music for percussion and trumpet, this would be a great resource.

—Julia Gaines

Convergence

Henrik Larsen

Classico Records

Percussionist Henrik Larsen demonstrates his technical and musical command of music from the Baroque to the contemporary on his solo percussion recording *Convergence*. His sensitive interpretation of the six parts of Bach's "Cello Suite No. 3" for solo marimba closely mirrors the legato texture of the cello bow, and his phrasing possesses just the right amount of ebb and flow. Each of the six pieces from the suite imparts its own individual mood and energy through Larsen's attention to detail. Larsen's touch and clarity on the marimba really give the suite its proper reading.

Composer Yoshihisa Taira's piece for solo marimba, "Convergence I," is a haunting, capricious piece whose use of dissonant second and seventh intervals, pointed rhythmic cells, and atonal counterpoint combine with influences of Japanese taiko drumming (complete with shouts from the performer) to create a work that draws the listener in. Larsen concludes the recording with Xenakis' classic "Psappha" for solo percussion. Written in 1975, this piece for nonpitched percussion (woodblocks, bongos, toms, etc.) possesses a bombastic, yet regal weight under Larsen's able control.

—Terry O'Mahoney

Fiat Lux: Selected Electroacoustic Works, 1996–2007

Shaun Naidoo

Capstone Records

This CD contains six works for electroacoustic music. The recording's first piece, "Trenchcoat Dances," is scored for expanded drumset, marimba and electronics. "Trenchcoat Dances" has five movements: "Skin and Bone," "Skunk Hour," "Snakeheads and Coyotes," "Torched" and "Trenchcoat Dances." It is scored for solo multi-percussionist and electronics.

"Trenchcoat Dances" pits the percussionist against an electronic part that utilizes sounds modeled on the analog synthesizers of the 1960s and 1970s, a combination that very effectively highlights Naidoo's lifelong interest in rock

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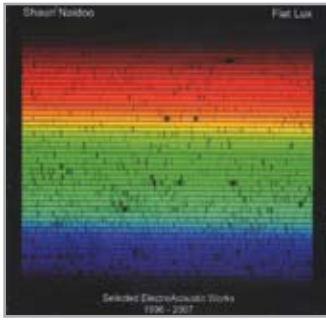
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music, cabaret and African rhythmic techniques." This piece can be viewed as a concerto for percussion, with the drumset acting as both the rhythmic foundation and the source for primary interest. The piece is reminiscent of such 1970s rock songs as "Toccata" by Emerson, Lake, and Palmer.

"Trenchcoat Dances" would make a great addition to any solo percussion performance, demonstrating a percussionist's virtuosity in a multi-percussion venue. Naidoo has done a great job composing a piece for traditional percussion instruments with non-traditional accompaniment. Each movement lasts approximately three and a half to four minutes in length and can be performed individually or as a whole.

—Eric Willie

Global Perspectives

Millikin World Percussion Ensemble

First Step Records

Millikin University's World Percussion Ensemble presents eight pieces from a variety of percussion-based musical traditions on this recording. Two pieces are inspired by the African drum ensemble tradition ("Beat Ballet," "Okavango") but a sprightly Irish

waltz, "Fantasy on St. Patrick's Day," featuring talented marimba soloist Angela Rudd, and "El Tilingo-Lingo," a happy-go-lucky Mexican marimba tune, provide a nice contrast. Other pieces include "Soundscape for Djembe and Didgeridoo," a haunting earthy duet "jam tune" featuring Charles Aldous and Jaxon Dillon-Fish, and "Butai No Tameno Ongaku," a multi-sectional Japanese piece inspired by taiko drumming, gentle Japanese folk songs, pentatonic melodies and chanting. "Le Pappilon," a contrapuntal mallet piece based on the interlocking melodies of the gamelan ensemble, and "Frembe," a frame drum and djembe quartet feature, conclude the recording. This is a very enjoyable and inspiring record that would interest any fan of global percussion traditions.

—Terry O'Mahoney

Heat Beats Live

Mats/Morgan Band

Cuneiform Records

Heat Beats Live is the latest offering by The Mats/Morgan Band, the Swedish duo of keyboardist Mats Öberg and drummer Morgan Ågren. Stylistically, they draw from numerous sources but their strongest influence seems to be

jazz *a la* Keith Jarrett, the Mahavishnu Orchestra and electric jazz fusion of the 1970s. The instrumental duo format allows them ample room for improvisation and experimentation, and this live disc is filled with it. Both players are technically gifted and musical ideas flow easily as they interact on a high level. Öberg changes from keyboard to keyboard but Ågren always plays an acoustic drumset. This package includes a 12-tune CD and live concert DVD. The bulk of the music is rhythmically aggressive (ranging from frenetic to very *funky*) and harmonically adventurous, so it's interesting for the listener who enjoys this highly energetic and experimental musical genre.

—Terry O'Mahoney

Luma & SóDo Samba

Alma Luna and SóDo Samba

Ondina Productions

Led by French percussionist Vincent Bauer, the SóDo Samba ensemble joins forces with singer Alma Luna to present ten tunes in the style of traditional Brazilian music. This CD would be considered "world music" by some, but its authentic sound (using real Brazilian instruments), natural rhythmic feel, and use of authentic grooves (samba, baião)



make it attractive to informed percussion listeners. Casual listeners would probably find it "authentic, yet accessible."

—Terry O'Mahoney

The Other Three

Brad Dutz, Jim Richmond and John

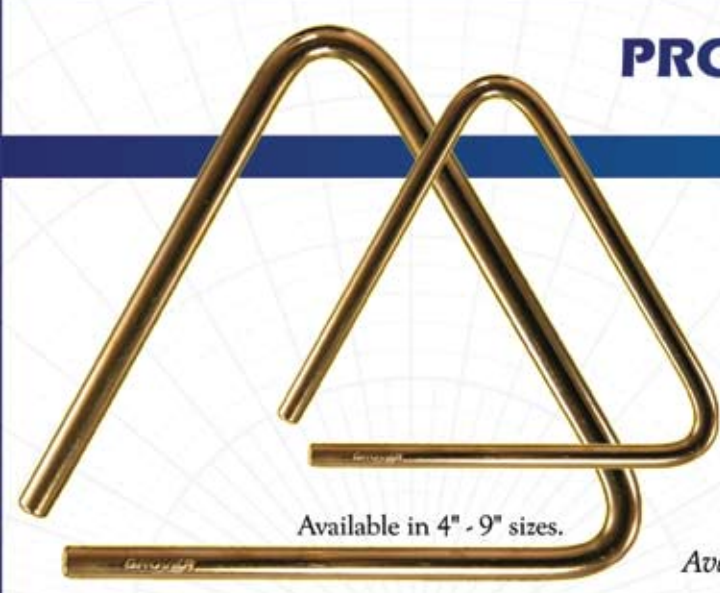
Fumo

Self-published (Brad Dutz)

For any percussionist trying to move beyond just providing basic accompaniment in a jazz group, this new CD will provide some great new ideas. Fourteen works are contained on this CD and all, except for the three improvised works, were written by the percussion player, Brad Dutz. His inspiration for this music came from a Shelly Manne CD, *The Three and The Two*. The other two players are saxophonist Kim Richmond and trumpeter John Fumo.

The CD jacket contains almost no program notes but does include Dutz's e-mail address for those who would be interested in contacting the composer/performer. This recording is a real attempt for the drummer to step into the limelight, or at least take an equal part with the other musicians in the trio. Although a strong jazz flavor predominates, an element of world music is brought out by the variety of percussion instruments used and the contrasting sounds and colors brought out by the performer.

The CD begins with "Shelly Manne Tribute," which sets the mood for the entire recording. One hears significant exposed drum phrases and extended solos that are interesting and even captivating on some of the cuts. There is no shortage of creativity here! "Silly Accurate Monkeys" is a very light-hearted work that opens with an especially interesting drum solo. "Funeral March," the longest piece on the CD, seems to suggest the tradi-




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College Pedagogy: *The Pedagogy of Great Musicianship, Part II*
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World: *Early Western World Music Pioneers*
Friday @ 1:00 P.M.

tional funeral march but with a swing feel.

Each work has a special character of its own and always includes a significant element of percussion. Perhaps the best comes at the end; "Theodore Hawkins" is based on a very tuneful melody stated first by the muted trumpet followed by a counter melody played by the sax, and then skillfully developed during the work.

While the percussion is presented as an equal partner (or even more) in this trio, the performance by the trumpet is often outstanding and the sax performance by Kim Richmond in "Slender Loris of Sri Lanka" demonstrates the very best in lyric tone and moving line.
—F. Michael Combs

Pipes and Drums

Various Artists

Capstone Records

This CD, subtitled "new concertos for unusual ensembles," includes two concertos for percussion. Daniel Adams' "Concerto for Timpani, Percussion and Winds" is performed by Robert McCormick and the University of South Florida Symphonic Wind Ensemble conducted by William Wiedrich. The recording is of high quality with all parts clearly audible. The use of different tonal areas on the heads is very effective. The overall texture throughout the work is very dense, poly-rhythmic, and at times contrapuntal. A solo cadenza is based on previously heard thematic/rhythmic materials. The interplay between the timpani and percussion is very tight-knit, and the equality among timpani, percussion, and winds is very evident.

Andrian Pertout's "Concerto for Marimba and Orchestra (An Honourable Silence)" is performed by Anna Webb and the Victorian College of the Arts Symphony Orchestra conducted by Daniel Phillips. The work was originally written for the Persian santur (a 72-string box zither) and was adapted for marimba at the request of Australian percussionist Amy Valent. The composer works more with a motivic approach rather than extended lyricism in both the solo and orchestra parts. A dialogue is present at times between the marimba and the orchestra. A more contemplative middle section serves as a cadenza, with material from the first section returning to close out the work. The audio quality is very clear, allowing the various implement and stroke choices to be audible. Overall this is an excellent recording and would be a good addition to the listening (and performing) library of solo performers and conductors alike.
—John Baldwin

Portraits in Rhythm by Anthony Cirone

Kwang-Seo Park

Karts

The classic snare drum etude book by Anthony Cirone is performed masterfully

by Hong Kong Philharmonic principal percussionist Kwang-Seo Park. All 50 Cirone snare drum etudes are included on this recording, which was done in 2006 at the Korean National University of Arts in Seoul, Korea. The sound of Park's snare drum performance is clear and distinct, and the CD should serve as a superb audio reference for this influential snare drum etude book.

—Jim Lambert

Sharp Three

Goh Kurosawa

Onigawara Records

Sharp Three is a trio out of Los Angeles that blends musical styles from around the globe to create a unique sound. Two brothers, Goh and Kai Kurosawa, are joined by drummer/percussionist Nick Terry and have produced a truly fascinating CD. The primary instruments are electric and acoustic guitars, drums/percussion, and bass guitars. Goh Kurosawa is well known for his solo finger-style guitar performances and is the primary composer for the trio's music. Terry is an exceptional drummer with a mastery of tabla in addition to other percussion instruments heard on the CD.

Each track has a unique sound with multiple instruments played by the three musicians. The talent level of all three players is exceptional and the ensemble sound is tight and energetic. For those interested in a rock/fusion sound with global elements thrown in on every track, this would be a great CD to have in your library.

—Julia Gaines

Sohmon III

Texas A&M University—Commerce

Percussion Ensemble

Bandmaster/Go Fish Music

Subtitled "New and Unknown Percussion Works by Minoru Miki," this CD features seven compositions performed by or featuring Brian Zator and his Texas A&M—Commerce Percussion Ensemble. These compositions include: "Marim Dan-Dan," "Sohmon III," "Yoshitsune Daiko," "Kincho Daiko," "Cassiopeia Marimbana," "Dotoh" and "Z Conversion." Zator encountered these Miki compositions while studying in the late 1990s with Keiko Abe in Japan.

In 2006, Zator and his university ensemble performed these works on a PASIC Showcase concert in Austin, Texas. Miki attended that performance and this CD serves as a tribute to the unveiling of these significant compositions by Miki for either solo marimba or marimba ensemble.

The nearly-18 minute title cut, "Sohmon III," was composed in 1988 for soprano, piano and marimba. Featured on this CD are soprano Jessica McCormack, pianist Nathan Ratliff, and marimbist Zator. This CD is cleanly produced and should serve as an enduring audio

reference to an extraordinarily-gifted composer, Minoru Miki. Zator is to be highly commended for his masterful musicianship demonstrated both through his marimba performance and his ensemble conducting on this recording.

—Jim Lambert

When Sharks Bite

Martin Fabricius Trio

Gateway Music

This is a beautiful recording of an accomplished trio featuring Martin Fabricius on vibes, Christian Hougaard Nielsen on bass and Jeppe Wessberg Christensen on drums. All the tunes are composed by Fabricius. The best word to describe this music is “understated.” Each tune, no matter what the style, is performed in a subtle manner with much space. The texture is very open and light. Yet the tunes themselves are quite profound and the improvisation is excellent by all three members of the trio.

One of the highlights is “Take 5,” the opening track. This interesting tune sets the mood for the entire CD. It contains a melody played over a pedal on the bass, then later played in harmony with the bass over a pedal played on the vibes. Christensen, playing mostly cymbal colors, adds just the right touch to this ECM-style tune. “When the Shark Bites” begins with mallets on the drums followed by the melody performed on bass. My favorite is “Say Goodbye,” which is a jazz waltz. There is more interaction on this cut than on most of the others.

The CD is enhanced, containing pdf lead sheets for all the tunes. This is a unique musical approach to the vibe, bass and drums trio. It is refreshing to hear good improvisers communicating so musically, playing compelling tunes.

—Tom Morgan

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2008 PAS Composition Contest Winners

By Josh Gottry

The 35th Annual Percussive Arts Society Composition Contest featured two categories: Soloist with Percussion Ensemble and Duet for Voice and Vibraphone or Voice and Marimba. 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.

SOLOIST WITH PERCUSSION ENSEMBLE

There were 18 entries in this category. The judges were Dave Hollinden, Robert McCormick, Tony McCutchen, Marta Ptaszynska, and Roger Schupp.

First Place: "Concertino for Piano and Percussion"

by Nicholas Pavkovic

"Concertino" is an eight-minute work scored for piano and seven percussionists playing xylophone, glockenspiel, vibraphone, two marimbas, timpani, and drumset. But there are rarely more than four percussionists playing at any one time.

There is no key signature and the time signature changes frequently. The vibraphone and both marimba parts require four mallets, and the glockenspiel part requires three mallets in a few phrases.

The timpani part requires a significant number of tuning changes, but none without sufficient time and well within appropriate ranges for a

standard set of four drums. The marimba parts are both performable on low-A marimbas, except for two optional G's in the second marimba part.

The opening material, at a brisk tempo of quarter-note equals 200, focuses on continuously moving eighth notes in the piano, which are marked "lightly, detached." This is punctuated with scattered quarter notes in the marimbas and timpani. The glockenspiel and vibes join in briefly before the eighth-note figure is eventually passed from piano to marimba. Eight measures later, the ensemble and solo piano banter back and forth with emphasized quarter notes before the soloist performs two final downbeat clusters to end the section.

At this point, the marimbas open a new idea with quarter-note pulses in a stack of augmented and perfect 4ths that continue for the next 42 measures. Over this, the piano and vibraphone present significantly more lyrical lines while still moving along at a brisk pace. Much of the piano material in this section is simply two voices in octaves, a trait that is replicated in many other parts of the ensemble throughout the work. A brief triplet figure is passed between ensemble and soloist starting at measure 104 and is continued in the ensemble as the piano returns to its lyrical line in octaves. The quarter-note dialogue returns for a moment before these two initial ideas are further developed and intertwined as the texture and dynamic levels both gradually increase.

At measure 173, this intensity gives way to a sudden drop in volume and several short and isolated interjections within the ensemble. Sixteen measures later the soloist takes over with a rubato and pseudo-improvised passage. This is interrupted by timpani and marimba with a return to the original driving tempo, but this again gives way to the soloist and the new slower section.

At measure 222, the drumset enters for the first time. The only notation given for the drumset is slash notation, along with the instruction "double-time jazz texture with brush-

es." The tempo at this point is quarter-note equals 72, but the drumset is specified to play "not aligned with the piano during the first 12 bars," but rather to play at the faster tempo that will be used at measure 233 (quarter-note equals 132). The vibraphone and marimba join the drumset at this new tempo while the piano alternates between its rubato chordal figures and the driving jazz feel in the ensemble. The ensemble finally comes together at measure 320 with a unison syncopated figure that quickly dies away into four final piano chords.

The final major section of the work opens with marimba eighth-note interjections at the opening tempo of quarter-note equals 200. Over this the piano layers sustained chords that become more active into a new, delicate melodic idea, joined at times by the glockenspiel. Over a continuous string of eighth notes in the piano, the ensemble revisits the punctuating quarter notes from the opening of the piece, starting an energetic dialogue between piano and ensemble. A descending triplet figure in octaves on the piano ends with two quarter notes that are answered in the marimba and glockenspiel before a downbeat on the timpani concludes the piece.

Second Place: "Lou" by Baljinder Singh Sekhon II

According to the composer, this nine-and-a-half minute work was composed for a specific concert where it was to be played between

two works by Lou Harrison: "Concerto for Violin and Percussion Orchestra" and "Canticle No. 3." As in these two works, "Lou," for solo cello and percussion orchestra, con-



tains numerous “found” percussion instruments. Among these are six suspended pipes, six flower pots, six brake drums, five coffee cans, and two washtubs. The other standard percussion instruments required are six temple blocks, two suspended cymbals, three gongs, tam-tam, flat ride cymbal, concert bass drum, and four toms. The cellist is to be amplified, and much of the part calls for very clearly indicated, but unusual, pizzicato and strumming techniques, using the cello like a guitar in some respects. The work requires four percussionists.

“Lou” opens in 7/4 with G and D open-string pizzicati in the cello. The four percussionists gradually join in with a very soft, four-note, rhythmically unison pattern continually cascading from high to low over a muffled bass drum on every other beat. The cellist layers over this a left-hand pizzicato descending g-minor scale and gradually moves more extensively within this pitch collection, including significant glissandi and double- and triple-stop pizzicati. Meanwhile, the percussion quartet slowly incorporates additional recurring pulses, such as a low temple block alternating with the bass drum pulse and a low flower pot every fifth sixteenth note.

At measure 28, the percussion ensemble drops out briefly as the cello sets up a new seven-note pattern in harmonics, again with G-minor melodic material in left-hand pizzicati. The quartet enters one player per bar with the same four-note pattern, but again with a few additional recurring pulses. At measure 39, the toms and cellist, using quadruple stops, overlay a new rhythmic idea before the cello part switches to double-stop glissandi and sixteenth-note strumming patterns.

After reaching the loudest point of the work thus far, a sudden drop to *pianissimo* in the ensemble allows the cellist to return to the earlier seven-note pattern in harmonics, then fading further into a left-hand pizzicato descending scale. The bow is used for the first time in measure 52, as a sudden burst of sound from the ensemble again fades into a derivation of the original underlying material. Aside from a few short interruptions, this ostinato continues with gradually increasing complexity until measure 114. During this section, the cellist moves between glissandi, arpeggiated figures, *col legno* double stops and left-hand pizzicati, aggressively bowed sixteenth-note figures, and more lyrical moving double- and triple-stop lines. In measure 115, the cello briefly picks up the initial rhythmic figure from the percussion as the ensemble switches to a more stable eighth- and sixteenth-note figure. After an indicated 1–2 second fermata, *fortissimo* sixteenth notes in the ensemble start up an aggressive coda, culminating in 13 cello glissandi of varying lengths over ensemble sixteenth notes before the final unison downbeat.

Third Place: “The Surface of Life” by Mark Ford

“The Surface of Life” is a nearly 12-minute work for solo vibraphone and percussion ensemble. The instrumentation of the ensemble includes double second and cello pans, five-octave marimba, xylophone, crotales, almglocken (four pitches), string bass (or bass marimba), two Korean gongs, various drums and cymbals, vibraslap, doumbek, cajon, and headless mounted tambourine. The soloist also plays a tambourine for approximately 15 measures in the middle of the work.

The piece opens with gongs, cymbals, almglocken, and ensemble whispers of the word

“surface” at a very slow tempo. The addition of open-fifth eighth notes in the marimba and cello pans creates the first clear delineation of time just prior to the entrance of the solo vibraphone in measure ten. The marimba maintains this



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eighth-note pulse as the vibes and pans gradually increase in activity to a unison statement with the string bass in measures 20–22, which spans the extremes of volume and range for the piece thus far.

As this statement fades away, the marimba begins a sixteenth-note-triplet figure that is joined by the percussion and solo vibraphone before fading away again into a mini-cadenza for the soloist, which includes bowed notes with one hand. This cadenza concludes in a return to the sixteenth-note-triplet figure, a slight accelerando, and a Middle-Eastern flavored groove section, featuring unison vibraphone and marimba over a percussion ostinato and ensemble “hits” in the pans and bass. Another slight accelerando of ensemble eighth notes sets up a riq-style tambourine solo followed by a nine-measure duet with the doumbek.

The doumbek continues its pattern as the ensemble, including cajon, begins a new ostinato over which the marimba and solo vibraphone again present primarily unison material. The marimba eventually gives way to a simpler pattern, allowing the vibraphone to take over a more prominent solo section, with highlighted notes in the crotales. After an extended unison melodic passage with percussion punctuations, the vibraphone opens a new, more subdued sixteenth-note ostinato in 5/4 and is joined by the

ensemble as the marimba takes the focus with a lyrical, rolled melodic line. Following a short transition, the ensemble passes around a four-note fragment that dies away into another, this time longer, vibraphone cadenza that alternates between rapid melodic lines and slower chordal passages.

The marimba brings the ensemble back into a reprise of the previous sixteenth-note-triplet figure at a new pitch level, then partners with the bass in revisiting an earlier 3/4 ostinato, this time in common time, as the vibraphone is given one more solo opportunity. The vibraphone soon joins the steel drums in a series of moving eighth-note open fifths and fourths before the entire ensemble executes several rapid unison melodic figures in a variety of time signatures. The ending of the piece calls for one last accelerando, followed by a few more gradually intensifying ensemble unison figures reminiscent of the endings of Ford’s “Stuba” trios.

DUET FOR VOICE AND VIBRAPHONE OR VOICE AND MARIMBA

There were 23 entries in this category. The judges were David Eyer, Mark Ford, Scott Harris, Scott Herring, and Gordon Stout.

First Place: “Without a Trail to Lace” by Alan Chan

“Without a Trail to Lace” is a two-move-

ment work for vibraphone and soprano. The work is a setting of a two-part serial poem by Nicky Schildkraut that focuses on the themes of family separation and loss. There is no key signature or



time signature indicated in either movement of the work due to the chromatic nature and apparent desire of the composer to avoid a strong metric feel within the work. The piece also includes several clearly indicated vocal vibrato effects, such as exaggerated or indicated variable vibrato.

The first movement, entitled “Mother’s Lament,” opens with brief chromatic fragments in the vibraphone and the contrasting elements of short dead strokes and sustained single notes or lines. The pedaling and dampening indications are very clear throughout. The voice enters approximately 45 seconds into the work and continues without any significant break for the remainder of the three-and-a-half minute movement. The text of the poem is presented once in its entirety and without any repetition.

Both the vibraphone and voice utilize a variety of rhythmic divisions, including quarter-, eighth-, and sixteenth-note triplets, quintuplets, sixteenths, and thirty-second note figures. The two parts typically alternate more active statements with sustain, which allow the other voice to interject. The highest pitch for the soprano, B5, is sung in unison with the vibraphone six bars before the end of the movement, creating a clear, high point in conjunction with the tension and disappointment realized in the final line of the text.

A broken B-minor triad in the vibraphone opens the second movement, “Daughter’s Lullaby,” followed by the vocal entrance in measure two. Again, the text is presented once during this nearly five-minute movement, but the movement is divided into three distinct sections. The first section contains equally active vibraphone and vocal material, but with less alternating between parts as seen in the first movement. The second section alternates vibraphone broken chordal clusters with spoken texts, followed by a brief, but texturally thick, vibraphone interlude. The final section of the movement again balances more rhythmically complex interplay between voice and vibraphone before climaxing on a unison B5, as in the first movement, just seven measures before the conclusion of the vocal line. The movement and work conclude with the vibraphone playing a primarily pentatonic scale extending the full range of the instrument then closing with

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a broken B-minor triad identical to the first measure of the movement.

Second Place: "Four Basho Haiku" by Jorge Vidales

"Four Basho Haiku" is a four-movement setting of haiku poetry by Matsuo Basho (1644–1694) for soprano voice and vibraphone. According to the composer, haiku offers fruitful possibilities for the composer due to the imagery, references to nature, and sound objects that can suggest ideas for vocal inflection and accompaniments.

Pedaling indications are clear and instructed to be followed scrupulously. Mallet indications are given in terms such as soft or hard yarn, giving the performer some idea of intent but leaving a great deal of freedom in mallet choice. A vocal range of F4 to A5 is indicated in the performance



notes. The composer makes an obvious effort to match specific motivic and melodic content with each line of the haiku. The piece is approximately eight-and-a-half minutes in length and the movements are arranged in the order slow-fast-slow-moderate.

The first movement, "Winter Garden," opens with a two-measure B-flat-minor motive in the vibraphone, which is repeated in variation for the first 21 measures of the work. The voice enters in measure six and presents the first line of text, repeated once, over this vibraphone ostinato, with most moving lines coinciding with sustained pitches in the vibraphone. The second line of text is set over diads in the vibraphone struck consistently on beats one and three of each measure in 4/4 with a sixteenth-note or quintuplet rhythmic decay effect of the top note. After a short *ritardando*, the final line of text, the same as the first, is presented once over the original vibraphone motive followed by a three-measure codetta based on the motivic idea in the second section of the movement.

"Awake at night" also begins with a vibraphone motive, this time with more activity, before settling into a repeated-pitch, eighth-note ostinato over which the first line of text is presented. This opening idea is repeated before

moving to a contrasting second section with more sustain in the vibraphone and significant use of half steps in both voice and vibraphone. The final line of text is stated once with similar material as the opening, but at a slightly higher pitch level.

The second slow movement, "Stillness," uses a bow on the vibraphone, although limited to just two notes. The entire first section is set over a pedal low-F with half-step motion in the middle and upper range of the vibes, and lyrical vocal lines. The B section is brief, with soft-mallet rolled chords in the vibraphone and the restatement of part of the text from the opening material. The movement closes as it began, with a pedal low-F in the vibraphone underling a sustained "sss..." in the vocal part.

"Moonlight slanting," the final movement, returns to B-flat minor, but focuses primarily on a pentatonic collection of pitches. The vocal line utilizes primarily dotted-quarter-note rhythmic figures over the constant eighth notes of the vibraphone that shift later to an A-minor collection with extensive use of repeated pitches. The form of the movement moves away from the A-B-A format clearly presented in earlier movements, as the opening text never returns and the initial motivic material adds gradually more activity in its develop-

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ment through the movement. The final chord, a B-flat open-fifth, brings closure to the piece without a clear diatonic influence, which would be uncharacteristic of the work.

Third Place: "Three Songs for Soprano and Marimba" by Tracy Thomas

This is a setting of texts by three different poets for soprano and five-octave marimba. The seven-minute work featuring the poetry of Paul Laurence Dunbar (1872–1906), Phineas Fletcher (1582–1650), and John H. Newman (1801–1890) varies significantly in style from movement to movement, but retains its continuity through clear unity of thought within each movement and the extensive use of ostinati in the marimba part.

The first movement, "We Wear the Mask," is marked to be played "Like a Tango" and opens with a four-bar ostinato in the marimba, which is repeated and developed throughout the movement. The voice enters in measure nine with two sections of nearly continuous singing, broken by a four-bar marimba interlude similar to the first four measures of the piece. Despite the lack of key signature and significant accidentals, the piece retains a fairly diatonic quality, and the rhythmic components are mostly straight-forward and easily executed by the two performers.

Set without time signature and few barlines,

the second movement leaves room for more expression than the outer movements. Still, "A Litany" should be relatively easy for the two performers to coordinate, as much of the vocal line is doubled in the upper voice of the marimba. The marimba opens the movement with an arpeggiated sixteenth-note figure before moving to a four-mallet rolled chord section moving in rhythmic unison with the soprano. After a reprise of the opening arpeggiations, the voice enters again with a sustained line over quarter-note chords in the marimba. This develops into eighth-note and sixteenth-note broken chords, which consistently change pitch in unison with the vocalist. One noteworthy exception to the unison movement of the two parts is the high D6 in the soprano, which is sustained for nearly two measures, the high point of the movement and piece. This movement ends with a final statement of the opening arpeggiated figures in the marimba.



The final movement features nearly continuous sixteenth notes in the marimba and consistent four-bar phrases throughout. "Lead, Kindly Light" includes two primary ostinati, the first with double stops in the right hand on strong beats of the measure and the second covering a wider range of pitches and more arpeggiated in nature. The vocal material is mostly within the staff and primarily uses quarter- and eighth-note rhythmic figures. Approximately two-thirds through the movement, the two primary ideas are restated up a major second before a final open-fifth chord in the marimba.

2009 CONTEST CATEGORIES

The 2009 PAS Composition Contest will include the following two categories: I. Multiple Percussion Solo (small setup) and II. Percussion Ensemble (8–12 players).

Josh Gottry is adjunct professor of music at Chandler-Gilbert Community College and a member of the PAS Composition Contest Committee. He holds a BM in percussion performance from Northern Arizona University and an MM in composition from Arizona State University. Gottry is an active percussion educator and an ASCAP award-winning composer with over 30 published works for percussion. PN

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PAS INTERNSHIP

Spring 2009

***Paid Internship Offers Real Experience, Industry Connections
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The Percussive Arts Society is seeking applicants for our six-month internship program beginning in January 2009. All percussion students who wish to gain music industry experience and 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. They work closely with PAS staff in several areas of the organization gaining insight into strategic planning as well as operational management processes. The spring 2009 intern will also be an integral part of the team that organizes our 2009 international convention in Indianapolis.

PAS interns receive a \$1,200 stipend each month.

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. Read about the experience and opportunities available to PAS interns from those who know our program best, our intern alums.

We invite prospective candidates to send the following information:

- a cover letter that both describes the applicant's career goals and also suggests how an internship with PAS will help to realistically promote those goals;
- a résumé of academic and work experiences;
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information; and
- a digital copy of a paper submitted for credit in an upper division course.

Completed applications can be forwarded as e-mail attachments to osircy@pas.org in MSWord or .pdf format. Application documents can also be sent 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 Monday, October 13.

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

WFL ROPE-TENSIONED FIELD DRUM

Purchased through the Ralph Pace Museum Acquisition Fund (2008-04-01)

During the Second World War, restrictions were placed on the manufacture of musical instruments and other objects considered non-essential to the war effort in the United States. The metal components in these objects could constitute no more than 10% of the total weight.

In response to this law, Cecil Strupe, of the WFL Drum Company, revived an age-old design for tensioning parade drums using woven rope and leather ears. The single rope was strung through holes drilled in the solid maple counterhoops, which allowed the player to tune both heads simultaneously by pulling on the leather ears. The simplicity of the design and ease of use resulted in WFL being awarded a bid to the United States Army in 1942 for 4,000 drums—the largest single order for drums ever awarded to a manufacturer by the United States military.

This 15 x 14-inch drum is constructed with a lacquered, maple shell, two solid maple counterhoops, calfskin drumheads, woven rope, and leather tuning ears. A knurled-knob snare strainer, which lacks an instant “on/off” mechanism, is mounted by means of a wood bracket and used to tension the 12 gut snares. The drum features a gray aluminum badge: “W.F.L. DRUM CO. / Wm. F. LUDWIG / PRESIDENT / 1728 N. DAMEN AVE / CHICAGO.” Stamped inside the drum are the numbers “5 69 6,” the meaning or significance of which is unknown at present.

Acquisition of this unique drum was made possible through the Ralph Pace Museum Acquisition Fund. It was purchased from an organization that had received the drum as a fund-raising donation from a private collector who had rescued it from a “second-hand” shop.

—James A. Strain, *PAS Historian*, and Otice C. Sircy, *PAS Museum Curator and Librarian*, with contributions by Rob Cook and Harry J. Cangany, Jr. We are grateful for the assistance of James Ellis of the Cooperman Fife & Drum Company, who donated the replacement batter head.



Detail showing the aluminum badge.



Picture of workers assembling rope drums at the WFL factory in 1942 (from *The Ludwig Book*, courtesy of Rebeats Publishing).



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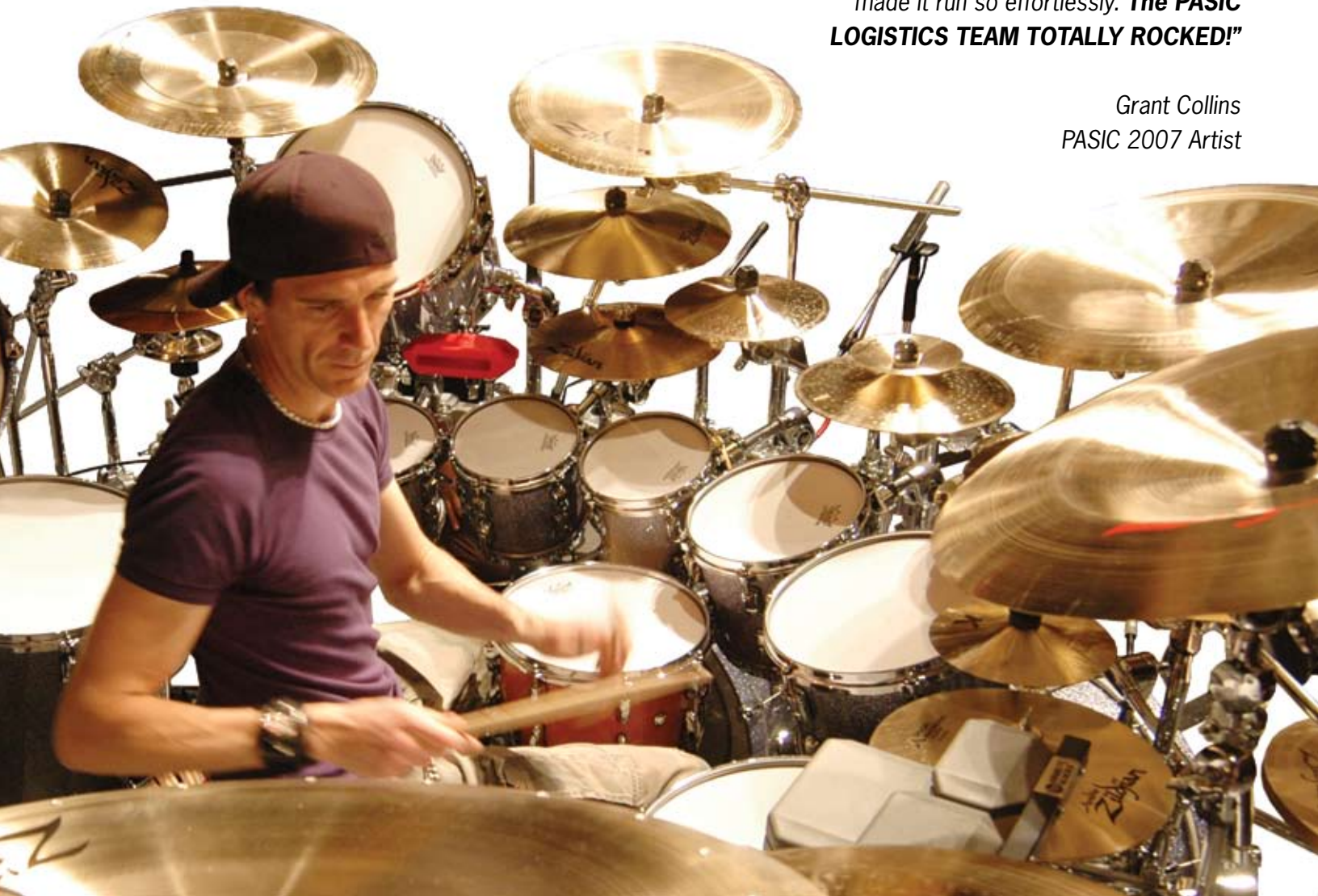
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