

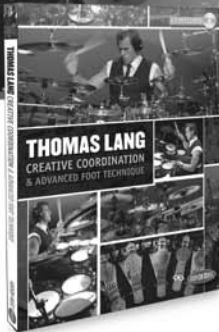
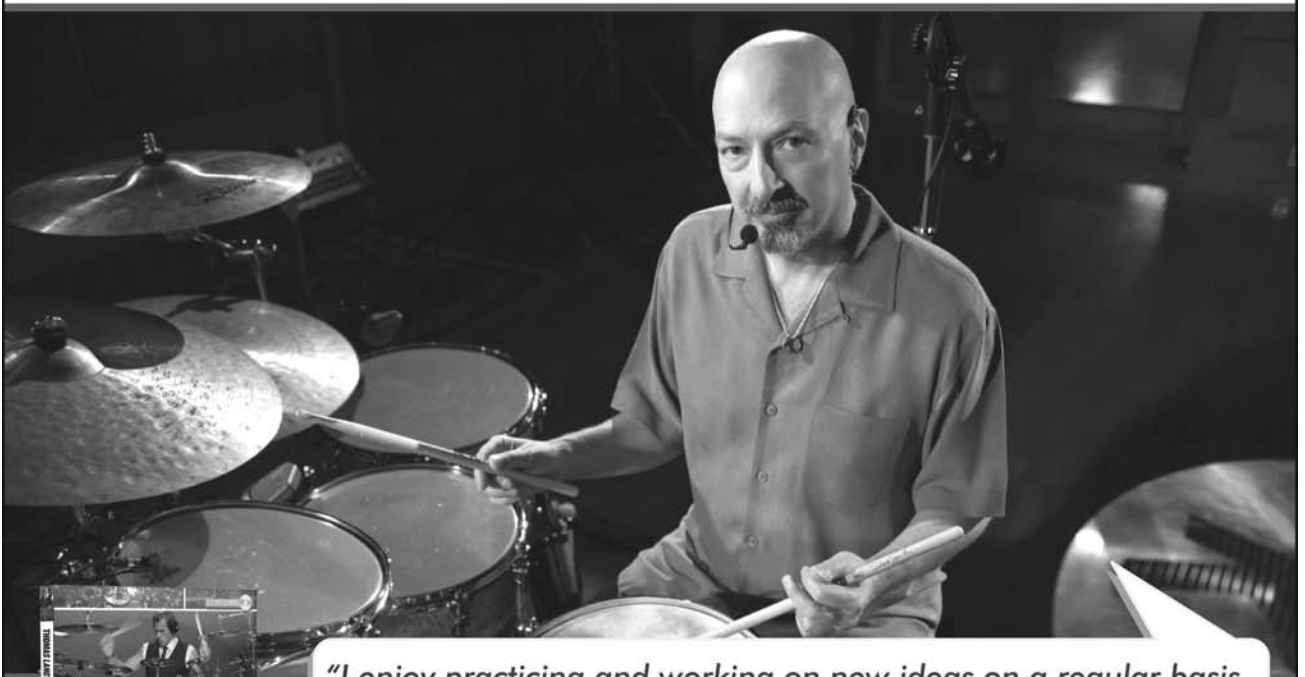
Percussive Notes

The journal of the Percussive Arts Society • Vol. 48, No. 5 • September 2010

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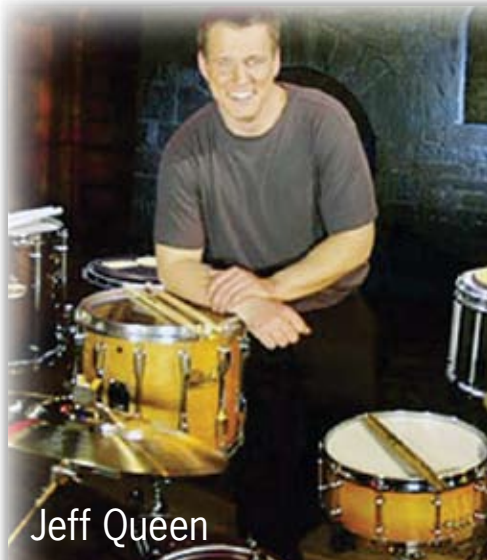
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Jeff Queen



All Bluff & Porterage



Scott Kettner



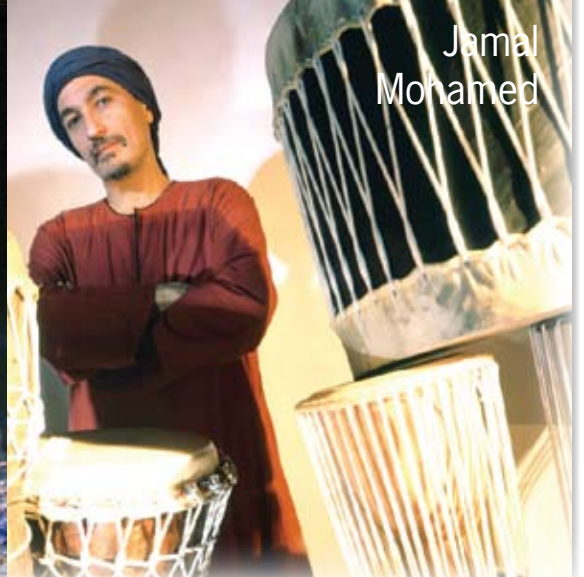
Joby Burgess



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Ten Drum Art
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Jamal
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Web Extras

**Ryan Lewis' complete thesis on
George Hamilton Green**

AUDIO

All Bluff and Porterage

Ten Drum Art Percussion Group

J.R. Robinson

VIDEO

Triastic

Joby Burgess

[www.pas.org/publications/
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From the
President

Service, Dedication, Commitment

By Steve Houghton

As summer comes to an end, I look back on the last nine months of PAS activities and find myself humbled by the dedicated service and commitment of our membership. Year after year, our society grows stronger due to the wonderful support and work of our members. The following are just a few of the activities that members have been involved with over the past several months.

PAS EXECUTIVE COMMITTEE

A new slate of PAS Officers comprising the PAS Executive Committee has been elected and will assume office in January. The election process starts with a nominating committee selected from the PAS Board of Directors. Due to a recent change in the PAS Bylaws, the Treasurer position has been replaced by a First Vice President position. After a slate of officers is selected by the nominating committee, the PAS Board of Directors votes on the slate. Our new officers for 2011–12 are: Lisa Rogers, President; John R. Beck, President-elect; John Wittmann, First Vice President; John Parks IV, Second Vice President; Julie Hill, Secretary, and Steve Houghton, Immediate Past President.

I would like to sincerely thank outgoing PAS Executive Committee members Julia Gaines, Gary Cook, and Steve Beck for their immense contributions to the PAS Executive Committee. Their wisdom, dedication, and service to the society have been invaluable. Over the past two years, these officers were involved with the launch of the new PAS website, the building and moving to new offices in Indianapolis, and the opening of Rhythm! Discovery Center,

all during difficult economic times. Thanks so much Gary, Steve, and Julia!

PAS BOARD OF DIRECTORS

Each year an election is held for half the seats on the PAS Board of Directors. Anyone from the membership may be nominated. Once nominations are received, a nominating committee is selected from the current PAS Board of Directors to arrive at a slate. The election is held each fall with the entire membership eligible for voting.

PASIC 2010

Since December 2009, preparations for PASIC 2010 have been under way. Over 600 applications for PASIC 2010 were submitted. PAS Director of Event Production and Marketing Jeff Hartsough works year round with applications, selection invitations, and convention logistics. We're looking forward to another wonderful convention. I hope you all have made plans to attend!

Mentoring Initiative: The College Pedagogy Committee (CPC), chaired by Jonathan Latta, has developed an exciting mentoring initiative for PASIC 2010. With great input from CPC member Steve Hemphill and others, the CPC has created a dedicated seminar for PAS members that are involved and/or interested in higher education teaching. This one-day seminar, bringing together master teachers, academic administrators, and leadership consultants, will occur on November 10.

Focus Day: Host Morris Palter and the New Music/Research Committee have put together another exciting series of Focus Day sessions

this year. Starting with the Wednesday evening opening concert, the Focus Day sessions will now be integrated into the Thursday PASIC schedule. It is our hope that even more of our members can enjoy these wonderful sessions.

Drumset Competition: PAS Contest and Audition Procedures Committee Chair Chris Hanning along with PAS Drumset Committee Chair Michael Sekelsky and all committee members have provided tireless work and support of the 2010 PAS Drumset Competition, with the final round of competition to be held at PASIC 2010. Due to the capabilities of the new PAS website, we were able to accept DVD applications, resulting in the adjudication process being simplified online. The final round of competition at PASIC 2010 will be spectacular, so please attend.

PAS NETWORK

As you may know, PAS launched a new website last November. I'm very pleased to say that over the past nine months, after working out some changeover issues and responding to valuable member input, the site is serving our staff, membership, committees, and chapters more efficiently every day. Just recently, we introduced a variety of new navigation tools and other changes to make the site even more user friendly.



Steve Houghton

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

PRESIDENT'S CIRCLE

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

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This is a small sampling of the hard work that goes on behind the scenes at PAS to make our society something really special. Whether it is our office staff, publications staff, editors, committees, chapters, industry partners, Board of Directors, or Executive Committee, many people work tirelessly and quietly to make our society the best it can be. Our core values of *Service, Community, Quality, Opportunity*, and *Discovery* are uniquely reflected in everything we do. I look forward to seeing you at PASIC 2010, and do make it a point to visit Rhythm! Discovery Center while you're in Indianapolis.



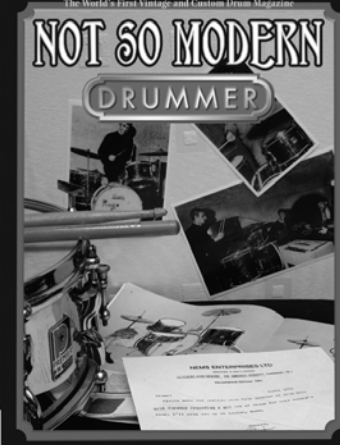
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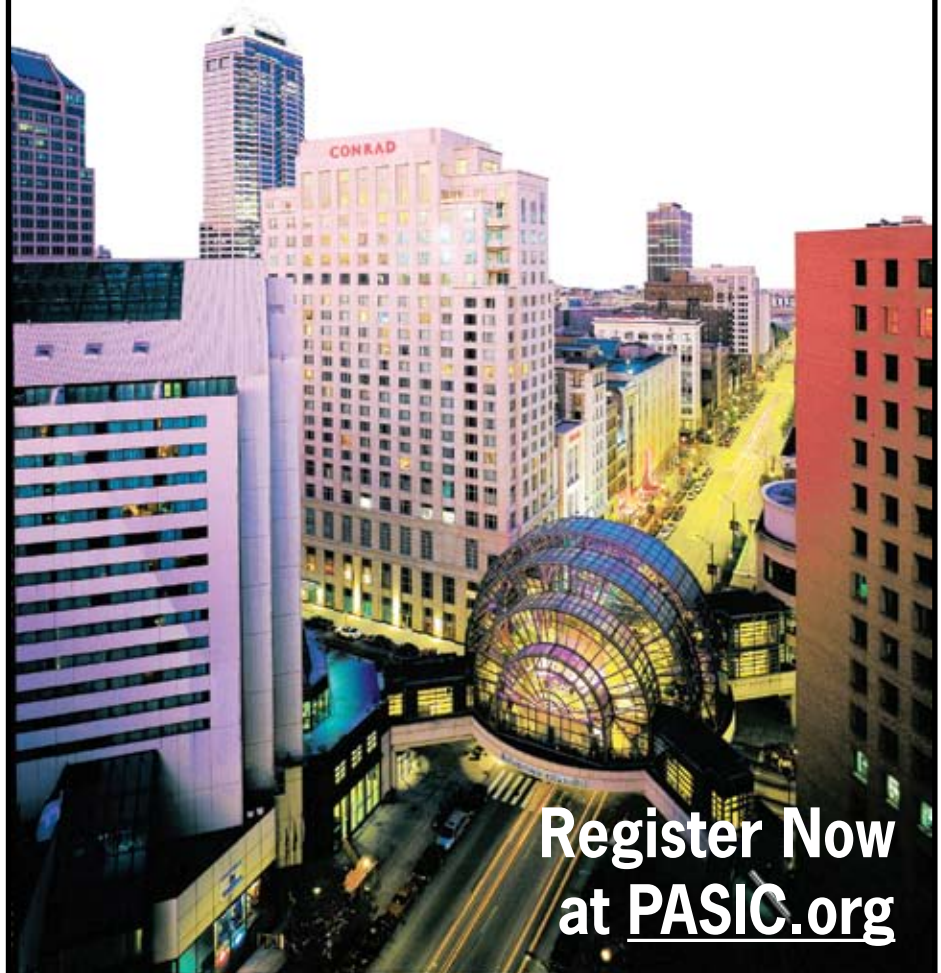
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PASIC Focus Day 2010

Ecology of Percussion

By Morris Palter

"Music, as I conceive it, is ecological. You could go further and say that it IS ecology."

—John Cage

For the past three years, the city of Fairbanks, Alaska, has been my home. When people think about Fairbanks, many wonder how its residents deal with the extreme winter cold—something I wondered myself before moving here from sunny San Diego in August of 2007.

Although the summers in Fairbanks are beautiful, warm, and filled with daylight, the Alaskan winters have connected me more fundamentally to the natural surroundings than any other place I have lived. What one may consider to be winter (snow, below freezing temperatures) can last upwards of nine months, with snow arriving as early as late August and not completely melting until early May. Contrary to what some may think, it is never completely dark for any 24-hour period in the winter, even on its darkest day during the Winter Solstice, when the sun rises at roughly 11:00 A.M. and sets around 1:30 P.M. I have witnessed beautiful sunrises and sunsets in San Diego, but none have compared to those experienced in Fairbanks in the dead of winter. Each can last two or more hours with skies radiant with the deepest blues, brightest pinks, and the slowest color transitions in between. Although it does get very cold outside, it is a dry cold with virtually no wind. The air is clean, pure, and energizing, but it can literally take your first few breaths away on the minus 50-degree-Fahrenheit days.

Often when walking home from campus on days like these, I stop to listen. Gone are the sounds of the busy California freeways—traffic, car horns, construction sounds, and the general clang and clatter of the cityscape—replaced instead by the sounds of stillness amplified by cold, spacious landscapes that now surround me. In these moments, I frequently think of the wise words of percussionist John Wyre, "We must learn to create calm, quiet environments to balance the intensity of the contemporary urban soundscape."

It was on one of these walks home that the theme for Focus Day 2010 was first considered. While the environment and environmental issues have provided the theme for numerous music festivals over the years, I sought to further reflect on an interconnectedness to our

surroundings and various environments by presenting percussion works that are fundamentally defined by and through their relationship with their immediate surroundings—be they natural, urban, cultural, or otherwise.

Concomitant with wanting to showcase ecologically charged percussion works was a growing personal interest in an environmental movement known as "Deep Ecology," founded by Norwegian philosopher Arne Naess in the early 1970s. At its core, the Deep Ecology movement asks for a fundamental change in the way we relate to and with the environment. Naess made the distinction between a "shallow" versus a "deep" ecological world-view. While the shallow is anthropocentric (human-centered), wherein humans are above nature and the environment is placed in a secondary role through its use and source value, the Deep Ecology movement does not recognize a hierarchy between the two. Instead, both are fundamentally interconnected with Deep Ecology recognizing "the intrinsic value of all living beings and views humans as just one particular strand in the web of life." (Capra)

I posit that we, as percussionists, are fundamentally connected to the essence of what Deep Ecology is trying to impart.

Steven Schick made the observation that most of the percussion instruments we use to perform contemporary percussion music "are interchangeable objects: musical value comes from their momentary utility in addressing specific musical problems. They are, in effect, more like tools than instruments." (Schick)

It is through the use of these "tools" that percussionists are able to produce many of the sounds we make. As we look for deeper understandings and connections to the works we perform, the tools required for the job may need reconsideration. However, it is not the drum, cymbal, or gong itself that is the solution, but the potentiality the performer has to communicate a stronger connection and understanding of the work itself through the instruments he or she selects. We as percussionists are uniquely connected to our "instrument" because we do not have one in the general sense. In fact, we are actually *interconnected* with our instrument—reliant on an ever-expanding world of possible sounds. While a pianist can point to the piano to help define what he or she does, percussionists are constantly expanding, changing, and redefin-

ing their relationship to the body of instruments themselves. Just as Naess asks us to find a deeper connection to our environment, we as percussionists have been engaged in this never-ending venture of connectivity all along—engaged in exploring a collective ecology of sounds that help to establish a stronger awareness and association with our surroundings, thus, meaning for both ourselves and the works we perform.

This year's Ecology of Percussion theme is fundamentally about this relationship. Each of the works presented on Focus Day 2010 seek to create for ourselves a deeper sense of belonging and community, and our personal and collective role within it through the music we make.

As previously announced through PAS, 2010 marks a newly re-vamped Focus Day. The Evening Concert will be on Wednesday, November 10 at 8:00 P.M., with the remaining four Focus Day concerts presented on Thursday, November 11, the first full day of PASIC 2010. These changes were necessary, but in no way change the spirit of Focus Day. PAS members pride themselves on a strong sense of community, and I am confident that this year's Focus Day will not only help us to reflect upon, and further value our relationships and connections with each other, but with our own personal and current ecological surroundings. We look forward to seeing you there!

Listen to the Wind

*The man who sat on the ground in his tipi
meditating on life and its meaning,
accepting the kinship of all living creatures
and acknowledging unity
with the universe of things,
was infusing into his being
the true essence of civilization.
And when native man left off this form of
development his humanization was retarded.*
—Chief Luther Standing Bear

EVENING CONCERT
WEDNESDAY, NOV. 10, 8:00 P.M.

The Evening Concert program will begin with Frederic Rzewski's well-known work "To the Earth," performed by Bonnie Whiting Smith. Utilizing a Homeric hymn and four flowerpots, Smith considers this work to be an "anti-virtuoso piece." She adds, "I believe that any dedicated individual with a set of sticks, four flowerpots, and a spirit of mindfulness could convincingly



Bonnie Whiting Smith



She-e Wu

perform “To the Earth.” This is part of what gives the piece such global relevance.”

Virtuoso performer and pedagogue She-e Wu will perform a series of works to conclude the first half of the Evening Concert, including “Wind, the Colliding Sound of Time” for cello and percussion composed by Gordon Chin, and a new work entitled “Meta-Marimba” from composer/percussionist Mike Perdue. Premiered as a quasi-improvisation at the Manhattan School of Music in March, 2010, “Meta-Marimba” has taken form as a non-traditionally notated showpiece for Wu. Concerning the title, Perdue explains, “The prefix *meta-*, meaning ‘about,’ implies an endearing criticism of and tribute to the ecosystem in which the instrument developed, and where it thrives: academia, and the conservatory practice room.”

The second half of the Evening Concert will feature So Percussion with the Meehan/Perkins Duo performing the Iannis Xenakis masterpiece “Pleiades.” So Percussion member Adam Sliwinski writes, “Iannis Xenakis wrote frequently of how the natural laws of the universe could inform our aesthetic experience. His stochastic methods of musical composition (along with many others) were meant to discover and emulate such laws in the musical realm. In contrast with many composers (like Beethoven) who found aesthetic bliss in nature, Xenakis was fascinated with its cold and terrible beauty, or at least its indifference.

“His masterwork ‘Pleiades’ (named after the constellations and Greek mythological figures) demands that the human performer

submits to this awesome will. Its musical texture is constantly pulled violently apart and smashed back together. Moments of repose and humanity are scarcely to be found.

“Though the word *ecology* often conjures up images of nature and people in harmony, nature’s will can be quite brutal with respect to the individual and his consciousness. The many moments of collective action and individual difference in ‘Pleiades’ resemble the behaviors of swarms of bees or clouds of molecules more than human intention. It is possible that Xenakis—with his traumatic World War II experiences—found these forces more compelling and comforting than the unfathomable will of man.”

EARTH MODALITY THURSDAY, NOV. 11 CONCERT A, 9:00 A.M.

“When you are informed by your place, you become the voice of its spirit.” —Jack Turner, from *Deep Ecology for the 21st Century*

Each of the pieces presented on the Earth Modality concert are uniquely informed by place. Some, like “Rabana Loops,” speak to an area in the world—the rim of the Indian Ocean where Perth, Australia, is located. Although the most isolated city on our planet, it shares its time zone with 60% of the world’s population, with its locale providing a unique place in a fascinating cultural and natural ecosystem. The synergies and frictions of this dynamic environment will be brought to life by the group Defying Gravity in this 15-minute percussion quartet written by West Australian composer David Pye in 2004. Pye spent many years living, studying, and performing in Indonesia and India, and his musical and life experiences in these countries provided the inspiration and the resource for “Rabana Loops.” This moving work connects memories from Pye’s Australian childhood with the intricate rhythms and patterns of Javanese rebana music, the interplay of coffee cups and marimbas, and the vocal hocketing of the Indonesian “kecak” monkey dance.

“Drums of Winter” by John Luther Adams also represents a specific area, that of the Arctic region in Alaska during the winter. This particular percussion quartet, performed by members

of the University of Kentucky Percussion Group, is one of three that are part of the larger work, “Earth and the Great Weather.” Evocative of the intense, unrelenting, harsh Arctic climate, “Drums of Winter” is constructed of rhythmic cells drawn from Iñupiaq and Athabaskan dance and ceremony.

Part of the large-



So Percussion



Meehan/Perkins Duo



Defying Gravity



University of Kentucky Percussion Group



Ensemble 64.8



Scott Deal



Bill Solomon



TorQ Percussion Quartet



Bill Salak



Shawn Mativetsky



Catherine Meunier



Louise Devenish

scale, telematic, multimedia work “Auksalaq” (the Inupiaq word for “melting snow/ice”) is “Six Percussion Quintets” by Matthew Burtner. These works express elemental human relationships with the environment through music as well as the environmental, physical, mental, and spiritual complexities of human-nature dialectics. As humans affect and control the natural environment, the changes we create reflect back onto our species’ behavior, psyche, and imagination. The “Six Quintets” set up elemental systems of tension that point to this abstraction: “Water” (ice), “Wood” (pitch), “Stone” (sand), “Metal” (noise), “Air” (breath), and “Skin” (bones). These movements progress from the outward material effects of our behavior (melting ice) to our body and breath as material. Ensemble 64.8, with guest Scott Deal, will perform selected movements from the “Six Quintets” on the Earth Modality concert.

While musically fluid, “Floes” by Alan Chan, performed by Bill Solomon, is inspired by images of ice. The suspended harmonies and free flowing meter seem to depict water in a state of transition: freezing, melting, and “flowing.” The composer writes, “Listening to the piece may evoke the image of a sheet of ice breaking loose from a glacier and slowly sliding into the freezing water of the Arctic Ocean. At another moment, one might think of droplets of water melting from a chain of icicles, forming a series of perfect rings in the water below, or a solitary block of ice dislodged from the gutter on the fringe of building, dropping silently through the air only to shatter into a thousand pieces on the sidewalk.”

ELEMENTAL SOUNDS CONCERT B, 11:00 A.M.

With earth, fire, water, and air representing the four “earth” elements, the Elemental Sounds concert provides a foundation for works centered in these areas, but also further seeks out the defining sounds and sensibilities of other realms including cultural, urban, and constructed environments.

Making their United States and PASIC debut, Toronto-based percussion quartet TorQ will perform the Christos Hatzis work “In the Fire of Conflict.” Although evocative of fire imagery, “In the Fire of Conflict” concerns itself with our relationship with urban environments, both physical and socio-cultural. TorQ member Jamie Drake explains, “In the Fire of Conflict” uses pre-recorded tape featuring a former gang member turned rapper from Chicago to explore themes of urban violence and how such violence affects the perpetrator and victim. The music blends the recorded and transformed sounds seamlessly with the live sounds produced by the percussion quartet to evoke a sense of conflict and uncertain hope for a better situation.”

Attempting to create meaningful and interesting music using materials of the earth (wood-based), and through the interaction of the sounds emanating from performer (whistling, humming, and speaking), comes “Family Portraits: Delbert.” Performed by Bill Sallak and composed by Stuart Saunders Smith, the work utilizes a maximally powerful yet minimal setup to portray the interior emotional life of a woodsman named Delbert.

Based on the famous 1998 ice storm that blanketed parts of Canada and the United States, Montreal-based composer Bruno Paquet’s “Les arbres célestes” contrasts the warmth of the individual life and the coldness of cosmic space. Performed by renowned Canadian tabla player Shawn Mativetsky, “Les arbres” seeks to uncover the fantastic and celestial through the use of live tabla and pre-recorded tape.

Christien Ledroit composed “Night Chill” for solo marimba, and it features performer Catherine Meunier. The title refers to the rustling of leaves, bare trees, and the cool nights experienced by the composer during its composition in the autumn of 2003. “While no direct references are made,” comments Ledroit, “the music has a general sense of autumn in its textures, harmonies, and rhythms. The piece is in a quasi-rondo form, with a repeated section recurring four times.”

Hailing from Western Australia, Louise Devenish performs “Their Kind of Moon”



Trevor Saint



T. Adam Blackstock



RA [sub3]



Bradley Meyer

by David Pye, which utilizes a collection of natural frog calls collected by the composer from the south-west of Western Australia including the burrowing frog, the hooting frog, and the wheatbelt trilling frog. These unchanged na-

tive frog calls provide fascinating rhythms and sounds that blend beautifully with woodblocks and marimba. The title of the work is drawn from poems written by Western Australia poet/musician Kevin Gillam at the composer's request as inspiration for this work.

REGENERATION OF A SPECIES CONCERT C, 1:00 P.M.

"The question of the viability of the human species is intimately connected with the question of the viability of the earth." —Thomas Berry, from *ReVision 9, no 2* (Winter-Spring 1987).

One of the most exciting aspects of Focus Day is the occasion to present newly composed works for percussion and the opportunity we are all afforded to experience these premiere

performances on the international stage PASIC provides us.

While learning, understanding, and performing many of the seminal percussion works that constitute the solo and chamber percussion canon is fundamentally important for the future success of our art form, equally, if not more important, is the responsibility each of us has to ensure the continued growth to our body of repertoire. The Regeneration of a Species concert seeks to support new or lesser-known works for percussion, providing them an outlet to be performed and heard. In doing so, our effort to help regenerate our own species of repertoire continues, thus ensuring its vitality and longevity for many years to come.


"Swarms of Light in Metal," a newly commissioned work performed by Trevor Saint and composed by Jeff Herriott for orchestral bells, metal objects, and fixed electronics, finds the interaction between performer and electronics mirroring the interdependence between different elements in an ecosystem. Individual components of ecosystems may seem simple, but the inter-relationships

between them are highly complex and infinitely variable. "Swarms" focuses on small, subtle sounds and minute variations in timbre found in both the percussion and the electronic parts. The relationship between these sounds reflects the well being of our ecology, as small changes in any part will affect the meaning and significance of the others. To this end, Herriott will employ electronics extensively, as technology can be used to alter instrumental timbres and shift tunings by only a few cents—subtle changes that listeners may not actively perceive but that can create a sense of motion even in stasis.


Also making its premiere will be a newly composed marimba solo by Carl Vollrath, performed by T. Adam Blackstock. This work tackles the much-toted issue of global warming in an objective, yet poignant manner.

"Plate Tectonics," another premiere, this time by West Virginia based RA(sub3) Ensemble "addresses the ecology of percussion at an elemental level, representing dissemination of diverse musical ideas from a common ancestor, dividing, and gradually altering the sonic world." The work itself is based on the geographical theory of Alfred Wegener wherein the continental plates move in convergent, divergent, and transformative directions to shape the physical world. When Wegener's theory is applied to sound rather than soil, "Plate Tectonics" expands the seeming duality and shifting influence of digital-acoustic, sound-silence, rural-urban, and modern-ancient, using

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Cory Hills



nief-norf project



Aaron Ragsdale



Benjamin Fraley

PHOTO BY FANNI RAE MILLER

“The Whimsical Nature of Small Particle Physics,” composed by Ben Wahlund and performed by Bradley Meyer, deals with “quarks”: subatomic particles that result when an atomic particle accelerator violently slams atoms into each other at indescribable speeds with a collision detection center taking “pictures” of the results. Quarks also combine to form composite particles called hadrons, the most stable of which are protons and neutrons, the components of atomic nuclei—the dense regions at the centre of an atom.

Literally meaning “five instruments,” “Panchavadyam” is a form of ritualistic temple music meant to accompany elephant parades during temple festivals. Performed by large ensembles of musicians playing five different kinds of instruments, part of the function of the music is to wake the temple god so the deity might bless the ensuing festivities. Composer David Pye writes, “My music is based upon rhythms I collected in Cochin with further inspiration from a brilliant India kathak dancer, Daksha Sheth, and the tremendously exciting Papuan drumming first introduced to me by Tetrafade (the performers of the work). The instruments chosen bear no relationship to a true panchavadyam, but simply aim to capture the spirit of the original temple festival music.”

Composed by Paolo Prestini and performed by Cory Hills, “Walk Forward” represents a voyeuristic journey through the busy, repetitive, and expanding lifestyles found in urban settings realized through the canonic interplay between live instruments and electronics. Prestini comments, “Walk Forward is based on private conversations that are not

meant to be heard, but which nevertheless are heard in the form of the recorded backing tracks.”

FINDING OUR CONNECTION...
SHOWCASE CONCERT, 3:00 P.M.

“To the ecologists, the entire question of possession and use of the earth, either by individuals or by establishments, needs to be profoundly reconsidered.”
—Thomas Berry from *ReVision 9, no 2* (Winter-Spring 1987)

We come from all over the world to experience and enjoy all that PASIC has to offer. From the crowded spaces and noises of big cities to small rural communities, each of us arrives with diverse and varied cultural experiences, languages, and practices that, together, inform who we are and how we see the world. No matter how assorted our backgrounds may be, our communal love for percussion fundamentally connects us with one another and provides for us an environment where we can interact, and where we can grow both collectively and individually—an environment supported and cultivated by PASIC itself. Many colleagues and friends in the percussion community reconnect each year at PASIC, looking forward to catching up on each other’s endeavors and sharing thoughts and ideas with one another. It keeps us informed, motivated, and up to date regarding the latest developments in all facets of percussion.

The works presented on the Focus Day Showcase Concert, Finding our Connection, represent not only our connection with each other and our communal appreciation for percussion music, but also the opportunity each of us has to further cultivate our individual connections with each of the diverse places we travel from so we might partake in Focus Day and all that PASIC has to offer.

Performed by the nief-norf project, “natural” relationships figure prominently in Christopher Adler’s “Pines Long Slept in Sunshine.” Rather than imitating the sounds that occur in nature, Adler instead evokes a soundscape created by naturally occurring mathematical patterns. Adler writes, “Everything in this piece is either generated by, or subjected to transformation by, one of a family of permutations of the two-octave



Bain Percussion Group

percussion as the means or molten conductor, controlling the continental drift of wind, brass, and electronic mediums.” (Vercelli)



Cage Percussion Players



Morris Palter



Robin Engelman

(24-note) scale. Complex structures emerge as the result of the interference of multiple simultaneous applications of this action of generation or transformation. In the latter half of the piece, large-scale structures are derived from the logarithmic spiral (underlying the geometry of the conch shell and pine cone, for example) and the Fibonacci series.”

The premiere performance of “Woods Walker,” composed by Lynn Job and performed by Aaron Ragsdale, “is a sensual fantasia—a romantic, organic, and naturalistic work evoking the vast expanse of creation as mankind meanders through it in the metaphor of a walk in the woods.” (Job) Truth be told, it is more like a trip around the world that starts in the jungles of Japan and Indonesia, making its way across shorelines, penetrating deeply into intercontinental woodlands, along the way creating arching, dramatic landscapes of sound.

The ornithological sky forms witnessed during one particular North Texas sunset in fall of 2001 served as an undeniable point of inspiration during the compositional process for the Christopher Deane marimba quartet “Vespertine Formations.” Performed by the Bain Percussion Group, each marimba serves as an equal member of one collective image. The wing motions of so many birds suggested the texture of constant sixteenth notes, and as the brilliant orange sunset diminished to dusk, the birds settled into trees, with the music reflecting the rustling of branches and tranquil setting.

Taking nearly 43 years to complete, “Tributes to Charon” is in two movements. Performed by the Cage Percussion Players, the first movement, “Passage Through the Darkness” (1982), focuses on resonant timbres such as gongs and cymbals to help portray the descent and beginning of the journey into the Underworld (Charon is the ferryman of the Underworld who carries souls across the river Styx), while the second movement, “Counterdance in Spring” (1943), features a sense of organic development, representing the sounds and smells of springtime.

Who better than a student of Zen Buddhism, mycology, purveyor of chance principles, and mushroom collector, to help us find our connection? John Cage composed “Child of Tree” in 1975 after being inspired by the sounds of plucked spines from a dried cactus. Benjamin Fraley will perform “Child of Tree” and will utilize I-Ching chance operations to select 10 instruments made of plant materials, or plant materials themselves (e.g., tree branches, flower stems, leaves), as well as a pod (rattle) from a Poinciana tree. Through the employment of only naturally found instruments, Cage simultaneously helps

to redefine musical instruments themselves as well as creates an ecologically-based soundscape that is as poetic as it is sonically beautiful.

The Finding Our Connection concert and Focus Day itself will fittingly come to a close with a performance of arguably Cage’s most famous work, “4’33’”, by Morris Palter and Robin Engelman (retired Nexus member). Composed in 1952, “4’33’” is a three-movement work for any instrument or combination thereof. The work challenges the listener to reconsider what constitutes music by offering a framework wherein the sounds of the performance environment provide the sonic landscape itself. Cage’s immersion in Zen Buddhism freed him to discover his own ideas regarding the purpose of music and through it, altering its focus away from entertainment or communication purposes, towards a means of changing the mind. Cage explains, “I saw art not as something that consisted of a communication from the artist to an audience but rather as an activity of sounds in which the artist found a way to let the sounds be themselves.” Through this shift of awareness, Cage succinctly creates a means to help us tune into our immediate environment, and in doing so, perhaps establish a deeper relationship with our own ecological surroundings.

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Morris Palter performs regularly at festivals and concert halls throughout North America, Europe, and Asia. In 2000, Morris co-founded NOISE (San Diego New Music) and in 2003, he founded the Speak-Easy Duo, a group that frequently appears at various ragtime and jazz festivals worldwide. Morris completed his DMA at the University of California, San Diego and is currently an Assistant Professor at the University of Alaska Fairbanks. He is the director of Ensemble 64.8 and has recorded for Sony/BMG, Mode Records, Vienna Modern Masters, New World Records, Centuar Records, and Tzadik.

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All Bluff & Porterage

No Bluffing in this U.S. Premiere

By Lauren Vogel Weiss

The British orchestra began assembling onstage before the first rehearsal. “Who’s on percussion today?” asked one of the violinists. “Oh, it’s all bluff and porterage!” replied one of the wind players, drawing laughter from the nearby musicians. If you’re smiling, then you may know that “porterage” is equivalent to the American term “cartage,” which means being paid extra to schlep all that cumbersome percussion equipment. If you’re still a bit puzzled, perhaps Chris Baron can enlighten you.

“All Bluff and Porterage is a tongue-in-cheek derogatory term meaning they [the percussionists] are bluffing their way through the parts but getting paid loads of porterage,” Baron says with a grin. “It’s an ironic title for our ensemble as we don’t get any money for porterage—and hopefully there is no bluffing!”

Making its American debut at PASIC 2010, the British percussion ensemble All Bluff and Porterage is comprised of Julian Fairbank (timpani), Justin Woodward (vibes), Chris Baron (marimba), and Tim Goodyer (drums). “The group was originally formed in the early 1990s,” recalls Baron. “Julian Fairbank was known for his timpani bass lines during his performances in the London production of *Pirates of Penzance*. When we started working together in *Miss Saigon*, we experimented with various grooves to see how a percussion group with timpani bass lines would work. We enjoyed the results and formed the band.”

THE ENSEMBLE

Chris Baron studied at the Guildhall School of Music in London. Since leaving in 1985, he has been well known both as a drummer

Hear an audio file of “M2” from All Bluff and Porterage’s CD

Double Bluff and Porterage at

www.pas.org/publications/september2010webextras.aspx

Web Extra

and percussionist in a wide range of musical genres. Based in London, Baron has a busy career as a percussionist and drummer, playing for recording sessions (TV, CDs, radio, and films including *Lord of the Rings*, *Harry Potter*, *King Arthur*, *Hitchhiker’s Guide*, and *Golden Compass*), major London orchestras, West End

work. Currently performing in the West End production of *Mamma Mia*, Fairbank has also worked on *Les Miserables*, *Miss Saigon*, *Sunset Boulevard*, and *Saturday Night Fever*. His studio work can be heard on many television shows, including *Victoria Wood*, the British sketch comedy show *French and Saunders*, and



shows (including *Follies*, *Miss Saigon*, *Chicago*, *Evita*, and currently *The Lion King*), the arena tour of *Strictly Come Dancing*, and occasional jazz ventures including the BBC Big Band, Roger Beaujoulais, the London Jazz Orchestra, and Under the Influence.

Timpanist Julian Fairbank also studied at the Guildhall. Since then, he has enjoyed a varied career in theatre, orchestral, and studio

work. Currently performing in the West End production of *Mamma Mia*, Fairbank has also worked on *Les Miserables*, *Miss Saigon*, *Sunset Boulevard*, and *Saturday Night Fever*. His studio work can be heard on many television shows, including *Victoria Wood*, the British sketch comedy show *French and Saunders*, and *Reeves & Mortimer* as well as the film *Evita*, numerous jingles, and many pop, library, and cast albums. Fairbank has also played on a freelance basis with the London Symphony Orchestra, BBC Symphony Orchestra, London Sinfonietta, and the Orchestra of the Royal Opera House at Covent Garden, among others. And he recently appeared as “Xylophone Man” in a Direct Line TV commercial.

Justin Woodward left London’s Royal College of Music in 1996 and has had a varied musical career. Five years with Lord Yehudi Menuhin’s Live Music Now organization provided numerous flute and marimba duo recitals. Woodward’s jazz vibraphone playing has led him to work with the BBC Big Band, Anthony Kerr, Van Morrison, and many other groups. He has also played with the Philharmonia Orchestra, City of London

All Bluff & Porterage
Ensemble Showcase Concert
Saturday 12:00 P.M.

Ballet, Rambert Dance Company, and Britten Sinfonia as well as on numerous education projects with many of the London orchestras. Woodward has worked at the National Theatre on Matthew Bourne's *Play Without Words*, has played marimba in the West End production of *The Lion King*, and is currently playing drums in the musical *Mary Poppins*. His folk-music band also performs regularly for HRH the Prince of Wales.

Tim Goodyer is the resident drummer for the London production of *Dirty Dancing*. Other recent performances include *Avenue Q*, *Saturday Night Fever*, *How to Solve a Problem Like Maria*, Marcella Detroit, the BBC Concert Orchestra, Elaine Page, and Natalie Williams. Last year, Goodyer played on sessions for Toyota, Sony Classics, Olivier Theatre Awards, Andrew Lloyd Webber, and the Earth, Wind and Fire tribute band Serpentine Fire.

Other musicians who have played with All Bluff & Porterage over the years are Paul Clarvis, Frank Ricotti, Anthony Kerr, Roger Beaujolais, and Dave Hassell.

THE MUSIC

All Bluff and Porterage has released three recordings: *All Bluff and Porterage 1* and *2*, and the recently released *Double Bluff & Portage*, which includes "M2," "Fairbank Funks," "Octopus," "No Change," "Dog's Off," "Top O' the Mornin'," "Frevo Em Masseio," and "Just a 2nd."

"We will be playing several tunes from our most recent CD, along with a couple of favorites from our earlier recordings," Baron says. "Most of our music is composed by members of the group, but we also play some arrangements of traditional world music."

The ensemble's usual instrumentation is vibes, marimba, drums/percussion, and timpani. "We try to get the most out of our instruments rather than alter orchestration each time the arrangement requires a change of mood, timbre, or dynamic," explains Baron. "AB&P's music involves a high element of improvisation and requires stylistic awareness from a variety of musical styles."

Their PASIC concert will also feature the premiere of a new piece written for the ensemble by British composer and arranger Paul Honey. "The piece is designed to be expandable so that we can adapt performances to include students and workshop participants in each concert," Baron elaborates. "I've worked for Paul Honey on numerous sessions covering

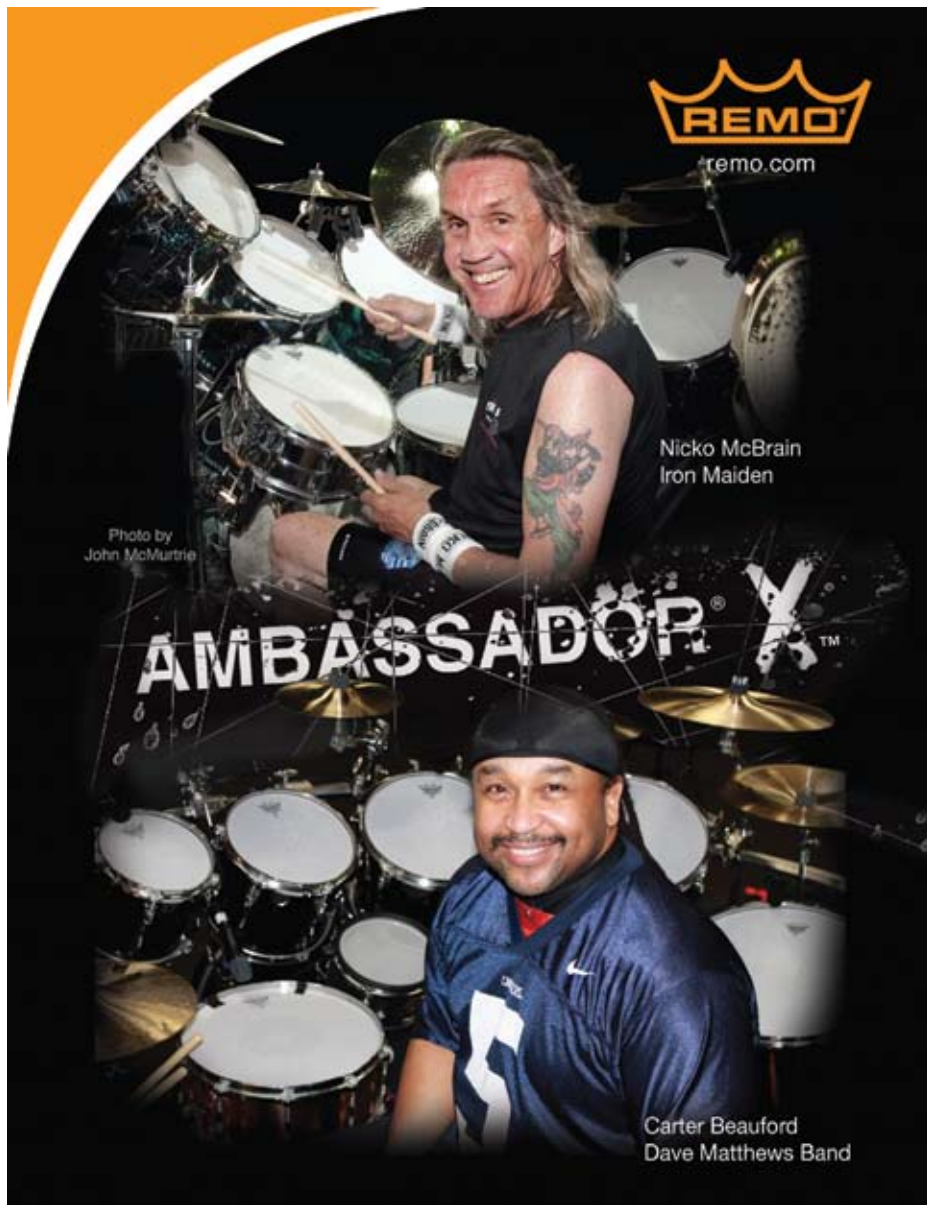
an extremely wide variety of musical styles, and I've always been impressed by his originality and musicality."

All Bluff & Porterage is known for its inspiring live concerts. The group's unique performances appeal to varied and diverse audiences, from classical to jazz to folk enthusiasts, as well as corporate clients, young people, and anyone with a particular interest in percussion. They also give workshops on individual and group improvisation skills in addition to their introduction to folk, jazz, and world music traditions.

Some of AB&P's recent performances include PASUK (2009), the Royal Opera House,

Journées de Percussions (Paris, 2005), Royal Northern Day of Percussion (2004), and the Sheffield Jazz Festival, to name a few.

But the audience in Indianapolis may be the most important one yet for this British percussion quartet. PN



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Ten Drum Art Percussion Group

By Kenyon Williams

November will see the PASIC premiere of one of Taiwan's most internationally acclaimed ensembles, the Grammy-nominated Ten Drum Art Percussion Group. Directed by Hsieh Shih, the group's 2010 nomination for their CD, *Drum Music Land*, marked only the second time in history that an ensemble or artist from Taiwan was recognized by the Grammys.

"I was thrilled at our nomination and could hardly believe that it was true," Shih says. "Though we didn't win the award at the ceremony, the nomination was a great honor for us. We finally see a beam of hope amid our decade-long attempt to breathe new life into traditional drumming, rather than merely passing on the torch."

Shih, the group's founder and director, was exposed to traditional Taiwanese drumming at an early age. Raised in a Taoist temple run by his father, he recalls being asked to perform ritual drumming as early as age three. "However, it wasn't until I saw a performance by a Hong Kong percussionist at the age of 16 that I suddenly realized that playing drums was not merely a folk activity, but also a performing art form that could be respected," says Shih.

In 1998, he began to focus his energies on sharing and preserving traditional Taiwanese drumming through teaching at community centers and schools in the neighborhoods near his home in Tainan. After establishing an education center, he formed Ten Drum Art

Hear an audio clip of Ten Drum Art Percussion Group at

www.pas.org/publications/september2010webextras.aspx

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Percussion Group in 2000 in order to cultivate professional percussionists and expand public performances while spurring appreciation for the music he had grown to love.

The symbolic meaning for the group's name is based on the fact that the Chinese character for "10" resembles a pair of crossed drum sticks ("十") as well as a compass, representing the ensemble's desire to spread the culture and arts of Taiwan throughout the world.

Ten Drum consists of 20 full-time performers with an additional 80 to 100 troupe members available on an on-call basis as the troupe's performance schedule demands. Over the past decade, the ensemble has given over 700 performances in 50 cities and 15 countries. Notable performances include the 2000 Sydney Olympics, 2002 World Cup Soccer Festival in Daejeon, Korea, and numerous overseas festivals. The troupe even hosted a successful attempt in 2004 to break the Guinness World Record for the most number of drummers performing simultaneously: 1,899 people playing 1,951

drums for 30 minutes at Tainan Municipal Stadium. Since 2004, Ten Drum has also hosted an annual national drumming competition and drum festival, bringing 60 international groups to Taiwan in an effort to expand the group's outreach and impact.

Besides giving public performances, group members stay in top physical shape through daily 5km runs and also teach percussion lessons to about 6,000 students at more than 100 elementary and high schools nationwide. In 2005, Shih secured an empty sugar factory in Tainan and has since transformed the location into a cultural village by combining drum performances with history, education, and leisure activities. The over 12,000-acre historic site with 16 warehouses has been open to the public since 2007 and features two daily performances by the ensemble. The complex houses both an indoor and an outdoor theater that can accommodate 250 and 1,500 audience members, respectively, a drum museum, a classroom for instruction, and a drum-making factory. The cultural village also allows visitors to appreciate the beauty of the area's natural environment by riding around the site on the old sugar trains or taking walks nearby.

The members of Ten Drum come from a wide variety of backgrounds. Chen Meng-xuan, 31, has been a member since 2005. Before joining the troupe, she was a high school teacher. Initially, Chen heard about the group through a drum club at her school that was led by Ten Drum members. Later, she went to see a formal performance by the group and was amazed by the aesthetics and smoothness of their music and motions. "Like many other people, I used to think drum playing was a temple ritual and a simple skill," she says. "That stereotype was reversed after I saw Ten Drum's performance. I came to realize drum playing can actually incorporate many elements including culture, dance, drama, music, sports, and education."

Chen thus decided on a career change and has since learned to play a variety of percussion instruments as well as perform specific folk dances that usually accompany traditional folk



Ten Drum Art Percussion Group

Evening Concert
Thursday 8:30 P.M.

and religious ceremonies. "Drumming allows me to build a good physique and a strong will, and being able to perform on the stage and receive applause from audiences at home and abroad has brought me a great sense of achievement," she says. "Also, I enjoy teaching percussion art to children as that adds significance to my chosen career as a drum performer."

Judy Wu, director of international music production at the Taipei-based Wind Music International Corp., was the producer of the *Drum Music Land* CD. She says she was elated at Ten Drum's Grammy nomination, which she sees as global recognition of the group's outstanding achievements. "Hsieh uses music to present Taiwan's folk culture, rural life, and events of historical significance, in addition to the beauty and force of nature," Wu says. "His group's performances are powerful—full of intensity and release—and evoke vivid images in one's mind."

Hsieh responds, "I'm trying to promote playing drums and other percussion instruments as an exciting sport as well as a good form of recreation, so that it can be more easily accepted by members of the general public and become more popular. Even more than that, I want to preserve and pass on traditional Taiwanese drum music, as well as create new works by drawing on Taiwanese and global cultures."

Ten Drum Art Percussion Group's performance at PASIC promises to be a cross-cultural event that will leave a lasting impact on all those who attend!

RECOMMENDED LINKS

YouTube: www.youtube.com/watch?v=Zxltkq6cKiY

Ten Drum's Website (in Chinese): www.ten-hsieh.com.tw/

Information for this article was gathered through Ten Drum public relations releases as well as Kelly Her's "Building a Drum Music Land," Taiwan Review, May 1, 2010.

Kenyon Williams is Chair of the PAS World Percussion Committee and Associate Professor of Percussion at Minnesota State University Moorhead, where he directs the percussion studio, the percussion ensemble, and works with professional and education-based steel drum, salsa, African, Brazilian, and Javanese gamelan ensembles on campus and within the Red River Valley region. Dr. Williams also serves as Principal Percussionist with the Fargo-Moorhead Symphony. PN

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Triastic

By Lauren Vogel Weiss

Dave Samuels is well-known among vibre players, percussionists, and jazz musicians around the world. Renowned not only as an accomplished solo vibraphonist and music educator, he has also been affiliated with some of the most acclaimed jazz ensembles of the past three decades. From the Grammy-nominated Spyro Gyra (20 recordings from 1977 to 1994) to the double Grammy-winning Caribbean Jazz Project (*The Gathering in 2003* and *Caribbean Jazz Project: Afro Bop Alliance* featuring Dave Samuels in 2008) to the innovative combination of marimba and vibes in Double Image (with David Friedman), Samuels has always been a creative jazz voice speaking through keyboard percussion.

His newest venture will make its PA-SIC debut in Indianapolis. Triastic is a new trio featuring Samuels on vibes and marimba, Arturo Stable on percussion, and Armando Gola on upright and electric bass. "Arturo and I have been talking about this trio since the beginning of the year," explains Samuels. "This group is very interactive—always changing musical directions. Armando might play a melody on bass with Arturo playing a melodic vamp on congas while I'm playing a 'percussion part' on one note on the vibes."

"We have all played together in different projects," adds Stable. "We decided it would be nice to develop an ensemble that was small so we could be really mobile as well as work with an instrumentation that was not typical. We have a lot of interaction, and there's lots of freedom."

"It's jazz. It's Latin rhythms," Gola comments. "Basically, we're trying to talk in music terms."

In addition to the groups already mentioned, Samuels has performed with Gerry Mulligan, Oscar Peterson, Chet Baker, Stan Getz, Carla Bley, Pat Metheny, the Yellowjackets, Bruce Hornsby, and Frank Zappa. His five solo recordings showcase his writing, performing, and producing talents. Samuels' 1988 solo debut, *Living Colors* (MCA Records), spent ten weeks at #1 on the Radio and Records Contemporary Jazz chart. His second release, *Ten Degrees North* (MCA), featured Alex Acuña on drums and percussion, John Patitucci on bass, Steve Khan on guitar, and Eddie Daniels on clarinet. His third album, *Natural Selection* (GRP Records), featured the Yellowjackets and

See a video of Triastic at www.pas.org/publications/september2010webextras.aspx

Web Extra

Bruce Hornsby, and *Del Sol* (GRP) is an exploration of Latin music featuring Andy Narell, Dave Valentin, Danilo Perez, and Jorge Strunz. Samuels' next release was *Tjaderized - A Tribute to Cal Tjader* (Verve) featuring contributions



from some of Cal's former bandmates, including Chick Corea, Eddie Palmieri, Clare Fischer, Ray Barretto, Michael Wolff, and Karl Perazzo as well as performances by Dave Valentin and David Sanchez. Samuels' music has been used in a variety of settings, including television and film.

Some of Samuels' other recording projects include *Remembrances*, a percussion recording that features a commissioned marimba concerto

for chamber orchestra and soloist composed by Jeff Beal, and *Duotones*, a recording celebrating 20 years of performance with Double Image. Their most recent release was *Double Image Live in Concert - Moment to Moment* recorded in 2006. Samuels was also voted Best Vibes Player in both *Jazziz* and *Modern Drummer* magazines and was featured as the cover story in the January 2009 *JAZZed* magazine.

In addition to his playing, Samuels is a respected educator, having taught at the Berklee College of Music as well as teaching clinics and master classes at various schools and music festivals across North America and around the world. He is also an author of books and music that can be found at Mallet-Works.com and JazzBooks.com.

Multi-percussionist/composer Arturo Stable was born in Santiago de Cuba. He earned his first music degree, in percussion, at the Amadeo Roldán National Conservatory in Havana. Years later, he obtained a second degree from the Berklee College of Music in Boston, this time in Contemporary Writing and Production as well as a master's degree in Jazz Studies and Composition from the University of the Arts in Philadelphia.

Stable has shared the stage with such artists as Paquito D'Rivera, the Caribbean Jazz Project, David Sanchez, Esperanza Spalding, Miguel Zenón, Seamus Blake, Victor Mendoza, Larry Grenadier, Ignacio Berroa, Jane Bunnett, Juan Serrano, George Garzone, Hector Martignon, Aaron Parks, and Lionel Loueke, to name a few. He also has extensive experience as a clinician and frequently collaborates with different universities in the United States, Europe, and South America. Stable is the creator of the upcoming Hand Percussion major at the University of the Arts.

Jose Armando Gola, a native of Havana, Cuba, has played bass, both upright and electric,

Dave Samuels and Triastic

World Showcase Concert

Thursday 2:00 P.M.

since age 13. He, too, attended the Amadeo Roldán Conservatory and since then has toured internationally and performed at major jazz festivals worldwide. Only in his mid-20s, Gola has worked with Cuban pianist Gonzalo Rubalcaba for the past seven years.

Gola has also performed on three Grammy-nominated Blue Note label albums: *Paseo* (2004) by Gonzalo Rubalcaba, *Codes* (2006) by Ignacio Berroa, and *Te Acuerdas* (2009) by Francisco Céspedes. He can also be heard on Arturo Sandoval's Grammy-winning album *Rumba Palace* as well as on Alejandro Sanz's Grammy-winning *El Tren de los Momentos*. In addition, Gola has recorded with such pop singers as Jennifer Lopez, Thalia, and Luis Enrique, among others. He is currently touring with Eldar Djangirov to promote Djangirov's latest album, *Virtue*.

Samuels plans to play some original tunes as well as some standards during Triastic's PASIC Showcase Concert. One is a Billy Strayhorn tune entitled "Lotus Blossom" and another piece will be "Minor Blues" by Kurt Rosenwinkle.

"It's about interaction," Samuels says with a smile. "It's about communication. It's about expressing yourself through the music." PN

CONCERTS

Texas A&M University-Commerce

Competition Showcase Concert . Thursday 10:00 A.M.

University of Wisconsin-Madison

World Competition Showcase Concert . Thursday 5:00 P.M.

Dobyns-Bennett High School

Competition Showcase Concert . Friday 9:00 A.M.

Peabody Institute of the Johns Hopkins

Competition Showcase Concert . Friday 10:00 A.M.

Swexican Trio

Ensemble Showcase Concert . Friday 12:00 P.M.

Kroumata

Ensemble Showcase Concert . Friday 4:00 P.M.

Stanton Moore Trio

Evening Concert . Friday 8:30 P.M.

Mansfield Legacy High School

Competition Showcase Concert . Saturday 9:00 A.M.

University of Houston

Competition Showcase Concert . Saturday 10:00 A.M.

Stefon Harris and Blackout

Evening Concert . Saturday 8:30 P.M.

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Pictured L to R: Jenny Herried (PASIC 2009), Morris Palter, & Andy Bliss



duoJalal: Integrating World and Chamber Music

By Yousif Sheronick

duoJalal
World Clinic/Performance
Saturday 5:00 P.M.

I'm very excited to be presenting duoJalal with my wife, violist Kathryn Lockwood, at PASIC 2010. We will be presenting a session titled "Integrating World and Chamber Music." For the past seven years, duoJalal has been exploring musical traditions from the East and West, world and classical, which we present in the context of western chamber music. Our repertoire bridges music and genres including Middle Eastern, Italian/Gypsy, Mongolian, Klezmer, Bulgarian, American jazz and Western classical. In the PASIC session we will be covering topics including the process of collaborating with composers, the hand drums I play, and the written notation used.

duoJalal had a rather organic formation. I was getting knee deep into hand drums and world music, after having studied classical percussion in college, while Kathryn was playing Beethoven and Brahms with her string quartet. In 2003, a friend of ours, Russian composer/pianist Inessa Zaretsky, offered to write us a duo to add to an all-Zaretsky CD. The composition, "Dervishes," was handed to us, and the first movement was scored for viola and snare drum. After much effort trying to make the snare fit sonically and artistically, we replaced it with the riq (Egyptian tambourine). The composer fell in love with the riq, and we ended up using bodhran and dumbek for other movements.

The great success of the hand drums used in "Dervishes" resulted in the inception of duoJalal. We have since toured around the U.S. and Australia performing works created for the duo by highly accomplished New York City-based composers/performers Glen Velez, John Patitucci, Philip Glass, Kenji Bunch, Derek Bermel, and David Krakauer.

I've been promoting the amalgamation of world music and classical chamber music for several years, working with ensembles and composers including Philip Glass, Ethos Percussion Group, and the Lark Quartet. Each project is unique but all have similar issues when it comes to the written hand drum parts. In duoJalal all of the viola parts are composed, but it's a bit varied with the percussion parts. They range from Glen Velez, who wrote out every single finger stroke for the tar, to Kenji Bunch, who wrote a part in which I can ad lib, to John Patitucci, who came over to the house and sang my parts to me, to Philip Glass, who handed Kathryn a solo viola part and trusted me to create the percussion part.

When a publishing company recently asked me about publishing these works, I had to consider the notation for the various hand drums involved: cajon, dumbek, riq, tar, bodhran, djembe, and kanjira. There appears to be no common notation for any given hand drum (everyone seems to have their own system), let alone a group as diverse as the list above. Composers hear the potential of each instrument and take different approaches. Some step back and say, "Do what you do because I can't write all of the crazy stuff you are playing," and some write concrete parts but end up giving me some flexibility with what they have written.

It may sound like we have not quite hit the target when it comes to composing for hand



drums, but it's still a big step from my college years in the 1980s where you would see "conga with soft mallets." The one exception in our repertoire is the piece by my teacher Glen Velez, who knows the instrument inside and out and was very specific with my part. The more I do this, the more I ask composers (at least for me) to write out only two tones, low and high, but to be as specific as they can with dynamics, accents, phrasing, and overall feel or mood of the section or movement. This allows me the flexibility to work with the multiple sounds available from any given hand drum while still staying true to the original intent of the composer. This idea probably stems from my study of Middle Eastern percussion where the base tones of every rhythm are "dum" and "tek" (low and high). From there a player can embellish in and around that skeleton pattern and exploit the drum to

its full potential. I'm not saying that composers shouldn't investigate beyond low and high. Ideally composers would study hand drum techniques as they have with standard classical instruments. Hopefully one day we will see universities teaching composers how to navigate these instruments as well as they do with Kathryn's viola.

All in all, I am thrilled that composers are becoming more interested in hand drums and are excited to write for them. I love playing chamber music, and it's a great deal of fun for me to show off these instruments with duoJalal. Please come to our clinic at PASIC. We think it's a fantastic project and have been pleasantly surprised by the response. If you have a moment, visit our website (www.duojalal.org) and YouTube site (www.youtube.com/user/duoJalal). We would love to hear your feedback. For those who may want to learn more about some of the hand drums I use, you can check out my two instructional DVDs available from FilmBaby.com (www.filmbaby.com/films/3822 and www.filmbaby.com/films/719). See you in November!

Yousif Sheronick appears internationally as soloist and chamber musician with world-renowned groups and artists such as Philip Glass, Ethos Percussion Group, Glen Velez, Foday Musa Suso, Simon Shaheen, Henry Threadgill, Lark Chamber Artists, and Paul Winter Consort. duoJalal is his most recent venture with violist and wife Kathryn Lockwood. Sheronick's unique style encompasses traditions and instruments from the Middle East, North and West Africa, Brazil, India, and Europe. *Modern Drummer* magazine calls Sheronick's critically acclaimed solo CD, *Silk Thread*, "a testimony to his genius." He also released a riq instructional DVD, which *Rhythm* magazine (UK) says "is a must to uncover the mysteries of this ancient instrument." Sheronick holds degrees from Yale University and the University of Iowa, and is artist in residence with Ethos Percussion Group at Lehman College (Bronx, New York). PN



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The Arabic Doumbek

By Jamal Mohamed

The doumbek is a goblet drum used throughout the Middle East. The word *doumbek* is derived from the Persian goblet drum of the same name (also known as *tombak*). *Tabla* is the Arabic name for drum and is usually used to refer to the goblet drum played in Arab countries (not to be confused with the Indian *tabla*). This same drum is also called *darabuka*, *derbecki*, and other names depending on region.

Though it is not known exactly when these drums were first made, they are known to be of ancient origin. The Arabic doumbek was traditionally made of clay and covered with a fixed goat or fish skin head. Modern doumbeks are also commonly made of metal (usually cast aluminum), fiberglass, or other materials, and covered with a synthetic head, which is often tunable. Persian doumbeks are traditionally made of wood with a fixed head; Turkish doumbeks are usually made from brass or copper with tunable heads.

Another way Arabic doumbeks differ from Turkish or Persian instruments is that they have a rounded head rim (bearing edge), which makes slaps and certain other strokes easier to execute but makes finger snaps more difficult. Playing techniques differ considerably depending on the type of drum and the style of music being played. The doumbek is usually played by placing it sideways upon the lap (with the head towards the player's knees) while seated.

There are two main sounds produced by the doumbek. The first is called the *doum*. It is the deeper bass sound produced by striking the head near the center. The second is called the *tek*, a higher-pitched sound produced by hitting near the edge of the head. In addition to the two basic sounds, many techniques can be used to produce a remarkable variety of tones.

Doumbeks are usually played with a much lighter touch and quite different strokes than those used with hand drums such as the djembe or conga drum. *Doums* (bass notes) are generally played with the open hand. *Teks* can be played with the open hand or one or more fingers, most commonly middle and/or ring. Slaps and other tone modifications allow a wide variety of sounds.

There is also much more use of finger strokes and rolls. Rolls are of two types: brief rolls right before a beat, and prolonged rolls. The brief rolls are usually played with three or four fingers of one hand immediately before the other hand plays, much like a snare drum ruff. Prolonged rolls can be single stroke with hands or fingers, or multiple strokes using fingers in various sequences. I usually play a prolonged triplet roll using three fingers in the following sequence: middle finger R, Index finger R, middle finger L. I usually play a "double stroke" roll using middle finger R, index finger R, middle finger L, index finger L. Many drummers use the ring finger in place of the middle finger. Of course, any of the fingers can be used to generate rolls in various sequences. Keep in mind that there are

many styles of playing, often dependent on geographic region, so I tend to avoid hard and fast rules about which fingers to use, in which order, etc. However, hand and finger movements should always be as natural as possible and executed in a relaxed manner.

Snare drum rudiments work great as doumbek exercises. Just replace double strokes with two fingers of the same hand. Rolls, paradiddles, etc. can be easily integrated into your playing style. Drumset players can have a special approach to doumbek playing. It is easy to translate drumset

rhythms to the doumbek using the *doum* as the bass drum and the *tek* as a snare. Also, the independence learned on a drumset can be applied to the fingers and hands to nice effect when playing doumbek.

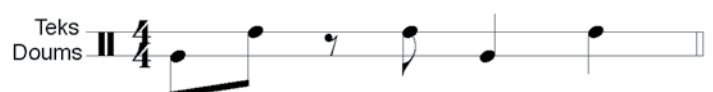
I encourage students to also think *melodically*. Using your hands on a drum allows you the range of the drumhead to produce melodic sounds. This generally involves using one hand to press on the head in various places while the other hand plays to produce a variety of pitches and tones. Also, sliding one hand up or down the drumhead while the other hand plays can create a nice melodic effect. Placing your hand inside the doumbek will also produce interesting effects. Melodic passages are quite possible once you can control the pitch change using these techniques.

A few words about Arabic music in general are appropriate here. Typical Arabic percussion instruments include deff (frame drum), riq (tambourine), and doumbek. These instruments can be played singly or in any combination in a traditional Arabic music ensemble.

The rhythms are generally played in unison instead of in polyrhythm as is common in West African drum ensembles. However, each drummer can bring embellishments and nuances to individual parts. An Arabic rhythm is made up of high and low notes (as in *doums* and *teks*). The player has quite a bit of freedom to interject notes between the main beats. Here are examples of Arabic rhythms.

The first, illustrated below, is called *Maksoum*. It is probably the most commonly played of all Arabic rhythms and has many variations:

MAKSOUM BASIC RHYTHM



Jamal Mohamed
World Clinic/Performance
Saturday 1:00 P.M.

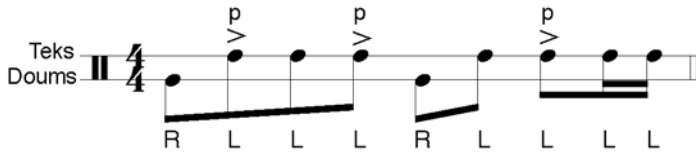


As you see, this is a very basic rhythm. It can be embellished in many ways. Of course the faster the tempo, the less room for embellishment and the simpler the rhythm will be played.

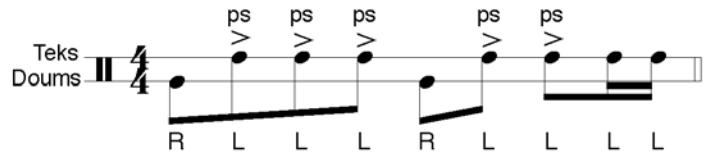
The following illustration shows a very common approach to embellishing the rhythm by having the left hand fill in between beats. Note that the original rhythm is played by the *doums* and accented *teks* with the right hand. The unaccented *teks* are played with the left hand and should be played lightly as ghost notes. Accented *teks* can also be played as slaps:



As stated previously, tonal variations can be achieved by using one hand to modify the notes the other hand is playing. In the example below, the left hand plays all notes except the *doums*, while the right hand, in addition to playing the *doums*, is used to gently press on the head slightly before the left hand hits the accented *teks*. This technique creates a higher-pitched *tek* sound and more contrast between accented and unaccented notes. Be careful not to make a sound when placing the right hand on the drumhead or you will produce undesirable flams. I usually use the outside edge of my right hand to press on the drumhead, but other parts of the hand can work just as effectively to change the sound. Here is an example of modification of tone and pitch by this method (p = press with right hand):



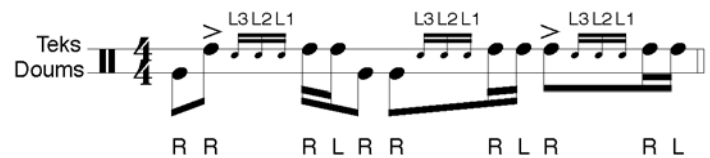
Another method of achieving a melodic effect is to slide one hand slowly up or down the drumhead while the other hand plays. The following is the same rhythm, but rather than pressing each time, the right hand is placed at the bottom of the head and slowly slides upward as the left hand is playing, to create a glissando effect (ps = press with right hand and slide):



Here is a popular variation on the *Maksoum*. It is called *Masri* or *Saidi*. Notice the addition of a *doum* at the end of the second beat. Also, the right hand is now used to play some of the in-between notes:



Next I have added a short left-hand roll (ruff) to the rhythm. These short one-handed rolls can be very useful in "spicing up" a rhythm. I find using a ring finger/middle finger/index finger sequence to work best, but once again I encourage experimenting with various finger sequences (L1 = Left Index Finger; L2 = Left Middle Finger; L3 = Left Ring Finger):



The last example is a rhythm called *Shiftatali* used in Arabic, Turkish, and Greek music. The first illustration is the basic rhythm; the second includes a variety of finger strokes. Finger strokes tend to be more delicate and obviously not as loud as slaps. However, they can be very useful in softer playing situations, and once you develop the appropriate muscles, finger strokes can be quite loud. The use of the fingers can also allow faster playing of rhythms. This is the basic *Shiftatali* rhythm:



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Now here is a *Shiftatali* rhythm using various finger strokes (R1 = Right Index Finger; R2 = Right Middle Finger; L1 = Left Index Finger; L2 = Left Middle Finger; L* = Left Hand presses on head to modify following note):

Teks Doms

R L R1 R2 L* R2 R1 L R L R L* R L2 L1 R L

Notice the use of the left hand (L*) to alter the tone of the following right-hand stroke. The left hand should remain on the drumhead after striking so that it presses on the head until the next note is played. I use my middle finger to press on the head, but any finger or combination of fingers can be used. This can give your rhythm more of a melodic aspect. Remember, where you press on the drum will determine the pitch of the note. Either hand can be used to dampen or modulate the following note. Here, I make use of the 1st and 2nd fingers for right-hand finger strokes. I have also added a drag (two grace notes) before the last two sixteenth notes using 1st and 2nd fingers of the left hand. The above variation sounds best at MM = 90–100. When played at slower tempos there is often a cadence on the fourth beat (i.e., the last two sixteenth notes are not played). At slower tempos, you will be able to add more embellishments. As always, it's important to listen to the other musicians to know when to add the fancy stuff and where there are holes that can be filled or when to lend support to another musician's improvisations.

There are many rhythms and techniques in Arabic drumming. As always, it is best to find a teacher who is accomplished in the style you wish to learn. There is also a wealth of information on the Internet. But always feel free to try ideas and methods you have learned from other drumming

styles. Once you have learned basic techniques and rhythms, strive to create your own playing style. And always remember to have fun drumming!

Jamal Mohamed has been a featured artist in many international music and dance events. He has presented percussion workshops at venues worldwide, and has performed with Sting, Mark O'Connor, Giovanni Hidalgo and many other well-known artists. In addition, his music has been featured in the television documentaries *Ramses the Great*, *National Geographic's Lions of Darkness* (with D'Drum), and the film biography of bluesman Robert Johnson, *Can't You Hear the Wind Howl?* A native of Lebanon, Jamal grew up in the Chicago area. Known for his virtuosity on the doumbek, Jamal has incorporated many innovative jazz and Latin styles with this ancient instrument. He designs and builds a number of the instruments he plays and has worked extensively in dance, theater, film, and music therapy. Jamal performs with the percussion group D'Drum. The group was named the 2010 winner of *Drum!* magazine's award for best percussion group, and was also featured in an Emmy Award-winning PBS short film. Jamal also performs with the world music group Brahma and the jazz ensemble Jampact. He serves on the faculty at Southern Methodist University's Meadows School of the Arts, where he teaches percussion and directs the Meadows World Music Ensemble. For further information visit www.jamalmohamed.com PN

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WORLD

Sally Childs-Helton

Interactive Drumming Workshop . Thursday 9:00 A.M.

Samuel Torres

World Clinic . Thursday 11:00 A.M.

John Scalici

Late Night Drum Circle . Thursday 9:30 P.M.

Marcus Santos

World Master Class . Friday 9:00 A.M.

Ralph Irizarry with Kachiro Thompson

World Clinic/Performance . Friday 11:00 A.M.

Nellie Hill

Interactive Drumming Workshop . Friday 3:00 P.M.

Rohan Krishnamurthy

World Clinic/Performance . Friday 3:00 P.M.

Brooks Truly

World Lecture/Presentation . Friday 5:00 P.M.

Alessandra Belloni

World Workshop . Saturday 9:00 A.M.

Michael Wimberly

World Workshop . Saturday 11:00 A.M.

Jeni Swerdlow

Interactive Drumming Workshop . Saturday 3:00 P.M.

Marcos Vinicius and Lacerda Schettini

World Workshop . Saturday 3:00 P.M.

John Yost

Closing Drum Circle . Saturday 5:00 P.M.

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The Drum Circle Family

By Chet Doboie

Call me a Lifer. Like so many PAS members, year after year I trek to PASIC to hang with my percussion buddies, make amazing new friends (young and old alike), experience the most amazing percussionists, learn so many mind-expanding ideas, and hear the most incredible performances by pros, colleges, high schools, middle schools, and elementary schools. *Amazing!*

Drums and percussion are life for me. And the people at PASIC—these folks are my people, my family. Going to PASIC is like going back to the “homeland” of my ancestors. I’m sure many agree with me that it is the coolest thing to experience walking around our “PAS homeland” and to experience our people, our instruments, our music.

Over the years, I’ve had the great pleasure to enjoy all that PASIC offers, and I evolved to sharing my passion, as so many do, by serving on PAS committees, performing at PASIC with my drum band the Hip Pickles, and leading drum circles. For 2010, I’ve been invited to lead the Friday night drum circle. I am very excited about this opportunity, because it is a chance to be part of a force to bring our PAS family together to “team drum.” The plan? Together we will create incredible and “feeling-full” grooves, and we will celebrate what we love.

For all of you, “my people,” I invite you to be a *player* at this year’s PASIC and perform, create, and have fun at a very special drum jam that will take place Friday night. Let me explain why this will be a blow-the-roof-off event at this year’s PASIC.

THE MAGIC

You and I are not alone. Friday night, we’re expecting a couple of hundred spirited percussionists who, like us, want to be a part of a mega groove that creates a magical feeling—which in essence, is the reason that we all drum: the magic!

OPPORTUNITY MEETS THE CIRCLE

Probably like most of you, I have a wide range of percussion interests. I love to perform on drumset, hand drums, and corps-style percussion. I’m also very involved in electronic percussion, percussion education, etc. You get

the idea; you speak my language! The passion is endless.

Years ago, when I stumbled on drum circles at PASIC, for me it was like a light bulb went on. I discovered that drum circles are about building an in-the-moment drumming community, giving yourself up for the team, energy, the great grooves, FUN, the friendships.

At a drum circle gathering, it doesn’t matter if you’re fat or skinny, a beginner or an advanced player, young or old, a hand drum player or not a hand drum player, a schooled musician or not, a first timer or a circle veteran. Simply, “the circle” = a beautiful thing! If you are alive, if you love a huge groove, the rhythmical journey that a drum circle takes us on gives us a feeling that is like no other. It is a model for how the whole world should be in harmony. It’s an experience for all of us percussionists to appreciate the



common denominator of how we *all* relate to that primal beat—the magic of a groove!

The “drum circle opportunity” always humbles me with the simple thought, “It’s all about the groove, stupid!” It is about the team; it is about the opportunity to achieve that great feeling when we connect. So this year, at PASIC, I commit to you my personal best for leading and ensuring a special opportunity for everyone who wants to experience the power and magic of the drum circle. We will have an abundance of percussion instruments, supplied by gracious instrument sponsors, for all to play on. So think about it; there are many great offerings at PASIC to enjoy, but Friday night, 9:30 p.m., Room 209, is your opportunity to be a player at the “homeland” and bathe in the rhythm of the night. It’s gonna rock!

Chet Doboie

Late Night Drum Circle

Friday 9:30 P.M.

SHARING THE LOVE

It’s a beautiful thing when all of us can share our passion for percussion with young people, grow new drummers, and pass on to a new generation the joy of being a drummer as it was passed on to us. And the drum circle is the perfect discovery vehicle to inspire this new generation.

At PASIC and other gatherings of serious drummers, we can expect a drum circle that flows like a well-oiled machine. There may be participants who lack specific knowledge of

proper technique on some of the instruments, but the bottom line is that we are people who live rhythm, understand a groove, know the power of dynamics, and realize the importance of pulling colors out of instruments. The result? Awesome.

Leading “newbies” in a successful drum circle experience has its own challenges and rewards. What a great feeling it is to witness and help somebody discover the magic of playing a percussion instrument. But it is a challenge to lead a drum circle filled with newbies and to make the experience fun, successful,

and meaningful in the ears and minds of the performers.

HOW TO CONNECT WITH FIRST-TIME CIRCLERS

With tons of experience working with young people in a drum circle setting with my Hip Pickles in School programs, I’d like to share some ideas that might be helpful to those who might be interested in leading a drum circle for young people. Some of my leading/facilitation techniques will certainly be on display at the Friday night circle. Meanwhile, here are my key thoughts on running drum circles for young people.

1. Be enthusiastic, be animated, smile a lot, offer lots of words of encouragement, and be a fan of what is happening within the circle.

If you love a huge groove, the rhythmical journey that a drum circle takes us on gives us a feeling that is like no other.

2. When I lead a circle, I usually am always either playing a foundation rhythm on djembe or set of dun-duns, or I have a partner or a capable volunteer doing so, or I have a drum loop playing through a sound system. This element is *huge*. By viewing all notes performed by the circlers as valid choices (though some might be better choices than others), I have found that if I have that strong foundation rhythm going, collectively the circle will sound and feel really good as perceived by all involved. And that is the mission.

3. Singing (with or without a microphone) is a great way to make the circle have more life and make it sound more special for the participants. I can sing portions of songs or whole songs, sing some chants, or maybe just sing some mouth drumming. Sometimes I even use tuned bells to create a very simple melody to riff over the group groove. Some of this might be planned or some of it is in the moment.

4. One of my favorite and most successful activities is to start with just the foundation rhythm played by my partner or a volunteer. I let that go on for about 16 bars or so, and let everyone silently feel that groove. Then, I tell everyone that we are about to create a very special composition of music. Layering in one performer at a time, I tell them that when I point to each of them, I want them to play one note or maybe a couple of notes to make the foundation rhythm sound even more special. I warn everyone to be patient and wait their turn. Slowly, we build a team groove one by one. This activity, in my experience, has always been amazing, and everybody involved always seems to feel that we created something special together.

5. Whenever a piece comes to an end, I always lead everyone in enthusiastic applause, and if necessary, I will use hand motions to ratchet up the volume of the applause. It's always important to celebrate the achievement of the circle.

6. After each piece I ask the participants to rotate one place to the right, which allows everyone to get a chance to play different instruments. This is more interesting for everybody, creates some appreciated movement, and everyone gets a chance to try playing another instrument.

7. I always try to keep things simple. I find it important to have the instinct of when to insert

myself and lead, and when to just stay out of the way. A lot of this comes with experience. However, with young people, I find it important to keep them engaged, make up musical games, and offer a lot of praise verbally and with body language.

WE ARE FAMILY

It is universal that we all want to belong and feel good. As I see it, being part of the 8,500-member PAS family is the most amazing experience. At PASIC, there are so many opportunities to find real connections that speak to our needs. All we have to do is participate and we discover great friendships, professional connections, knowledge, moving performances, and opportunities. I hope you come out and join the Friday night drum circle and celebrate the homeland with your PAS family.

Chet Doboe is the founder, arranger/composer for the Hip Pickles Drum Band from New York. Chet has performed at seven PASICs, three Modern Drummer Festivals, two Montreal Drum Festivals, Rhythm Stix in London, the Night of Percussion in Austria, and The Big Bang in the Netherlands. Under Chet's leadership, the Hip Pickles are six-time DCA Drum Ensemble World Champions and have been voted four times as the #1 Percussion Ensemble by the readers of *Drum!* magazine. Chet has written 20 drum instruction books and over 20 articles for *Modern Drummer* magazine. Chet appears on the *Best of Modern Drummer Festival* DVD, the *Larrie Londin* DVD, and the Hip Pickles' *Out of the Jar* CD. Chet is on the PAS Marching and Recreational Drumming Committees and performs with the Hip Pickles (www.hippickles.com) in concert, drum clinics, drum circles, corporate meetings, and Arts in Education programs for young people. PN

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PASIC 2010 Collegiate Committee

Panel Discussion:

Forming Your own Percussion Group

By Justin Alexander

Collegiate Committee Panel

Saturday 10:00 A.M.

The Collegiate Committee is very pleased to announce our PASIC 2010 Panel Discussion, "Forming your own Percussion Group." We will address issues such as repertoire selection, establishing a mission and vision for the group, crafting an "image" or niche, and creating performance opportunities.

Our special guests for this discussion include Jason Treuting and Adam Sliwinski of SO Percussion, David Skidmore of Third Coast Percussion, Dr. Payton MacDonald of Alarm Will Sound, and Dr. Julie Hill of the Caixa Trio. As always, the Collegiate Committee encourages everyone in attendance to participate in this fantastic discussion.

To that end, the Collegiate Committee is requesting your questions for the panelists in advance of the convention. If you would like to

have your question answered by the panelists, please send your queries to Collegiate Committee chair Justin Alexander at jlanealex@gmail.com. The Collegiate Committee will consider all submitted questions and present as many of them as possible to our panelists. A Q&A session will follow the discussion to address additional topics.

Don't miss this opportunity to learn more about starting and running a successful percussion chamber ensemble!

In addition, the Collegiate Committee invites all student percussionists interested in serving on the committee to attend our annual committee meeting at PASIC. Percussionists must be enrolled as a student in a college/university to be eligible for membership; both undergraduate and graduate students are welcome.

The PAS Collegiate Committee was formed to provide collegiate percussionists with opportunities to lead and network, as well as facilitate the development of more informed and well-rounded student percussionists. Student members are involved in planning and presenting PASIC sessions, writing *Percussive Notes* articles, and participating in annual committee meetings. Student percussionists interested in serving on the Collegiate Committee should e-mail the chair at jlanealex@gmail.com.

Justin Alexander is chair of the PAS Collegiate Committee and a Doctoral Candidate at The Florida State University where he studies with Dr. John Will Parks IV. PN



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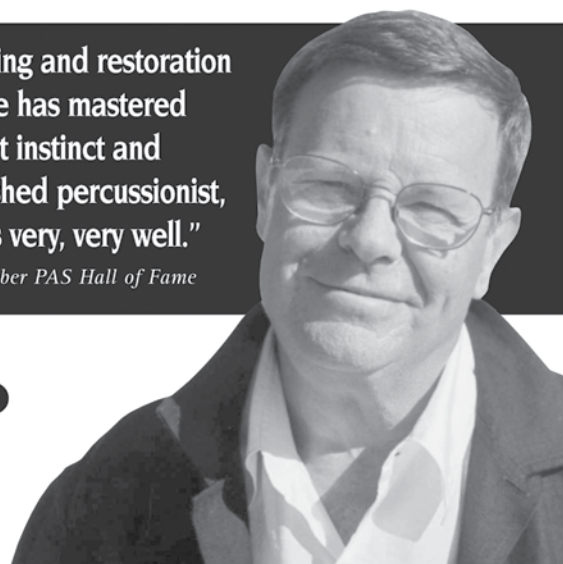
--Robin Engelman, Former Member of NEXUS, Member PAS Hall of Fame

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Getting A Teaching Gig Going Beyond Being a Great Player

By Paul Buyer

Over the past few years at PASIC, the PAS Education Committee has made a commitment to offer stimulating panel discussions that have proven meaningful, engaging, and timely for the PAS membership. From “The Drumline Experience: How Much is Too Much?” to “Mental Training in Percussion” to last year’s panel, “Teaching the Teachers: The Percussion Methods Class,” these topics have ignited passionate discussions and revealed some of the real issues in percussion education today. At PASIC 2010 in Indianapolis, the PAS Education Committee continues this tradition, presenting a topic that could be one of the most relevant sessions ever.

THE PANEL

On Friday, November 12 at 4:00 P.M., the PAS Education Committee will host a panel discussion titled “Getting a Teaching Gig: Going Beyond Being a Great Player.” Our distinguished panelists encompass a collaboration of esteemed percussion educators, seasoned administrators, and incomparable leaders in percussion and performing arts education. Panelists include Rich Holly, Professor of Percussion and Dean of the College of Visual and Performing Arts at Northern Illinois University; Mark Ford, Coordinator of Percussion at the University of North Texas; Jim Campbell, Professor of Music and Director of Percussion Studies at the University of Kentucky; Kennan Wylie, Percussion Instructor at Marcus High School (Texas); and Linda Davis, Principal at Broad Ripple Magnet High School for Arts and Humanities in Indianapolis.

The purpose of the panel discussion is to learn about the leadership qualities high school administrators and college search committees look for when hiring percussion instructors. With so many qualified applicants today and great players a dime a dozen, the panel will address essential qualities and skills that go beyond musical talent that often determine who makes the short list, ends up a finalist, and eventually gets the job. The panel will also address the current job market and offer advice on how to best advise students who are interested in a future career teaching at the high school or college/university level.

LEADERSHIP ESSENTIALS

Playing ability and musicianship have always been—and always will be—highly valued when hiring a percussion teacher. But what happens when all of the finalists are truly outstanding players?

Our discussion will begin with opening remarks from the panelists describing qualities beyond being a great player that they feel are necessary to “getting a teaching gig.” One topic the panel will discuss is the importance of becoming an exceptional leader. Since great players are not always great teachers, talent alone is not enough. According to leadership expert and author John Maxwell in his book *Talent is Never Enough*, “As long as there are people in the world, there will be plenty of talent. If that were enough, everyone would reach their potential. What’s missing are things people need in addition to their talent.” Some of these “things” are leadership essentials that include character, competence, confidence, commitment, communication, consistency, collaboration, and collegiality, along with enthusiasm, initiative, a positive attitude, and being a team player.

THE MORE YOU CAN DO, THE MORE YOU CAN DO

New England Patriots Head Coach Bill Belichick used this quote with his players to emphasize the expectation and importance of playing multiple positions at a high level en route to winning three Super Bowls. Interestingly, it can also be followed up with, “The less you can do, the less you can do.” Becoming well-rounded and versatile is another critical quality of success the panel will discuss. According to Oregon State University Percussion Professor and Education Committee member Bob Brudvig, “I think, especially early on, the willingness to take on duties and assignments that are outside your immediate area of expertise [is important]. For most of the gigs/jobs out there, you are going to have to do multiple tasks and assignments.”

SEARCH COMMITTEE 101

The panel will also take you behind the scenes of a search committee meeting and detail what they are looking for, from the initial cover letter and vita stage to the short-list DVD submission, to interviews with the finalists. According to Eric Willie, Assistant Professor of Percussion at Tennessee Tech University and Education Committee member, “The panel will discuss specific areas that committees—both at the university and primary/secondary schools—are desiring. In addition, the panel will discuss how to focus your professional activities while you are a student.”

Many years ago while I was chairing a search committee, my university president said something I will never forget: “Don’t just consider the applicants that have sent you their materials; go out and *search* for the best candidate. You are a search committee, so search!”

THE JOB MARKET

One of the most profound changes percussionists are facing today is the uncertainty of the current job market. According to Michael Schutz, Assistant Professor of Music at McMaster University and chair of the PAS Music Technology Committee, there is an “apparent disconnect between the increasing number of doctoral percussion students and decreasing number of full-time university level teaching positions. How can we ensure that university-level training best prepares students for the challenges inherent in their future musical careers?” The panel will offer advice on how to put yourself in a position to succeed in this tough economy.

CONCLUSION

What will make *you* stand out? What will separate you from the pack? What will cause the committee to put you in the A pile rather than the B pile? For answers to these questions, join us for “Getting a Teaching Gig: Going Beyond Being a Great Player.” If you choose to attend, you will be armed with an edge over the competition!

Education Committee Panel

Friday 4:00 P.M.

Paul Buyer is Director of Percussion, Director of Music, and Associate Professor of Music at Clemson University. He is the author of *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music. Dr. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees and is chair of the PAS Education Committee. PN

PASIC 2011 Focus Day Proposal "Five Decades of New Music for Percussion: 1961-2011"

The New Music/Research Committee of the Percussive Arts Society is pleased to announce a call for proposals for presentation/performance at the 2011 PASIC Focus Day, November 9, in Indianapolis, Indiana. PASIC 2011 marks the 50th Anniversary of the Percussive Arts Society, and to celebrate the occasion, the theme for Focus Day 2011 will be "Five Decades of New Music for Percussion: 1961-2011." Soloists, ensembles, composers, and scholars are invited to send in proposals for performances and presentations.

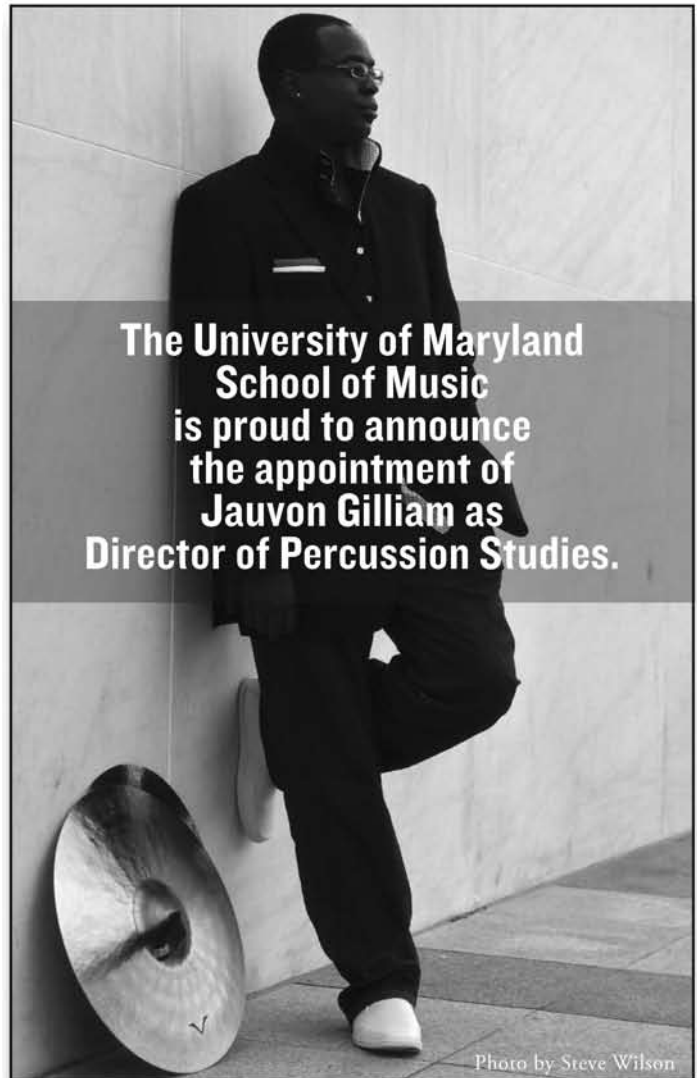
The committee calls for a wide and representative variety of percussion music to be presented, with specific focus on percussion solo and ensemble literature composed between 1961-2011, representing the birth of PAS through the first 50 years of its existence and development. It is the intention of the committee that the major masterworks and the significant composers of our field from this time period will be well represented in the proposals submitted from the membership at large. It is also the intention of the New Music/Research Committee that music for all percussion solo instrumentation be represented, as well as music drawing from the full spectrum of the solo and percussion ensemble repertoire of the past 50 years, including new and previously unknown works.

The only stipulations in preparing an application are that the music must have been composed between the years of 1961-2011, and that the piece be for percussion instruments only. It is not the desire of the committee to receive proposals that include the use of electronics and/or the inclusion of any non-percussionists or non-percussion instruments (with the exception of the piano). Suggested topics for presentation include: masterworks for solo instruments, masterworks for percussion ensemble, experiments with tradition, experiments with organized sound, experiments with non-western influences, experiments with the interpretation of graphic notation, experiments with timbre & texture fields, experiments with minimalism, experiments with complexity, experiments with extended techniques, etc. With the intent of including as many and as wide a variety of performers and performances as possible, the committee requests that applicants submit proposals for the performance and/or presentation of a specific piece of literature rather than for a collection of pieces or an entire session. The day will be organized around five mixed concerts from the five decades of PAS, with a culminating evening showcase performances representative of the entire 50-year time period.

As always, the committee is interested in the participation of both emerging and established artists. Applications from performers, composers, scholars, and ensembles featured in past New Music Research and/or Focus Days are expected and are encouraged. All proposals that meet the criteria and qualify for inclusion on the 2011 PASIC Focus Day will be given complete and careful consideration. Please note: expenses and the securing of instruments and funding sources will be the sole responsibility of the artist(s) themselves. This includes all logistical and financial considerations associated with the performance. Please prepare and submit your proposal with this consideration in mind.

For additional information, please contact:

Dr. Eugene D. Novotney
New Music/ Research Committee
novotney@humboldt.edu



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Photo by Steve Wilson

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Benefits of Partnerships for Freelance Percussionists

By Brad Palmer and Sean Womack

The job market for percussionists is a very interesting and diverse landscape. With the education level and performance echelon expanding rapidly, some may wonder what employment opportunities exist for this growing workforce. One avenue is a career as a freelance percussionist, otherwise known in business terms as an independent contractor.

Our PASIC 2010 clinic will focus on partnerships established between percussionists. By collaborating with other freelance percussionists, you can gain multiple benefits as a performer, educator, taxpayer, and employee that

establishing a partnership include expanded networking, performance opportunities, and increased availability for work, to name a few. Combining efforts with other percussionists increases your areas of expertise and capitalizes on the strengths of each individual. This is particularly beneficial for teaching and composing music. Different teaching styles are necessary for effective teaching. This is inherent in a partnership. Also, variety in arrangements and compositions, especially in marching percussion, increases the music's intrigue and expressivity. Collaboration facilitates these aspects. Furthermore, name-brand recognition carries weight

in the business world. If you establish a successful partnership in an area that needs your services, your clientele will bolster. The bottom line here is that you can create more opportunities for yourself by teaming up with a partner.

Partnerships also have distinct financial benefits.

Depending on the type of company created, protecting personal assets, tax breaks, insurance, and investment opportunities are enhanced. As percussionists, we spend thousands of dollars a year on instruments, music, computer software, and various other work-related items. By creating a limited liability corporation, these assets can be shielded from litigation in certain instances. Also, you can deduct these items on your personal taxes. As a partner in a company, your business can shoulder the responsibility of purchasing such items for daily use as well as the tax burden, leaving you, the partner, without the load financially and the worry of audits and dealing with the Internal Revenue Service. This is just one of the advantages from a tax perspective. In our PASIC clinic we will further discuss the tax advantages that can be gained from partnerships.

Another advantage to a partnership is saving for retirement. This is one of the toughest

Brad Palmer & Sean Womack
Professional Development
Saturday 4:00 P.M.

things a freelance percussionist, and for that matter, the average American worker, can do. Yet, given the current state of our economy as well as the shape of our financial markets, it is one of the most important. What makes this task so tough is that as an independent contractor you control your cash inflow and outflow. You are paying your own taxes in the form of quarterlies as well as setting money back for your retirement. This can be difficult, even for the most bullish investor. Since you control what is coming in, and neither your tax burden nor your retirement are taken out of your paycheck, it is hard for most people to start to save.

In a partnership, your company can help. Companies can invest more money in retirement accounts per year than individuals. This alone can mean quite a significant difference in your retirement fund, as well as when you can retire.

Our 2010 PASIC clinic will continue to explore and discuss these topics as well as other benefits that are gained through partnerships. We will also address the specifics of organizing and operating a successful partnership. We hope you will attend.

Brad Palmer is co-founder of DoubleStop Percussion, a Birmingham, Alabama-based company providing percussion instruction for all levels of experience in schools across the Southeast. He holds a Bachelor of Science in Music Education degree from the University of Alabama at Birmingham and a Master of Arts degree from Middle Tennessee State University.

Sean Womack is the co-founder of DoubleStop Percussion, a Birmingham-based percussion education company providing percussion instruction for schools throughout the Southeast. He received his Bachelor of Science in Music Education degree from the University of Alabama at Birmingham and Master of Music in Percussion Performance degree from the University of Georgia. PN



Brad Palmer



Sean Womack

you would not be able to access as an individual. Using an existing partnership, DoubleStop Percussion, LLC, as an example, elements of a partnership will be showcased while exposing new opportunities.

Why form a partnership? What are the benefits? These questions will guide the course of the clinic.

The key factor for this clinic is the formation and use of a partnership. Partnerships are common throughout the business world and can serve a myriad of purposes. When forming a partnership several factors must be considered. First, are the parties entering the partnership compatible as business partners; do they have similar goals, work ethic, a mutual trust between them? Does the geographical area need your services? These factors will help to shape the direction and future of the partnership and its business ventures.

The numerous benefits gained through



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2010
 • Yamaha celebrates 25 years of Drum Corps involvement



2009
 • Carolina Crown wins High Brass Award

2008

- Carolina Crown begin using Yamaha Brass and Percussion becoming the next "All-Yamaha" drum corps
- Yamaha and The Cavaliers celebrate the 20th Anniversary of the corps using Yamaha



2007

- The Madison Scouts begin using Yamaha Brass instruments becoming the next "All-Yamaha" drum corps



2006

- Yamaha and The Madison Scouts celebrate the 20th Anniversary of the corps using Yamaha percussion
- The Bluecoats begin using Yamaha Brass, Percussion and Pro Audio products becoming the next "All-Yamaha" drum corps
- The Colts begin using Yamaha Brass, Percussion and Pro Audio products becoming the next "All-Yamaha" drum corps



2005



- The Cavaliers win the DCI Championship

2004



- The Cadets win the High Percussion Award for the 1st year in a row

2003

- The 8200 Series Field Corps Marching Toms and Bass Drums are introduced

2002



- The Cavaliers win US DCI Championship and the High Brass Award



- The Cadets win US High Percussion Award for the 2nd year in a row

2001

- The Cavaliers begin using Yamaha Brass becoming the next "All-Yamaha" drum corps and the first to win US DCI Championship



- The Cadets begin using Yamaha Percussion becoming the next "All-Yamaha" drum corps and win the High Percussion Award



- The Crossmen begin using Yamaha Brass and Percussion becoming the next "All-Yamaha" drum corps



1999

- The Colts begin using Yamaha Brass, are named DCI Co-Champions and win the High Brass Award
- The Cavaliers are named DCI Co-Champions and win the High Percussion Award



2000

- The MTS Marching Snare Drum is introduced



1995



- The Cavaliers win the DCI Championship and win the High Percussion Award

1994



- The Red Forest line of percussion is introduced

1993



- The SFZ Marching Snare Drum is introduced
- The Bark Forest line of percussion is introduced

1992



- The Cavaliers win the DCI Championship and the High Percussion Award

1990



- The Corps-Custom marching Snare Drum is introduced

1988

1988

- The Madison Scouts win the DCI Championship

1986



- The Cavaliers begin using Yamaha Percussion

1985



- The Madison Scouts begin using Yamaha Percussion

- First Year of Yamaha Marching Percussion instruments in DCI use, with White, Chrome and Silky Silver



5 High Brass Awards in 10 Years

14 DCI World Championships in 25 Years

12 High Percussion Awards in 25 Years

To the Tune of Immigration

By Linda Rose, Esq.

If you are a musician from a foreign country, band manager of foreign artists, or foreign music student, or if you work with anyone from a foreign country, read on. Better yet, attend the PASIC Professional Development seminar, “U.S. Immigration Issues for Foreign Musicians.”

Much to the surprise of many artists, composers, producers, bandleaders, and others in the music industry, immigration directly impacts them. Here’s an overview of the relevant immigration options, which will be fully discussed at PASIC.

TEMPORARY, NON-IMMIGRANT VISAS B-1 and B-2 Visitors

“Hard Road to Travel” by Jimmy Cliff

Coming to PASIC? Most foreigners will use a B-1 or B-2 visa. These are generally non-working visas intended for people coming to the U.S. for non-productive, non-paying, legitimate business reasons or for personal recreation.¹ Attending PASIC or a similar music-related event is a legitimate business reason for a musician. But does it involve “work”?²

If the individual is simply coming to the U.S. to attend PASIC sessions (or some other music conference) and explore the exhibit hall, a B-1 or B-2 visitor classification is appropriate.³ However, if the individual is coming to *present* at PASIC, the visa classification becomes a bit murky. If the individual is not paid for the presentation, a B-1 might be appropriate,⁴ although a testy immigration officer could raise a challenge. If the musician is paid, B-1 is not an appropriate classification.⁵

There are some exceptions to the rule against “work”: Musicians touring colleges,⁶ performers representing their home country,⁷ performers participating in international competitions (provided the only pay is prize money),⁸ musicians coming to record,⁹ and amateur artists not normally compensated for performing.¹⁰ These exceptions will be fully explained at the PASIC session.

O-1 Extraordinary Ability “Superstars” by Styles of Beyond

A musician coming to the U.S. to work—that is, to perform and be paid—must have a work-authorized status. Congress created a visa category for such people: the O-1 visa, for “artists of extraordinary ability.”¹¹ You do not have to be a Grammy Award-winner to qualify for O-1 classification, although a Grammy Award *nomination* would qualify a foreign musician.¹² The immigration service recognizes,

however, that not every musician quite makes it to the Grammys and created an alternative list of criteria.¹³ Simply put, you must be very good at what you do, well-known for it, and able to prove it according to the government standards.¹⁴

P-1 International Groups “We’re an American Band” by Grand Funk Railroad

Sometimes it can become incredibly costly to process an O-1 visa petition for the bandleader, along with an accompanying visa petition for the entire band, orchestra, performance group, and support staff. Moreover, not every group will necessarily have an O-1 member. Congress recognized this and created a



slightly less rigorous visa category for bands and groups: the P-1.¹⁵ This visa category covers an entire group, provided that the group has some international acclaim.¹⁶

P-3 and Q-1 Culturally Unique “You’re So Unique” by Billy Preston

Assume the artist is not yet internationally renowned. In fact, that might be why the musician wants to develop a career in the U.S. An alternative is the P-3 culturally unique visa category.¹⁷ This standard is broadly and liberally interpreted by the immigration service, and the visa category provides an excellent option for musicians and artists whose music reflects the foreign culture from which they come. For the

Linda Rose, Esq.
Professional Development
Friday 9:00 A.M.

individual who will perform culturally unique music in public settings, the Q-1 visa provides an alternative to the P-3.¹⁸

P-2 Reciprocal Exchange “Twisted, Entangled, Transform and Exchange” by Elvis Costello

This discussion would not be complete without mentioning the P-2 visa for musicians who are coming to perform under a reciprocal exchange program.¹⁹ To this writer’s knowledge, there is only one such program in effect: that of the American Federation of Musicians (AFM). Under that program, members of the Canadian AFM can request P-2 classification to engage in a U.S. tour.

F-1 Student to Optional Practical Training “School’s Out” by Alice Cooper

Foreign music students cannot just pack up and come to the U.S. to study at U.S. music institutions. Intending students must qualify for an F-1 visa.²⁰ Not only must students pass the rigorous admission standards of the college or university, they must pass the admission standards of the Department of Homeland Security. In general, a foreign student is not allowed to work in the U.S. A gig for one night is considered “work,” even if the musician/student is only paid covers, tips, or cash under-the-table.²¹

For all foreign students, there are a few limited options for employment. Before I explain these options, heed this rule: All foreign student employment **MUST** be approved by the university or college foreign student advisor, and some student employment requires receipt of an immigration Employment Authorization Card.²² Students may work on campus.²³ Students can also qualify for curricular practical training,²⁴ pre-completion optional practical training (OPT),²⁵ and/or post-completion OPT.²⁶

Student musicians should note the complexity of immigration rules on permissible periods of unemployment between gigs.²⁷ This can pose a major problem for musicians when there are gaps between gigs. Additionally, there are a host of other reporting requirements for OPT,²⁸ so students are advised to work closely with their school official who monitors OPT.

H-1B Specialty Occupations “The Professionals” by the Prague Philharmonic Orchestra and Victor Young

The most common visa used by foreign professionals is the H-1B. This category is for people who have a four-year college degree and who will perform in a “specialty occupation” that requires that degree.²⁹ Even though the academic study of music is quite complex, the immigration service does not consider “musician” to be a “specialty occupation” for which a degree is required. So, the individual who earns a bachelor’s degree in performance does not *per se* qualify for an H-1B. The H-1B category is a perfect fit for other music-related professions, however. For example, a bachelor’s degree in music management is considered the appropriate training for a position with an artist management company.

J-1 Management “Reciprocity” by Victor Cisneros

Additionally, there is a J-1 Exchange Visitor visa, reserved primarily for management trainees.³⁰ This allows the individual to “train” in U.S. management methods and become familiar with the industry, preparing him to return to his home country and engage in similar work. If you consider using a J-1, be certain to discuss with an attorney whether you would be subject to the J-1 two-year home residency requirement.

PERMANENT RESIDENCE: THE COVETED “GREEN CARD”

Lawful permanent residence is embodied in the “green card.” Permanent residence allows the foreign national to live and work in the U.S. permanently. Below are the three major options in permanent residence.

Diversity Visa Lottery “Against All Odds” by Phil Collins

Every year the U.S. government runs the Diversity Lottery.³¹ It allots 55,000 permanent residence visas to the lucky winners and their families. But approximately one to two million people apply each year. So the chances of being selected are slim at best. This is not a recommended option to direct the future of your music career.

Employment-Based Immigration “Equal Opportunity Employment” by In-finito and Thaione

Permanent residence through employment is the route that most musicians take.³² Usually, this requires a permanent, full-time job offer from an employer and a “test of the labor market” to ensure there are no qualified U.S. workers available for the position. The process of testing the labor market is known as “labor certification”³³ or PERM.³⁴ For a sound engineer, labor certification might make perfect sense. However, labor certification just does not prac-

tically apply to musicians. So the Department of Labor regulations reflect a special standard for musicians:³⁵ The band (or “employer”) has to prove that the particular musician is more qualified than available U.S. workers, and the foreign musician is critical to the band’s sound because of his or her unique techniques.

Sometimes, the rigors of labor certification simply are not worthwhile. For the highly talented and accomplished musician, Congress provides an alternative known as EB-1 for artists of extraordinary ability.³⁶ It is one of the most revered and most difficult classifications for permanent residence. The immigration service created a list of criteria to satisfy the EB-1 standard,³⁷ which includes a very strong showing that the artist is “one of that small percentage who have risen to the very top of his/her field.”³⁸

Family-Based Immigration “The Secret Marriage” by Sting

Marriage to a U.S. citizen is an avenue to becoming a permanent resident. But beware: Marriage fraud is a punishable crime. Those who marry simply for the purpose of obtaining permanent residence are breaking the law and are at risk of losing forever the opportunity to come to the U.S. or become a permanent resident. Having said that, if a foreigner and a U.S. citizen fall in love and decide to marry

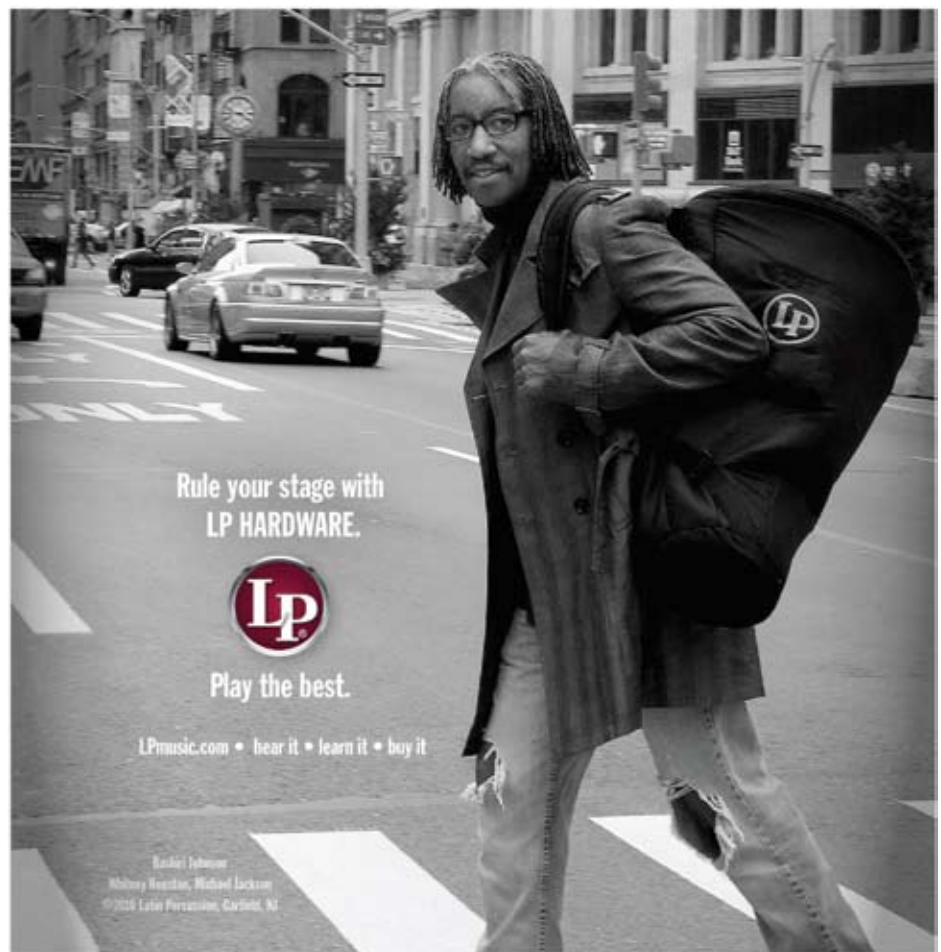
because they want to have a life together, permanent residence might be readily available to the foreigner. Permanent residence through marriage is a complex process, and you should consult with an immigration attorney.

CONCLUSION

Musicians are not unaffected by the national immigration debate. The issues discussed above are matters that you should weigh carefully if you are a foreign musician or if you work with foreign musicians. Indeed, immigration is a nagging issue, often requiring consultation with an attorney and years of dealing with the complex government agencies such as the Department of Homeland Security, Department of Labor, and Department of State. But if you are prepared for the pitfalls and minefields in the immigration process, you can continue to perform your art without missing a beat.

ENDNOTES

1. A B-1 visa is for business visitors. A B-2 visa is for visitors entering the U.S. for pleasure. B-1 and B-2 visitors from certain countries might be eligible for visa waiver (no visa required) if they are coming to the U.S. for less than 90 days.
2. Unless authorized for employment, a foreign national may not “provide services or labor for an employer for wages or other remuneration...”⁸ CFR § 274a.1(f) (2005).



3. Immigration and Nationality Act (hereinafter "INA"), as amended, § 101(a)(15)(b) (2005).
4. 9 *Foreign Affairs Manual* (FAM) 41.31 N11.3.
Generally, when there is no compensation, a B-1 is the proper classification for a presentation at a seminar. However, the burden is on the foreign national—the visa applicant—to establish that no payment is involved and he/she otherwise qualifies for the visa.
5. Visa options for musicians who perform and receive pay are discussed elsewhere in this article.
6. 9 FAM 41.31 N11.2.
7. 9 FAM 41.31 N11.4.
8. 9 FAM 41.31 N11.5.
9. 9 FAM 41.31 N11.7.
10. 9 FAM 41.31 N13.7.
11. INA §101(a)(15)(O) (2005). The O-1 category includes musicians and artists of other mediums, as well as scientists, business people, and athletes of extraordinary ability.
12. 8 CFR § 214.2(o)(3)(iv)(A).
13. The O-1 criteria are found at 8 CFR § 214.2(o)(3)(iv)(B)(1-6) and (C).
14. 8 CFR § 214.2(o)(3)(iv)(B)(1-6).
15. INA § 101(a)(15)(P)(iii)(II).
16. 8 CFR § 214.2(p)(1)(ii)(A)(2).
17. INA § 101(a)(15)(P)(iii).
18. INA § 101(a)(15)(Q).
19. INA § 101(a)(15)(P)(ii).
20. INA § 101(a)(15)(F).
21. 8 CFR § 274a.1(f).
22. 8 CFR § 274a.12(c)(3).
23. 8 CFR § 214.2 (f)(9)(i).
24. 8 CFR § 214.2 (f)(10)(i).
25. 8 CFR § 214.2(f)(10)(i) and (ii).
26. 8 CFR § 214.2(f)(10)(ii)(A)(3).
27. 8 CFR § 214.2(f)(10)(ii)(E).
28. *Id.*
29. INA § 101(a)(15)(H).
30. INA § 101(a)(15)(J). Beware: many J-1 visa holders are subject to a two-year home residency requirement found at INA § 212(e).

31. INA § 203(c).
32. INA § 203(b).
33. INA § 212(a)(5).
34. PERM is the acronym for the Department of Labor's electronic processing program of labor certification applications. *See* 20 CFR § 656.
35. 22 CFR § 40.51(b)(1).
36. INA § 203(b)(1)(A). EB-1 refers to "employment-based" (EB) immigration. It is similar to, but more rigorous than, the O-1 visa.
37. 8 CFR § 204.5(h)(3).
38. 8 CFR § 204.5(h)(2).

Linda Rose is an attorney, musician, and PAS member. She is the managing partner of Rose Immigration Law Firm, PLC in Nashville, Tenn. (www.roseimmigration.com). She focuses on immigration work in the music and entertainment industry. The firm also emphasizes immigration work in higher education and international corporate transfers. Rose holds a nationally-elected seat as a Director of the American Immigration Lawyers Association. She is listed on the bar register of pre-eminent lawyers, is an adjunct professor of law at Vanderbilt University Law School, and has consistently been named by the Tennessee Business Journal among Tennessee's top lawyers. Rose also is a jazz vibraphonist and percussionist, leading a quintet known as Rose on Vibes & Jazz Co. (www.roseonvibes.com). PN

PANEL DISCUSSIONS

Symphonic Panel

Orchestral Percussion in the College Curriculum
Thursday 10:00 A.M.

College Pedagogy Panel

The Pedagogy of Practicing
Thursday 2:00 P.M.

World Panel

Straight to the Source: Creating a Successful Field Experience
Friday 12:00 P.M.

Marching Panel

Literature for Junior High and High School Percussion Ensembles
Saturday 12:00 P.M.

Ensemble Panel

Literature for Junior High and High School Percussion Ensembles
Saturday 2:00 P.M.

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LEO SOTO
Charlotte Symphony Orchestra

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Cleveland Orchestra

MICHAEL WERNER
Seattle Symphony

Music Therapy: Using Percussion to Change Lives

By Michael J. Marcionetti and Bill Matney

The field of percussion provides many interesting and rewarding career paths. This PASIC 2010 session will focus on the profession of *music therapy*, the use of percussion in therapy, and how university-level percussion instructors can best teach music therapy students relevant skill sets.

Throughout recorded history, music has played an integral role in rituals and healing ceremonies in cultures all around the world. The recognized field of music therapy was officially established in 1950 as a therapeutic modality to serve veterans returning from war and trying to cope with physical and psychiatric illnesses as a result of their service. The profession started when volunteers who played music in V.A. hospitals noticed marked improvement in the clients who were participating in the "sessions." The hospital musicians of the time quickly noted the need for additional clinical training, and universities across the country began to implement programs and offer the necessary training.

Since the beginning of the field, music therapy has grown to develop and research therapeutic interventions and techniques to serve diverse populations including but not limited to mental health, special education, hospice care, medical settings, developmental disabilities, and many more. There are currently 72 universities in the United States offering music therapy degrees recognized by the American Music Therapy Association, and many more universities world-wide.

Music therapists gain a wide variety of musical and therapeutic skills to serve their population. They employ the tools and techniques of music to help clients work toward and complete non-musical and therapeutic goals. Music therapists attend accredited universities to gain their bachelor's degree and prepare to become board certified. After the completion

of a six-month clinical internship, and success in passing their certification exam, they are credentialed to start practicing in the field.

A review of past and current music therapy literature and research demonstrates that percussion is one of the most, if not the most, widely used interactive instrumentation in the field. For this reason, therapists with a strong background in the percussive arts, and who list percussion as a principal area of study, have developed the musical tools necessary to become excellent clinicians. Current university-level percussionists have thorough knowledge and advanced skills related to both rhythm and melody, thus equipping them with some of the



Michael J. Marcionetti



Bill Matney

tools to facilitate effective music therapy interventions. Percussion students can benefit from learning about music therapy as a career option where they can continue to develop and share their skills.

Additionally, this session will focus on techniques a university percussion professor can teach to best meet the needs of a music therapy student. As evidenced by recent surveys, one of the main concerns of current non-percussionist music therapists is the often-times limited scope of percussion training they receive at the university level. The majority of universities offering music therapy as a major tend to tailor their percussion methods classes to the

Michael J. Marcionetti & Bill Matney

Professional Development

Thursday 3:00 P.M.

music education major and focus on symphonic instrumentation. While some symphonic techniques are helpful to music therapy students, many of these skills are difficult to translate to the clinical setting.

Music therapy students can best benefit from exposure and practice in two areas, those being (1) foundational orchestral knowledge and (2)

world percussion pedagogy. Foundational orchestral knowledge consists of the essential snare rudiments, fundamental drumset styles, and exposure to pitched percussion, potentially including Orff instrumentation. A focus on world percussion is important because world instrumentation is common in clinical settings. World percussion instrumentation includes instruments from West Africa (djembes, dununs, bells), Cuba (congas, bongos, shakers), the Middle East (frame drums,

darbukas, tambourines), and Brazil (pandeiros, surdos).

A current text, *Tataku: The Use of Percussion in Music Therapy* (www.sarsenpublishing.com), will be highlighted as a curriculum outline for use with music therapy students. This text provides an outline for professors regarding the percussion skill sets required for the training of a successful music therapy student.

For more information on music therapy, visit the American Music Therapy Association website at www.musictherapy.org as well as the Certification Board for Music Therapy at www.cbmt.org.

This presentation will be offered in a fluid

One of the main concerns of non-percussionist music therapists is the often-times limited scope of percussion training they receive at the university level.

format to include lecture, experiential activities, discussion, and question/answer segments. Handouts will be provided to highlight learning points. A number of techniques will be demonstrated with selected audience participation utilizing percussion instruments and applications of percussion to the field. The presenters will highlight specific clinical populations and examples of how music therapists/percussionists can best serve their clients.

Michael J. Marcionetti, MT-BC is a music therapist and the clinical staff supervisor of the Creative Arts Therapy program at Austin State Hospital. He is a published researcher and has assisted in program development for clinical research that utilizes percussion in therapy. He has presented nationally and regionally for AMTA and PAS. Mike maintains a professional performance schedule as a percussionist with a variety of groups.

Bill Matney, MA, MT-BC works full time as a music therapist with a school district special education department, and serves as adjunct lecturer at Texas Woman's University. He has presented both regionally and nationally on percussion pedagogy and percussion in therapeutic application with clinical populations. Bill authored the book *Tataku: The Use of Percussion in Music Therapy*, which is currently being used in percussion methods and improvisation courses at universities nationwide. PN

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All-Star FUNdamentals!

By Paul Buyer and Pete DeSalvo

In sports, fundamentals are critical to success. Football requires blocking and tackling. Basketball requires dribbling and passing. Baseball requires throwing, catching, and bunting. In fact, every field, including percussion, requires certain basics or fundamentals that must be developed and mastered to lay the foundation for achieving excellence.

On Friday, November 12 and Saturday, November 13, the PAS Education Committee will present an all-star roster of FUNdamentals clinicians including University of North Texas Coordinator of Percussion Mark Ford; drumset artist and motivational speaker Dom Famularo; Boston Pops percussionist and president of Grover Pro Percussion Neil Grover; Truman State Percussion Professor Michael Bump; and djembe artist and director of the Tam Tam Mandingue-Chicago School of Percussion Michael Taylor.

PASIC FUNdamentals clinics are geared toward student percussionists and their teachers, including private instructors and band directors. In these clinics, fundamentals are taught to local area students and their teachers by top professionals. More specifically, these clinics provide attendees with educational and instructional master classes covering the basics of playing snare drum, keyboard percussion, timpani, accessories, hand drums, and drumset. Traditionally, four or five instrument areas are featured each year.

Although FUNdamentals clinics address the basics of our art form, they are not just for beginners or non-percussionist directors. It is safe to say that no matter how accomplished a player becomes, we always return to our fundamentals. In fact, at PASIC 2008 in Austin, Dame Evelyn Glennie attended the Keyboard FUNdamentals clinic presented by Tracy Wiggins. At PASIC 2009 in Indianapolis, a standing-room-only crowd attended the Drumset FUNdamentals clinic featuring legendary drummer Ed Shaughnessy.

FUNdamentals clinics teach concepts such as grip, stroke, beating spot, technique, tuning, style, groove, tone quality, and how to produce a good sound. As the name suggests, the spirit behind FUNdamentals is an atmosphere of having fun, playing together, and learning from each other. In addition to the wisdom and experience of all-star clinicians, FUNdamentals clinics also include a significant hands-on component for students to come up on stage and play along.

Students and directors will be able to take home FUNdamentals handouts and concepts that they can immediately apply to their own programs. Students also take with them a great deal of positive reinforcement and information regarding their own playing. One of the benefits of being a PAS member is the vast resources available on the PAS website. Past FUNdamentals clinic handouts are published online and are excellent teacher resources.

Following is a brief summary of what you can expect from the five FUNdamentals clinics and clinicians at PASIC 2010.

Mark Ford, Keyboard FUNdamentals

Anyone who has delved into playing mallet percussion has had questions

regarding both two- and four-mallet technique. Mark Ford will discuss and demonstrate these FUNdamental techniques in his clinic. Besides basic performance techniques, the clinic's focus will be on the main pitfall that all young percussionists deal with: sight-reading while playing a mallet instrument. With the help of student-audience participation, Mark will explore practice options and techniques that address sight-reading for the beginner and intermediate-level player. This will be a FUN and beneficial session for students and highly informative for teachers and professionals alike.

Dom Famularo, Drumset FUNdamentals

One global question that drummers ask is, "How can I achieve better hand and foot movement?" In his clinic, Dom Famularo will explain hands and feet techniques as well as give examples for developing speed, control, power, and endurance. Participants should be ready to learn exciting ways to apply the hand techniques of such masters as Gladstone, Stone, and Moeller to the feet. According to Dom, "Putting a focus on our feet is what will give results!" Students and professionals alike will enjoy this upbeat and exciting Drumset FUNdamentals clinic.

Neil Grover, Accessories FUNdamentals

Accessories are often neglected during a percussionist's education. All too often, young percussionists do not have an awareness of what these instruments should sound like, let alone how to properly play them. Percussionist Neil Grover will cover basic concepts, techniques, and valuable tips for successfully playing the percussion accessories. Even total novices will leave with a new sense of awareness and increased respect for playing percussion accessories. Grover's keen insight, coupled with over 30 years experience as a professional percussionist and educator, along with his witty sense of humor, ensure that this presentation will be FUN, as well as informative.

Michael Bump, Timpani FUNdamentals

Dr. Michael Bump will demonstrate a step-by-step method for developing confident and consistent pitch changes on timpani through good pedal technique. Emphasis will center on developing self-awareness of both aural and muscle memory skills that are vital to performing on timpani. Demonstration examples for student participants will be pairings of skill-based exercises with appropriate melodic solo etudes. Bump will also perform a

Mark Ford

Saturday 1:00 P.M.

Dom Famularo

Saturday 9:00 A.M.

Neil Grover

Saturday 11:00 A.M.

Michael Bump

Saturday 3:00 P.M.

Michael Taylor

Friday 1:00 P.M.



Mark Ford



Dom Famularo



Neil Grover



Michael Bump



Michael Taylor

few brief excerpts from the band and orchestral repertoire with audio accompaniment to demonstrate points of relevance.

Michael Taylor, Hand Drum FUNDamentals

The well-rounded percussionist needs to be knowledgeable in all areas of percussion. Not only are the “classical” areas of study important, but the ability to understand and perform on hand drums is equally important. Be prepared to experience a whole new world of percussion and percussion techniques. Michael Taylor, who has done several six-month study tours to Guinea, West Africa, studying with many djembe masters, and who has done many performance tours worldwide, will open up the world of hand drumming to participants of this FUNDamentals clinic.

LOOKING AHEAD

Over the next two years, the PAS Education Committee looks forward to offering all-star-caliber FUNDamentals clinics at PASIC and hopes even more area students and teachers experience these clinics in the future. Maybe some of these young budding percussionists will someday be the Peyton Mannings or Danica Patricks of tomorrow and present their own FUNDamentals clinics!

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. He is the author of *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music.

Pete DeSalvo is Director of Bands at Sayville High School, New York, and Percussion Instructor at Five Towns College, Dix Hills, New York. He is the Downstate Vice President of the New York PAS chapter, a member of the PAS Education Committee, and chair of the PAS FUNDamentals Sub-committee.

PN

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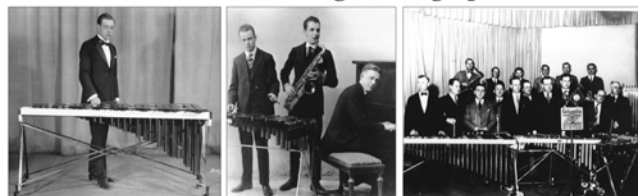
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Auditions: Looking Beyond the Notes

By William James

In my experience preparing for auditions, I have often caught myself focusing too much on playing the right notes and not enough on everything else. This problem has afflicted many players I have met. For this reason I want to help people think beyond simply playing the notes. In my PASIC 2010 clinic, I will discuss the musical and practical elements of taking an audition.

Absolutely the notes are important! You aren't going to win a job if you can't play the notes. However, what is done with the notes is critically important and separates the exceptional musician from the average one. In addition to musical concerns, numerous practical and logistical concerns can have a huge impact on all aspects of your performance. My intent is not necessarily to "tell you how I do it," but rather to give you a new approach using a set of questions you can ask yourself for every work that will help you discover your own unique and personal solutions.

MUSICAL PREPARATION

Making music out of printed notes on a page is by far the hardest part of the process. When sitting down with a work for the first time, I try not to focus on the obvious things like tempo and dynamics just yet. My goal is to look at the big picture first and get a sense of the style and character of the piece. This is when I start asking myself several questions.

- Why do you think the panel put this work on the list? (Believe it or not, "because it is hard" isn't always the answer!)
- What am I trying to accomplish when playing this excerpt?
- What is the panel going to be listening for?
- Which musical markings are the most important in demonstrating my understanding of the piece to the panel?
- What musical tools can I use to show the panel what else is going on in the orchestra?
- When playing alone, how can I play this excerpt to represent the larger orchestral work without jeopardizing the quality of sound?

The answers to these questions are a starting point for preparing a convincing performance, but they are not the only questions. As you progress and gain experience, you will come up with many of your own.

"The Pines of Rome" is an excellent example to start answering some of these questions. "Pines" is asked in auditions because the panel wants to hear if the applicant can produce a good quality of sound at a loud dynamic level and has the ability to pace tempo and dynamic changes. In the orchestra you must use brass or aluminum mallets to cut through 90 other musicians. In an audition, who really wants to sit 30 feet away from someone pounding out "Pines" with brass mallets? Not me! And I bet the cellist on the panel doesn't either. In order to represent the full, loud sound of the orchestra when playing alone, I use hard plastic mallets instead of brass. This helps me avoid the harsh attack necessary to project in the orchestra, and the sound isn't abrasive when alone.

I have found the best way to learn how to pace the first movement of "Pines" is by playing it with the orchestra. This is especially true of the ending. The tempo changes and slight acceleration is not something that can be mathematically explained, but must be learned through experi-

ence. In the absence of performing with a live orchestra, playing along with many recordings can help you learn how to convincingly pace these tempo and dynamic changes. Doing so will help you effectively build the excitement Respighi wanted.

PRACTICAL PREPARATION

While practicing hard and playing excellent mock auditions is great, all that really matters is how you perform at the audition. Because so much is riding on that one day, it is vital to do everything possible to put yourself in the best position to play well, besides practicing a million hours. This is what I call the practical side of taking auditions. I ask myself several questions to help me begin to think about what else I can do to put myself in the best position to play well.

- What can I do beforehand to make the day of the audition feel as normal and comfortable as possible?
- How can I organize my practice time, and what kind of practicing will yield the best result?
- What can I do at the audition itself to put myself in the best position to play well?
- What should I be eating, how should I be sleeping, and what non-musical things should I be doing in the final days before the audition?
- How should I pack and travel to the audition?
- How can I organize my instruments so that they are readily accessible once onstage?
- What sort of mental preparation can I do so I stay mentally focused onstage?

Finding the answers will hopefully eliminate most of the distractions and stress of taking an audition so that once you are onstage nothing is interfering with your ability to play well. The

answers to these questions will be different for everyone. The following ideas work for me, and hopefully some of them will work for you.

Staying organized right at the beginning of preparation is essential, so I organize my audition practice time with three tools. First, I establish a long-term timeline that helps me stay on schedule when learning new repertoire and solos. Second, I make a weekly schedule so that I keep all of the repertoire in an appropriate rotation. Finally, I use an ongoing list of trouble sections that need daily work. In addition I prepare myself mentally by reading several music and sports psychology books that deal with the personal issues I normally face at the audition. My favorite is *Fearless Golf* by Dr. Gio Valiante. This book has helped me stay focused and positive as well as calming my nerves. As the audition gets closer I play lots of mock auditions, especially for non-percussionists, because a panel is made up of mostly non-percussionists. I also try to take care of my body by sleeping and eating well.

Once I am at the audition and know what time I am going to play, I warm up accordingly depending on the amount of time I have. I try not to arrive too early because I want to be mentally fresh. I also want



PHOTO CREDIT TO TIAN LEE

William James

Symphonic Clinic

Saturday 9:00 A.M.

to keep my body relaxed, so I keep all of my sticks, mallets, and small instruments in a small cart so that I can wheel them onstage with little effort. For the same reason, I never hesitate to ask for help carrying snare drums or cymbals. Once onstage, I try to move slowly between instruments to keep myself calm, and I take my time between excerpts.

In the end, I know that I have done everything I can possibly do to achieve my best personal performance. The eventual result is out of my control; that is up to the panel. But if I can leave the audition having executed my game plan, then it was a successful audition.

William James is the Principal Percussionist of the Saint Louis Symphony Orchestra. He won the position in 2007 while a member of the New World Symphony. Will started his education at Northwestern University while studying with Michael Burritt and James Ross. He then moved to Boston to study with Will Hudgins at the New England Conservatory. PN

EDUCATION

The West Point Band, United States Military Academy
Education Clinic/Performance
Friday 11:00 A.M.

SYMPHONIC

William Shaltis and John Grimes
Symphonic Lecture
Thursday 9:00 A.M.

John Shaw
Symphonic Accessories Lab
Thursday 11:00 A.M.

Symphonic Mock Auditions
Thursday 2:00 P.M.

Joe Petrasek
Symphonic Snare Lab
Friday 11:00 A.M.

Jeremy Branson
Symphonic Clinic
Friday 12:00 P.M.

Shannon Wood
Symphonic Timpani Lab
Saturday 1:00 P.M.

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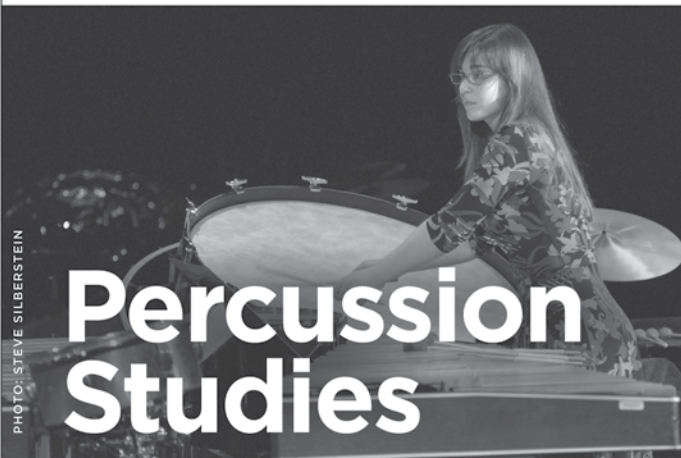


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A Practice System for Learning Orchestral Excerpts

By Jim Babor

The Symphonic Mallet Lab that I will be presenting at PASIC 2010 will demonstrate common problems that arise in each excerpt and show solutions for fixing them. It is important to have a system for playing and working on orchestral excerpts and not just rely on feel, or “hope for the best” when you stand in front of the instrument. This can be accomplished with a few basic exercises and some thought about how to approach some of the more technical aspects of the excerpts.

More specifically, I will show how this is done by going back to the basics of playing and building the control that is needed to fix the problems within each excerpt. I will break down the excerpts and show specific exercises to fix unevenness between notes, unevenness of stroke, bad time, limited dynamic range, accuracy, and poor sound production. These exercises will include ways to change the rhythm of certain excerpts to improve evenness; changing the downbeat to emphasize “weak” notes in the excerpt; playing hands alone to isolate problems, and using subdividing exercises to improve time and rhythmic accuracy.

I will cover mallet choice for each excerpt, explain ways to practice smartly and efficiently, show techniques and concepts to get the cleanest sound possible on a consistent level, and demonstrate my rhythmic and musical interpretations. The excerpts covered will be selected from the current audition lists from the Cleveland Orchestra, Oregon Symphony, and San Antonio Symphony. They will include, as time permits, “Porgy and Bess,” “Colas Breugon,” “Hary Janos Suite,” “Exotic Birds,” “Appalachian Spring,” “The Firebird” (complete), “The Sorcerer’s Apprentice,” “The Pines of Rome,” “The Magic Flute,” “West Side Story,” and “Seven Studies on a Theme of Paul Klee.”

A perfect example to demonstrate some of the ideas I have is the opening excerpt from “Porgy and Bess.” The goal for an orchestra audition is to play it so well that you stand out from the other players and show the committee that you are someone they should listen to past the first round. This is done by playing the correct tempo and style, with accuracy and evenness.

One typical problem in the excerpt involves playing proper, consistent, and even accents. One way to practice correcting this is to play the excerpt hands alone and really focus on

the unaccented note stick height versus the accented note stick height, especially in the weak hand.

Another problem often occurs in the evenness of double sticking throughout the excerpt. If you use doubles in your sticking, as I do, producing an even and supported second stroke in the double can be a problem. To correct this, play the excerpt at about quarter note = 90 and really accent the second sixteenth of any double that occurs in the sticking. Even if your sticking is alternating, at some point in the excerpt you will have to do a few doubles, so this exercise will help even that out.



Playing the spacing between the notes evenly can be another problem. It sounds easy enough—just running sixteenths—but with the sticking, accents, and general awkwardness of how the music lays on the instrument, it can be hard to pull off evenly. For this problem I practice a three-step swing exercise with the metronome at quarter = 80–90 bpm. The first step is to play the whole section swung so the dotted rhythm is as tight as you can make it—almost like a double-dotted-sixteenth/sixty-fourth rhythm (repeat this four times). The second step is to widen that dotted rhythm so it is just wider than straight sixteenths—as if you

Jim Babor
Symphonic Keyboard Lab
Thursday 1:00 P.M.

are purposely playing uneven but in a controlled way (repeat this four times). The third, and final, step is to play it correctly four times through. This whole progression helps build control because, in effect, you are practicing it wrong. However, now you are in control of the problem and able to adjust and even out the sixteenth notes.

Another way to practice “Porgy” is to build up the speed. Let’s say your target tempo at the audition is 126–132 bpm. (As a side note, I’ve never played it this slowly in the orchestra; however, that is a good audition tempo.) Now, start at quarter = 90 and work it up to quarter = 150. It doesn’t have to be perfect at that tempo, but you want to be able to get through it at least four times in a row. Then immediately slow it back down to your audition tempo and play through it. The audition tempo will be more relaxed and you won’t be at your limit speed-wise. You will sound more relaxed and it won’t look like the excerpt is getting the best of you (and remember, a lot of conductors hear with their eyes).

This is just a small sample of what I will present at the mallet lab. Hopefully, I can show everyone some new ways to practice these common excerpts that may have gotten tiring over time.

Jim Babor has been a member of the Los Angeles Philharmonic since 1993 and he regularly participates in concerts for the Philharmonic’s Green Umbrella Series. His solo engagements have included performing the xyloimba solo in Oliver Messiaen’s “Des Canyons Aux Etoiles” with Esa Pekka Salonen and the Los Angeles Philharmonic. Babor received his B.M. degree from Texas A&M University, Commerce and his M.M. from the Cleveland Institute of Music in Ohio. He has performed with the Cleveland Orchestra, the Toronto Symphony, the Kansas City Symphony, and the New World Symphony. Jim is also on the faculty of the Thornton School of Music at the University of Southern California. PN



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The Conductor Wants me to do WHAT?

By Sal Rabbio with Michael Rosen

Mike Rosen: *You played in the Detroit Symphony for 40 years (1958–98). I imagine that during that time conductors asked you to play in unorthodox ways. I know that you will go into great detail at your PASIC session, but could you tell me about a few of the demands conductors made, just to give us a taste of what we can expect?*

Sal Rabbio: It is important to keep in mind that when most conductors want you to do something out of the standard timpani technique or style, they are relating it to the area they usually know best: string playing. I remember the German conductor Josef Krips, who came to Detroit to guest conduct. He used to be in the Buffalo Philharmonic. He asked me to play the opening solo, actually a soli with two players, of the “March to the Gallows” from “Symphony Fantastic.” He used the language of the violin and expected me to interpret for the timpani. After we played the solo the first time he asked us to play more spiccato, more détaché, with alternate bowing. At first I had no idea what he was talking about, but then had an idea of what he wanted, so I played the part more or less as written and lifted the sticks very high on the flams, switching sticking and really making a show of it. He liked it, so we did it that way at the concert.

MR: *I’m sure that looked great!*

SR: Then there was the time I played the Shostakovich “First Symphony” with Shostakovich’s son conducting. There is a wonderfully dramatic solo in the first movement. It repeats three times, the first time at *forte*, then *piano*, and then *pianissimo*. I have always played it with the C on the 28 and then peddled the D to the E-flat on the 25-inch drum. On the last repetition, I make a slight *portamento* between the D and the E-flat. It sounds more like what the cellos do.

Shostakovich mentioned that the solo cello plays this passage on one string and asked if I could play it on one drum. Very interesting! I played the entire passage on the 25-inch drum and was very satisfied with the sound. The conductor was pleased, so I did it for all the concerts that week. However, I did go back to playing it my way when I played it the next time.

MR: *I know that Stokowski was a very particular conductor and always was looking for an interesting sound. Did you work with him?*

SR: Yes, several times. I remember once when we did Brahms’ “First Symphony” he asked me to play the opening C’s on the 25-inch drum and then tune the 31-inch drum down to a low C. “Just touch the low drum,” he said, “so we feel it more than hear it.” What a fabulous effect this is! Now the low timpani doubles the low C that the bass players are playing when they have an extension on their low strings. It brings a whole new dimension to the passage.



MR: *Is there any general rule about following a conductor or doing what he wants in the orchestra?*

SR: It is the responsibility of the musician to find a way to please the conductor. He is the one in charge. Quite often the conductor’s baton dictates if you play a given passage behind, on, or in front of the beat. The very first entrance in the first movement of the Shostakovich “Fifth Symphony” is this way. Watch the conductor carefully; do what the baton tells you to do.

One time a conductor said to me, “Mr. Rabbio, please play the opening measures of the last movement of the Mahler ‘Seventh Symphony’ as fast as you can.” What kind of request is this? I did what I could and satisfied the conductor.

Salvatore Rabbio

Symphonic Clinic

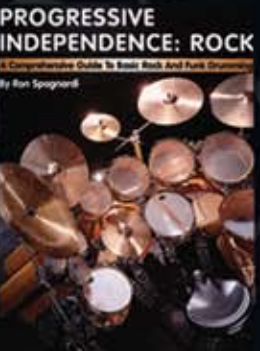
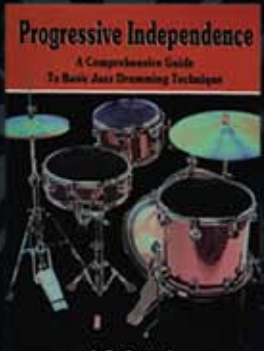
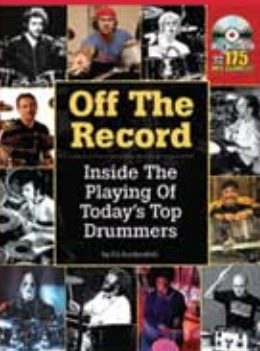
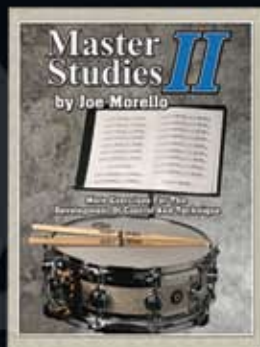
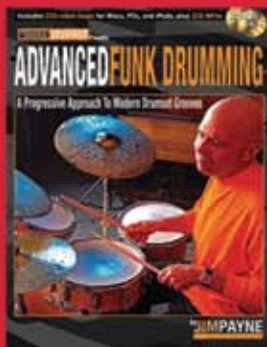
Thursday 3:00 P.M.

A musician often has to interpret what the conductor wants because often they can’t tell you exactly what they want. They know what they want to hear, but sometimes they don’t know how to tell you how to get it. It’s up to us to find a way to do what they want and to get the sound they want.

MR: *Sal, don’t give away all your secrets. Save them for the session, but give me an idea of what else you will be telling us in Indianapolis.*

SR: I will talk about Antal Dorati, Gunter Herbig, Neville Mariner, and Sir John Barbirolli, to mention a few. You won’t believe the effects conductors have asked me to do in the “Enigma Variations” on the motorboat passage in No.13—from coins on the drum to brushes! See you at PASIC.

Salvatore Rabbio studied at the Boston University School of Music with Charles Smith of the Boston Symphony. As a student, Rabbio performed in the American premiere of Igor Stravinsky’s “The Rake’s Progress,” conducted by the composer. He was also a member of the Boston Percussion Ensemble conducted by its founder, Harold Farberman. After winning the Boston University Concerto Competition, he was chosen as Principal Timpanist with the Boston Pops Orchestra. He later toured with that orchestra under the direction of Arthur Fiedler. In 1958, Rabbio was appointed Principal Timpanist with the Detroit Symphony Orchestra, a position he held until his retirement in 1998. During his 40-year tenure he performed under many of the world’s greatest conductors. Additionally, Rabbio served as a professor at the University of Michigan from 1968–98. PN



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SINCE 1977

Tango and the Vibraphone

By Angel Omar Frette

Tango is the music that best represents the Argentines internationally. The style has many fans and has spread all over the world. The word *tango* comes from the Ibibio language (from Nigeria and Congo), although some people believe it comes from the Tabal language (Hispanic and Arabian). The word *tangu* means “drums and dance to the rhythm of the drums.” In some places in America, the word *tango* meant “gathering of blacks to dance to the drums.” Although tango’s beginnings are derivative of distant African, Latin American, and European influences, its cultural origins have merged in a way that makes it almost impossible to definitively recognize its specific roots.

In essence, tango is an artistic expression of urban culture. The pre-immigration Argentine population (indigenous, Blacks, Mulattos, and Criollos) and the European immigration were responsible for the origin of the tango. These cultural groups completely reorganized the “rioplatenses” societies (so named for being surrounded by the Río de la Plata). Unlike other places in the world, the number of immigrants who arrived in Río de la Plata after the second part of the 19th century exceeded the number of natives and played an important role in the intensive multicultural and ethnic blending. Tango is the direct child of that intense ethnic diversification.

Tango appeared in the Río de la Plata and their zones of influence in the second half of the 19th century in the socio-cultural context of the great waves of immigration. It constituted a kind of music essentially rejected and banned by the upper classes and the Catholic church. The music developed in the poor suburbs, ports, brothels, and jails crowded with immigrants and locals—mostly descendants of indigenous and African slaves.

Gradually, very diverse musical forms began to freely merge: candombe, payada, milonga, habanera, Andalusian tango, polka, and waltz. These variations came from the most varied origins such as Africans, Gauchos, colonial Hispanics, Indians, Italians, Jews, Germans, Andalusians, and Cubans. It is believed that this transition took place over roughly 40 years and that the genre was fully constituted in the last decade of the 19th century.

The bandoneon, an instrument that gave fully identity to the tango, arrived in Río de la Plata in the 1900s via German immigrants. In addition to the bandoneon, the vibraphone has a long history with tango. In 1940, there was an orchestra that used the vibraphone as an in-

strument of color versus a solo instrument. The first musician to use it was Osvaldo Fresedo.

In 1967, Astor Piazzolla premiered the first opera tango, “María de Buenos Aires.” Two years ago I had the pleasure to play it for the first time. In this piece, Piazzolla includes vibraphone, xylophone, glockenspiel, and tubular bells. The orchestra consists of two violins, viola, cello, double bass, flute, electric guitar, piano, bandoneon, and drums.

Piazzolla is the best known Argentine musician on an international level. His music is the most played, and there are thousands of versions of his works for all types of instruments and in the most unusual combinations. One of the pieces most performed by percussion-



ists is “Tango Suite,” originally scored for two guitars. Arrangements of this piece have been made for two marimbas and for marimba and vibraphone. Another piece is “La Historia del Tango,” scored for flute and guitar or flute and marimba. Because the register of the guitar is similar to that of the marimba, many of the guitar compositions can be easily played on marimba.

Although Piazzolla is the most renowned tango musician and composer, he is not the only prolific composer. There are beautiful and very popular classical tangos such as “Afiches” by Atilio Stampone and “Sur” by Anibal Troilo. These two tangos are recorded on my CD *Tango and More* as solo vibraphone pieces. In addition, there is a new tango called “Toda mi tristeza” by Saúl Cosentino, also for vibraphone.

Angel Omar Frette

Keyboard Showcase Concert

Thursday 12:00 P.M.

“Concerto for Vibraphone and String Quartet” by Santos Maggi is also a major work.

The pieces best known internationally are those played by Piazzolla with Gary Burton and performed in 1986. The CD *El Nuevo Tango*, recorded live at the Montreal Jazz Festival, featured Piazzolla’s compositions for his quintet and vibraphone. On that recording, “Vibrafonissimo” is a jazz influenced piece. It is important to note that Piazzolla had been involved in jazz since 1974, recording with the American saxophonist Gerry Mulligan.

Please join me at my PASIC concert for an exploration of the tango music of Argentina.

Angel Omar Frette joined the Osvaldo Requena Septet as a vibist in 1983 and has played with such renowned musicians as bandoneon player Daniel Binelli. This year, a new version of the opera “Maria de Buenos Aires,” composed by Astor Piazzolla, was released featuring Angel on marimba, vibraphone, and percussion. At the Minnesota Marimba Festival 2010, he premiered the “Argentine Suite for Marimba and String Quartet” by Lucas Guinot. Recently, Angel premiered the “Concerto for Vibraphone and String Quartet,” also composed by Guinot. Currently, he is working on a concerto for bandoneon, vibraphone, and symphony orchestra. PN

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Afro-Cuban Music for the Concert Marimba

By Orlando Cotto

I grew up in the mountains of Cayey, Puerto Rico, in a home in which music was always present. Every Friday, my father would bring several LPs for us to listen to over the weekend. By the time I was in high school, my dad had compiled one of the greatest record collections I have ever known. One of my favorite memories from my childhood was listening to artists and bands from his collection, including Benny More, Tito Rodriguez, Tito Puente, Tipica '73, Ray Barreto, Mario Bauza, Willie Rosario, El Gran Combo de Puerto Rico, and Joe Cuba, among a number of other great musicians. As a result of the important role that music played in my house, I fell in love with music for the rest of my life.

I started playing professionally in the eighth grade when I became a part of Las Muestras de Cayey, a folkloric group in my hometown. The ensemble was known for having an amazing show with outstanding artists playing different types of folkloric music, from Puerto Rican country music and typical Jibaro dances to Bomba, Plena, and Nueva Trova. All of the music I played in Las Muestras was part of oral tradition. We performed all over the island and traveled to the U.S. to participate in world folk festivals. Being part of the group helped me develop a foundation in music and contributed to my love for the music of my homeland.

When I was in high school I decided that I wanted to be a musician. I started taking private music theory lessons and began studying classical percussion with the principal percussionist of the Puerto Rico Symphony Orchestra at the Escuela Libre de Music. While studying classical percussion, I was introduced to the marimba. I thought it was the most beautiful percussion instrument I ever saw, and the sound it produced was like love at first sight to my ears.

I was accepted to the Conservatory of Music of Puerto Rico in 1985. While in college, I continued to perform extensively with Las Muestras. I also began playing with the Puerto Rico Symphony Orchestra, where I developed a deep appreciation for classical music. I found it extremely rewarding to be a musician in two different worlds: folkloric and classical.

In 1990 I came to the U.S. looking for new opportunities. I enrolled at Indiana University to study English and do graduate-level course work in percussion. Four years later, I went on

to study at the Peabody Institute of Music at Johns Hopkins University, where I became the first marimbist to earn an Artist Diploma.

Throughout my career, I have performed throughout the world. On one memorable occasion, I performed in the city of Chiapas, Mexico, which is known as "La Ciudad de la Marimba" (the City of the Marimba). With 1,200 people in the audience, it was my first time playing in front of such a large and enthusiastic crowd. While I played, the audience



was in complete rapture. The people of Chiapas loved the music I played, be it contemporary, classical, Japanese, North American, jazz, or folk. Likewise, I recently performed a concert and gave a lecture on Latin American music in Taipei, Taiwan. The audiences had very little knowledge of Latin American cultures and music but were very engaged throughout the programs. I was moved by their enthusiasm and eagerness to learn. These experiences have led me to conclude that great music transcends race and culture; it speaks to all people.

This brings me to my presentation at PASIC 2010. It will combine classical marimba with Afro-Cuban rhythms to create a new musical tapestry. I will be collaborating with world-renowned percussionists Michael Spiro, Juan

Orlando Cotto
Keyboard Clinic/Performance
Friday 1:00 P.M.

Alamo, Raul Padro, Mike Mixtacki, and Steve Scher. I will present a number of new ideas, combinations, and possibilities, in order to feature the versatility that the marimba has to offer. On every piece of music in my presentation there is an improvisatory section where the left hand plays a bass line in the pattern known in Latin music as the "tumbao," while the right hand is free to improvise over the chord changes. I feature the use of polyrhythms in these sections, as my right hand frequently plays the pianistic melodic pattern known in Latin music as the "montuno" over the tumbao.

My love for the marimba is the reason why I came to the U.S. 20 years ago. The passion I have for this instrument still vibrates in me, perhaps now more than ever. I have always been an avid fan of music that touches people's heart and soul. I truly believe that the marimba is an instrument without limitations. It has the potential of performing music that combines rhythm, harmony, and melody. It should be used to connect the musician and the audience.

Orlando Cotto has developed a successful career as a marimbist and percussionist. Orlando was the first marimbist to receive the Artist Diploma and win the Yale Gordon Concerto Competition from the Peabody Conservatory of Music. He was also recognized as the most outstanding student while studying at the Conservatory of Music of Puerto Rico. For his achievements in music, the mayor of his hometown, Cayey, Puerto Rico, has honored him as a distinguished resident. He is a faculty member at the University of Delaware and Nathan Carter School of Music in Baltimore City. PN



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All-Star Mallet Ensembles

By Janis Potter

I have been wanting to put together an all-star team for a PASIC performance for many years. There are so few spots available for PASIC performances and so many wonderful musicians, why not get as many of them on one concert as possible? After attending Nancy Zeltman's history-making event last year—which was the peak of many years of hard work commissioning, publishing, and recording new works for solo marimba (in conjunction with colleagues from around the world)—I knew my time had come. Nancy's playing has long been inspirational to marimbists, but that concert not only inspired me musically, it inspired me to work harder as an ambassador for new marimba literature in the forms of transcriptions, arrangements, and commissions.

I immediately began recruiting my team of "all-star" players, and this PASIC concert will include Anders Astrand, Julie Davila, Lalo Davlia, Chris Deviney, Mark Ford, Joseph Gramley, Chris Hanning, Lee Hinkle, William Moersch, Glenn Paulson, and She-e Wu. I also started seeking out potential composers, some of whom I had been talking to regarding commissions for many years. Putting together a cohesive program with a variety of styles was very important to me, as was including players from a number of backgrounds and specialties. The pieces would all include marimba and would be playable by advanced college students. The program would include at least one solo, one duo, a couple of small ensembles, and one large ensemble. With my criteria set, the proposal began to take shape. Of course, I was thrilled when we were selected to present at PASIC 2010, and I began contacting everyone again to get the ball really rolling.

Although at the time of this article, the commissions have not been completed, the composers have given me a few notes to share about this exciting event.

Christopher Deane, Associate Professor in percussion at the University of North Texas and composer of many standard percussion pieces such as "Vespertine Formations," "Mourning Dove Sonnet," "Apocryphal Still Life," and "Etude for a Quiet Hall," generously agreed to compose a work for five marimbists, currently titled "Autumnal Thresholds." Chris writes, "Two of the marimbists are quasi soloists with more involved and interrelated parts, while the other three play supportive roles. At this point

in time, two of the marimbas required are low As and the other two are five-octave low Cs (the fifth player shares an instrument, so only four marimbas are required for performance). The piece has an element of mallet timbre contrast between the two soloistic parts and the remaining three players that can be explained as high resonance patterns with little clarity of attack that serves as a background to the two soloist parts that have bright contrasting attack properties."



Anders Astrand, known primarily as a vibraphone specialist and member of the ensemble Global Percussion Network, has also generously donated his compositional talents and will be writing a work called "Metroplex Drive" for two marimbas, two vibraphones, xylophone, glockenspiel, and bongos. I selected Anders because of his unusual mix of contemporary music and jazz. I also specifically asked him to include glockenspiel because I feel it is often ignored, specifically in small chamber pieces. Regarding this piece, Anders writes, "One of the marimba parts is really the bass player and the other is an ostinato going in and out with the melody and the bass line. The vibes paint some long lines, one with a bow and the other with mallets. The glockenspiel is used for color between the other

**Janis Potter and the
All-Star Mallet Ensemble**
Keyboard Clinic/Performance
Friday 2:00 P.M.

instruments, and there will be an open spot for some hand-drum solos in that part."

Korean-American composer and pianist Beata Moon originally composed "Guernica" for solo piano. I came across the piece while listening to Beata's music on the Web and instantly fell in love with it. She's an old friend from college, so I wrote to her to ask permission to make a solo marimba arrangement of the piece, and she agreed. "Guernica" takes us back to the scene in the sleepy Spanish market town, April 26, 1937. Spain was involved in a civil war when right-wing Nationalists fought to overthrow Spain's left-wing Republican government. Germany was involved and Hitler used this opportunity to test his Air Force and their new bombing techniques. The town of Guernica was entirely destroyed. Pablo Picasso's depiction of the scene, his painting also entitled *Guernica*, became a world-wide anti-war symbol.

I premiered the first version of the work in the fall of 2009 and have played it about ten times since. It has gone through several stages of transformation and has finally reached what I believe to be my final arrangement, which I hope to have published by PASIC. It is very challenging and features some unusual performance techniques such as stick clicks, mallet dampening, power stokes (to represent the bombs), and a wide variety of rolls including rolling between the bars so five notes can be sustained with four mallets. I will be including this piece on my new CD, *Shades of Spain*, to be released in 2011.

Marimba duos have long been a favorite of mine. I began arranging for them in my early college years and have continued ever since. My duo with Nancy Zeltsman, "Madam Rubio," performed several of my arrangements including the Ginastera "Piano Sonata Number 1," and my second CD, *Variations in Blue*, contains my most challenging duo arrangement, "The Brahms Variations on a Theme by Haydn." Well, I should say, that *was* my most challeng-

ing arrangement, until now. This concert will be the world premiere of my newest duo arrangement of “Islamey: Oriental Fantasy by Balakirev.”

“Islamey” has a reputation for being an extremely technically challenging piece for piano, which made it a favorite with virtuosi such as Nikolai Rubinstein (who premiered the piece) and Franz Liszt. Balakirev, also considered a virtuoso pianist in his time, once admitted that there were passages in the piece that he “couldn’t manage.” Ravel once remarked to a friend that his goal in writing “Gaspard de la nuit” was to compose a piece that was “more difficult than Balakirev’s ‘Islamey.’” Alexander Borodin included quotations from the piece in his opera “Prince Igor,” while Nikolai Rimsky-Korsakov did the same in “Scheherazade.” The piece was also arranged for orchestra by Alfredo Casella shortly before Balakirev’s death. While I was not aware of this history until after I had selected the piece, it does intrigue me.

The piece is divided into three distinct parts: an opening that introduces the main theme, a middle that introduces an entirely new theme, and a third which returns to the main theme. The themes are common folk tunes from the former USSR, and Balakirev notes in the score that the final theme should be played in the style of a Russian “Trepak.” Increasing the level of difficulty of marimba literature is a very important part of expanding our repertoire and our technique, and performing works of the great masters can only help us to refine our musical ears.

The final piece on the program is an arrangement of “Mirror Image” by Dr. Chris Hanning, composer and Percussion Professor at West Chester University in Philadelphia, Pennsylvania. “Mirror Image” was originally written for solo vibraphone and computer-generated accompaniment and was premiered on an electronic music concert at the University of Colorado in 1991. I asked Chris if he would be willing to arrange his piece for vibraphone and percussion ensemble, which he kindly did. Chris will be performing the solo part, and I will be playing the “mirror image” of his part on a second vibraphone—particularly in the slow introduction.

With a combination of bows and mallets, a haunting Latin style melody is introduced. The middle section brings in five more players including another vibraphone, timbales, congas, drumset, bongos, bass drum, cowbells, maracas, and marimba, among other instruments. They build a cool Latin groove around an “improvi-



1st column top to bottom: She-e Wu, Lalo Davila, Mark Ford. 2nd column top to bottom: Julie Davila, Chris Hanning, William Moersch, Lee Hinkle. 3rd column top to bottom: Anders Astrand, Chris Deviney, Joseph Gramley, Glenn Paulson

sational” solo part, and the piece winds down with a subtle recap of the introduction.

I want to thank the entire team that will be putting this together. I look forward to seeing you all at PASIC 2010.

Janis Potter has more than 275 recitals and master-classes plus 30 concerto performances to her credit. She has performed and lectured at more than 50 major universities in nearly every state the U.S. and is currently planning

her international marimba debut in Japan in 2011. Janis received her bachelors and masters degrees in music performance from The Juilliard School. She is currently pursuing a Doctor of Education degree from North Central University. She is on the faculty of West Chester University, and is also the Director of Music for Good Shepherd United Methodist Church where she conducts five choral ensembles. PN



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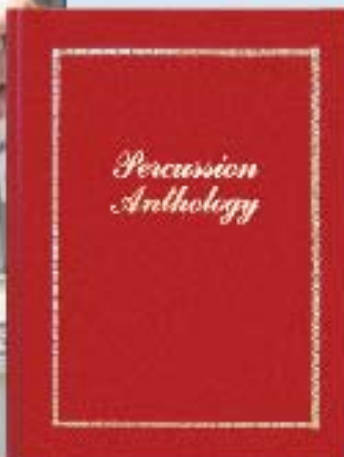
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Rediscovering Red Norvo

By James A. Strain

For nearly 70 years, PAS Hall of Fame member Red Norvo (1908–1999) performed as a star mallet player side-by-side with such legendary performers as Benny Goodman, Woody Herman, Frank Sinatra, Artie Shaw, Dizzy Gillespie, Charles Mingus, Teddy Wilson, and Paul Whiteman. He first performed in vaudeville on xylophone and marimba before settling on the vibraphone as his instrument of choice for jazz. As both

utilized in order to be a working musician. The demonstration will allow attendees to see how Norvo achieved success with instrumental combinations of all sizes, such as duos, trios, quartets, quintets, full jazz band, or even unaccompanied, in hopes of providing enough guidance that others will add Norvo's musical approaches to their own performances.

Handouts will be provided that summarize his many compositions and available record-

James Strain
Keyboard Clinic/Performance
Saturday 11:00 A.M.

son, were generated for his use when he and his wife, Mildred Bailey, were performing as "Mr. & Mrs. Swing" and regularly topping the charts!

Additional clinic materials will focus on Norvo's formal construction for jazz standards as both a member of small groups and for unaccompanied solos. Selections from Norvo's repertoire will include his "Dance of the Octopus" and "Knockin' on Wood," for marimba and xylophone, respectively, as well as songs by Bix Beiderbecke, James P. Johnson, George Gershwin, and Duke Ellington. The approaches Norvo utilized for both his two- and four-mallet playing are still valid today for any mallet performer's use in recitals, juries, or just gigging around town, so take time on Saturday, Nov. 13 at 11:00 A.M. in room 109 to relax and rediscover Red Norvo!

James A. Strain, Professor of Percussion at Northern Michigan University and timpanist for the Marquette Symphony Orchestra, holds degrees from the Eastman School of Music, the University of Cincinnati College-Conservatory of Music, and Arkansas State University. He has also served on the faculties at Indiana University—Bloomington and Kansas State University. Having published numerous articles on percussion history and research, Strain has successfully merged scholarship, pedagogy and performance into a well-balanced musical career for over 30 years. PN



a sideman and leader of numerous bands and combos he left an enormous body of recorded and written music that is not only inspirational when heard, but also pedagogically sound for learning performance techniques on all mallet instruments. Most importantly, though, Norvo's music is just plain FUN to play!

This clinic and performance is designed to acquaint all those in attendance with Norvo's recordings, interviews, published music, unpublished compositions, arrangements, and transcriptions, in hopes that his music might appear more often on concerts and recitals. Though much of Norvo's music is out of print, it is easily located and adaptable to dozens of performance situations.

Accompanied by Chicago pianist/composer Jeffrey Kowalkowski and Northern Michigan University's Faculty/Student Jazz Combo, I will demonstrate ten short musical selections to illustrate several approaches Norvo

ings, and summarize the content of his existing library of orchestrations and arrangements. Many of Norvo's arrangements, especially those done by Eddie Sauter or Johnny Thomp-

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Honduras Rosewood: Its Endangerment and Subsequent Impact on the Percussion Industry

By Omar Carmenates

In 2008, the Convention on International Trade in Endangered Species in Flora and Fauna (CITES), whose purpose is to regulate trade in its approximately 30,000 protected species, placed Honduras Rosewood (scientific name *Dalbergiastevensonii*) under its protection. For a little over a century, this wood has been of high value to those of us within the percussion community. It has been used in the manufacturing of many of our instruments including marimbas, xylophones, snare drums, and woodblocks. Additionally, the wood is prized for its color and durability to woodworkers across the globe. Indeed, the last 100 years have seen a huge growth in the demand for Honduras Rosewood—mostly because of the ever-increasing popularity of the marimba and xylophone. However, at our current rate of consumption, it cannot be guaranteed that a commercial supply of Honduras Rosewood will be available for the coming centuries.

In my PASIC 2010 lecture, I will present research conducted over the past year-and-a-half that examines Honduras Rosewood's increasing endangerment, its need for protection by organizations such as CITES, and how the percussion community, and the instrument manufacturing community in particular, is impacted by this endangerment. A biological overview of Honduras Rosewood will first be presented that will examine its biological and morphological characteristics, habitat, current and past population sizes, and other relevant data. A brief history of the development of the xylophone and marimba will then follow, which will explore the development of these instruments from their origins through their diasporic migrations and ultimately to their present-day status as concert instruments. My primary focus here will be the importance of John Calhoun Deagan's research and eventual selection of Honduras Rosewood for commercial manufacturing.

I will then present an analysis of the multifaceted and constantly evolving issue of Honduras Rosewood's endangerment. By utilizing the most current data from conservation groups, government organizations, and recent scientific research, the most salient threats to Honduras Rosewood populations will be

defined and explored. These threats comprise a vast array of factors including harvesting methods, habitat loss, illegal logging, and the lack of current and accurate data from empirical studies. Furthermore, an analysis of the most current efforts to combat the aforementioned threats will be provided. This analysis will include an overview of CITES and its various levels of protection, the results of recent population assessments conducted by conservation organizations, current and pending governmental legislation aimed to protect the species,



and an overview of the developing forest certification movement.

After this analysis, the percussion industry will be examined through the views of some of its own constituents. E-mail and telephone interviews were conducted with prominent percussion instrument manufacturers and timber suppliers. These interviews yielded points of view on a variety of topics and explored the effects of a reduced supply of Honduras Rosewood in instrument manufacturing, the potential impact that future restrictions could have on the industry, and what steps the industry is taking to aid in the protection of the wood.

The chronological scope of Honduras Rosewood's endangerment (starting from the date

Omar Carmenates
Research Lecture
Thursday 3:00 P.M.

of the CITES listing) is limited to approximately two years and, thus, is still unfolding. Discussions concerning the degree of protection that CITES should afford Honduras Rosewood are current and on-going issues as evidenced by CITES' 15th Conference of the Parties in Doha, Qatar in March of 2010. The results of this conference and the actions taken in the time between then and PASIC 2010 will be presented as well. The lecture will then close by positing possible recommendations for further research into the issue.

I will also put forth possible measures and actions with which the percussion community at-large can participate in the conservation and responsible use of this ever-important timber. It is my hope that by bringing forth this issue in a venue like PASIC 2010, the voice of the percussionist—and the end-user of the majority of Honduras Rosewood products—can enter into the fray of national and international debate of how to conserve and responsibly use this valuable “singing” wood.

Dr. Omar Carmenates is Assistant Professor of Percussion at Furman University in Greenville, South Carolina, where he oversees all aspects of the percussion program including classical, jazz, and world percussion studies. He holds a Doctor of Music degree from Florida State University, is Percussion Caption Head and arranger for the Boston Crusaders Drum & Bugle Corps, and is also the Vice President of the South Carolina PAS chapter. PN

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Evolution of the Concert Marimba

By Rebecca Kite

Delving into the history of percussion instruments is a little bit like researching your genealogy and family tree. As we grow up listening to our parents' and grandparents' favorite stories and looking through family photographs, our ideas and opinions of our ancestors are gradually formed. We can imagine relatives from the distant past by knowing only their names and sometimes intriguing and incomplete information.

As adults, when we start doing some actual research about those relatives and begin to discover more and more factual information, we find that the stories we heard, which formed our ideas, were often incomplete and varied wildly depending on each relative's point of view and personality.

As we dig deeper and deeper into the past, our ideas and assumptions are challenged and we discover that those ancient relatives were actually quite interesting. As we discover facts, we refine and correct our understanding of the past. We start to have more and more questions and want to learn more about them because they brought us to where we are today.

When researching and writing my biography of Keiko Abe (*Keiko Abe - A Virtuoso's Life*), I came to realize that, while I had uncovered a great deal of information about Abe's work with Yamaha in developing a new marimba design, I had only my own opinions and our shared "common knowledge" about the history of marimbas before 1970. And most importantly, I couldn't discuss Abe's changes in the marimba sound without describing and defining the existing marimba and exactly what was changed.

This was a big moment for me; I realized that instead of being almost finished writing my first draft, now I had to go find out what

the history of the marimba before 1970 really was! And, I needed facts, not the general "common knowledge"—unless there was factual research to back it up.

This was both good news and bad news; I was intrigued and interested but really didn't want another large and challenging research project. I set out to find answers, and this portion of my research turned into a three-month project, which would set the context for Abe's work.

This is also where things got really interesting. I found that there was a lot of ambiguity about the characteristics of the westernized



instruments called the marimba and the xylophone. Even more intriguing was the fact that from 1878 to 1930 there were more than 600 xylophone solos published in the United States and Europe and more than 15 different

Rebecca Kite
Research Lecture
Friday 10:00 A.M.

companies that manufactured the instruments (from Dr. James Strain's dissertation). These were such huge numbers that I wanted to know more about why this was.

This research journey led me down many different threads as I followed the stories back as far as I could. It made me question my assumptions. It gave me many "a-ha!" and a few "wow!" moments, and it gave me a much deeper understanding of the background of today's concert keyboard percussion instruments.

I will be giving a presentation at PASIC 2010 about all that I discovered in this journey. My slides and audio will tell the story of how our concert marimba came into being—both the instrument and its sound. This is a story that begins in pre-history and covers the globe. There were ancestors of today's marimba in Java, Vietnam, China, Japan, Eastern Europe, Western Europe, across almost the entire continent of Africa, Central and South America, Mexico, and the United States.

I invite you to come join the conversation with me about the concert marimba. Perhaps you'll be inspired to start researching the history of an aspect of percussion that intrigues you. I can't wait to read about what you find!

See you in Indianapolis!

Rebecca Kite is a well known marimba soloist, teacher, and author. Her performance may be heard on her albums *Across Time* and *Prism*. Her books include the *Anthology of Lute and Guitar Music for Marimba*, *Reading Mallet Percussion Music*, and *Keiko Abe - A Virtuoso's Life: Her Musical Career and the Evolution of the Concert Marimba*. Her website is www.RebeccaKite.com. PN

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BECAUSE SOUND MATTERS

Ritmo Caliente: Breaking 1950s Dichotomies and Tjader's 'Latin Jazz'

By Ian Rollins

Jelly Roll Morton stated that jazz must have a Latin tinge, at the time referring to the Spanish habanera style influenced by Caribbean music that made its way through Cuba. My PASIC presentation examines that Latin influence and American music and argues that standard discussions of jazz history have operated from an oversimplified model of the 1950s, based upon the dichotomy of East Coast bop with West Coast cool. These dichotomies also distorted historical understanding of the issues of race and ownership between white and black musicians. This presentation rectifies the omission through analysis of the lives and careers of Mongo Santamaria, Armando Peraza, and Willie Bobo, three Latino percussionists whose professional lives overlapped in the United States and in Cal Tjader's Latin ensembles. My sources for this investigation include both new and historical interviews, transcriptions, iconographic analysis, oral history, and popular cultural studies of post-World War II America. Examining the lives and contributions of these musicians, who may be taken as representative of several generations of Afro-Cuban percussionists, transform our historical understanding of the "Latin tinge."

Cal Tjader's 1960s success with the Latin jazz combo was developed through more than a decade of experimentation with various musicians who had careers on both the East and West Coast jazz and mambo scenes. These musicians were pivotal to the formation of a small combo derived from the New York mambo big bands. Tjader's mixed-race combos were developed in a period of heated political and social changes in American human rights. State government laws had slowed the federal government's abolishment of Jim Crow segregation, and more than a century of racial thought hindered the process of equal treatment for individuals. Tjader's group was an anomaly in a strained social environment. Not only was this group important to the development of a new sound and style, but it was also a marker that American music cannot be placed in simple dichotomies of East and West, bebop and modern, or white and black.

Most of the writing about jazz in the 1950s showed a romantic view of black musicians primarily from the East Coast, and scholarship tended to focus on biographical concerns and

personal issues, rather than nuanced musical analysis. Critical writings on 1950s jazz thus tended to paint a simplistic picture of black versus white musicians and an unrealistic battle for jazz dominance. This PASIC presentation will critique such a simplistic picture by addressing the impact of a third group of musicians, largely ignored by conventional jazz histories, who nevertheless played a crucial role in 1950s jazz's incorporation of musical influences from the Caribbean.

Many Afro-Caribbean musicians either influenced or worked with the vibraphonist Cal



Tjader throughout his career. As a result and because of his position as both a San Francisco native and a key performer on the Fantasy label, Tjader's groups showcase a melding of various musical styles and experimentation that culminate in the creation and formation of a new Latin jazz sound.

It seems historically unlikely that Tjader would have been a major participant in a musical revolution fueled by the incorporation of Latin music and jazz. The Latin style that inspired Tjader utilized Puerto Rican, Cuban, and other Caribbean musicians living in New York. Geographic location and ethnicity were against him. Even Poncho Sanchez, who had worked in Tjader's group in the last years of his

Ian Rollins
Research Lecture
Thursday 10:00 A.M.

life, was an outsider as a Mexican-American musician developing an interest in Caribbean music. Ted Gioia, author of *West Coast Jazz*, stated that Tjader was not easily labeled due to a potpourri of musical influences that spanned cultural boundaries—all this in a decade when segregation was a way of American life.¹

Tjader's 1950s experiments proved fruitful and promoted a new style of music to audiences across many radio formats. This style came from a rich tradition starting with the big band collaborations between Chano Pozo and Dizzy Gillespie in the 1940s, the small combo instrumentation of George Shearing, and the traditional rumba of Cuba. Rhythm & blues, jazz, and Spanish-language stations played tracks from a new album entitled *Soul Sauce*, and a word for the style emerged from the title: *Salsa*. The title track was a huge hit, requiring that Tjader play it for every performance until his death in 1982. This album was the third instance in which the word "salsa" was used as a stylistic descriptor.²

This PASIC presentation is not meant simply to justify the importance of Tjader's individual inclusion in jazz historiography. The past decade has produced an increase in jazz writings that recognize the scope of Afro-Caribbean influence on American music; with this study, I hope to add a justification for a more comprehensive inclusion of Latin influence in studies of the development of American popular music. More than just an occasional collaboration between Chano Pozo and Dizzy Gillespie, a mambo craze, or the bossa nova, the Latin influence has always been an integral part of jazz since its inception. Cal Tjader played a crucial role in this development by providing a connected musical influence upon the careers of the musicians who followed after Chano Pozo, respecting Pozo's accomplishments and carrying the torch through the course of the 1950s.

END NOTES


1. Ted Gioia, *West Coast Jazz: Modern Jazz in*


California, 1945–1960, University of California Press (Los Angeles, 1998), 99–100.

2. Max Salazar, *Mambo Kingdom: Latin Music in New York*, Schirmer Trade Books (New York, 2002), 256.

Dr. Ian Rollins lives in Houston, Texas, where he teaches music courses for San Jacinto College Central and North Harris College. He received his Bachelor of Music in Percussion Performance degree from Texas Tech, Master of Music in Percussion Performance degree from the University of North Texas, and Ph.D. in Fine Arts—Musicology from Texas Tech.

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Powerplant: Joby Burgess in Concert at PASIC 2010

By Kurt Gartner

Percussionists use many elements of technology in their performances, but few artists combine these elements as deeply and seamlessly as Joby Burgess, who will be presenting his concert “Powerplant” at this year’s PASIC. The session title is also the name of one of his U.K.-based chamber ensembles. In *Powerplant*, Burgess combines artistic forces with a sound engineer and a visual artist to push the envelope of powerfully tech-savvy performance on acoustic and electronic instruments. Burgess commissions works from composers who exploit not only Burgess’ talents, but also a wide array of audio effects, loop sampling, and stunning visual imagery—both pre-designed and real-time. Clearly, Burgess’ performances set a new benchmark in the evolution of multimedia performance.

Recently, Burgess described *Powerplant* as “hi-octane percussion-led music with an electronic sound and strong visual performance. *Powerplant* made its debut in July 2005, with a sell-out performance at the Southbank Centre, London, and has since performed extensively throughout the U.K., Europe and beyond. In 2006 *Powerplant* was one of the few ensembles to perform at Steve Reich’s Barbican birthday celebrations ‘Phases.’”

At the heart of the *Powerplant* sound is the percussion and live electronics duo of Burgess and Liverpool-based composer and live sound engineer Matthew Fairclough. Coupled with specially created film and live camera work from Bristol-based visual artist Kathy Hinde, the trio has created an experimental and challenging repertoire fusing seminal percussion works alongside their own work, improvisations and remixes.

During 2006-07 *Powerplant* received an ITEM research grant from Arts Council England, hosted by FACT—The Foundation for Art & Creative Technology—Liverpool, which led to commissioning Graham Fitkin’s “Chain of Command,” a highly political and confrontational work for xylosynth and live electronics.

See videos of Prokofiev’s
“Import/Export” and Fitkin’s
“Chain of Command” at

www.pas.org/publications/september2010webextras.aspx

Web Extra

In November 2008 *Powerplant* released the album *Electric Counterpoint* on Signum Records, which includes remixes of Steve Reich and pioneering dance masters Kraftwerk, featuring the Elysian Quartet. The release coincided with a nine-date U.K. tour that saw the premiere of Gabriel Prokofiev’s “Import/

Nancarrow and the “Amen Break”—six seconds of drumming that changed the face of electronic music.

The works Burgess will perform at PASIC are from the program of his U.S. tour. During his session, Burgess will provide insight into the compositional, expressive, and technical

elements of each work, with a focus on the integration of the technology that is “in play.” A wonderful example of rich and engaging multimedia performance is Gabriel Prokofiev’s “Import/Export.” From this piece, Burgess will be performing “Fanta”®, using live-looping and real-time signal processing. Playing on “junk” instruments such as oil drum, plastic, and glass bottle, Burgess’ loops will complement the visual design of Kathy Hinde. These images will be projected behind Burgess, who commented on the integration of music and moving images in the performance of this work:



PHOTO BY KATHY HINDE

Export,” a 30-minute commission with global resonances for a quartet of truly “junk” objects.

In June 2010, *Powerplant* released *Import/Export*, a CD and DVD package on Nonclassical including remixes by Murcof and Medasyn. (*Import/Export* is reviewed elsewhere in this issue.) This was followed by a performance at Cheltenham International Music Festival with new work from Dominic Murcott and Matthew Fairclough exploring the pre-pianola experiments of Conlon

“I play the various subjects, and I’m playing primarily written material, with some bits of improvisation. Everything you hear is produced by instruments on stage.”

Burgess’ phrases complement the visual images in direct, often highly rhythmic ways, as well as in a subtler scene-setting manner. Much like viewing a film scene without the soundtrack, it’s difficult to imagine either the music or the images of this work being complete without the other. This sensory

Joby Burgess
Technology Clinic/Performance
Friday 3:00 P.M.

interdependence is one of Burgess' stated goals in several of the works that he performs.

Another work on Burgess' PASIC program will be Graham Fitkin's composition "Chain of Command," a politically charged work that uses excerpts of speeches by George W. Bush and Donald Rumsfeld as primary audio material. An extremely demanding work, Burgess triggers MAX/MSP/Jitter real-time audio and video effects via his xyloynth, a keyboard MIDI controller with wooden bars.

Additionally, Burgess will use the xyloynth and live electronics to present his take on Steve Reich's "Electric Counterpoint." Also, he will perform one of his own compositions, "Carbon Copy." Throughout the session, Burgess will walk the audience through the entire creative process of integrating acoustic and electronic percussion. Indeed, the sum is greater than the total of the parts in Burgess' performances!

To offer a tribute to an important work that has become a standard in the repertoire of solo percussion with electro-acoustic accompaniment, Burgess will perform Javier Alvarez' "Temazcal," for maracas and tape/CD.

In Matthew Fairclough's "The Boom and the Bap," Burgess focuses on the transformation of the "Amen Break," a four-bar phrase originally played by G.C. Coleman in the 1969 recording of "Amen, Brother" by the Winstons. This break has become, perhaps, the most sampled and imitated phrase of the drum loop vocabulary, having become ubiquitous in countless realms of popular culture in the U.S.

Through the performance, Burgess uses real-time sampling and looping to alter the sound of the kit itself—making it "bigger and dirtier" as he plays.

Burgess is widely heard through his collaborations with other artists, and he is doing great things to advance the performance and composition of great music for percussion. To learn more about Joby Burgess and Powerplant, visit www.myspace.com/jobyburrness. There, you can hear tracks from Powerplant's album *Electric Counterpoint* and their second CD/DVD *Import/Export*. Information including links to U.S. previews and reviews of Burgess may be found at www.facebook.com/powerplantuk.

Dr. Kurt Gartner is Professor of Percussion at Kansas State University and Music Technology Editor for *Percussive Notes*. PN

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4x4x4 = Drumming for Life

By Jeff Queen

The longer I teach, the more I keep striving for a way to simplify the process. I have been through spells of putting more emphasis on one thing or the other and have gotten mixed results. As I have focused more and more on the question, “What do my students *really* need to know to be successful?” I have come to the realization that the best thing to know is “four.”

My goal in my PASIC clinic is to provide teachers and students a way to break down skills and build fundamental concepts that will apply to all other part of their musical career.

The four core skills that one needs to perform in rudimental percussion (and for drumming in general) are:

- One-Height Skills—timing and rhythm skills
- Multiple-Height Skills—loud and soft notes, applying timing and rhythm skills to multiple heights, also crescendos and decrescendos.
- Diddle Skills—anything to do with multiple notes per hand, rolls, paradiddles, buzzes, etc.
- Flam Skills—including all flam rudiments and bridging into hybrids.

In order to achieve these skills, four basic strokes are needed:

- Full Stroke—a loud note that starts and finishes in the “up” position (about 12 inches off the drum)
- Down Stroke—a loud note that starts in the “up” position and finishes in the “down” position (about 3 inches off the drum)
- Tap Stroke—a soft note that starts and finishes in the “down” position.
- Up Stroke—a soft note that starts in the “down” position and finishes in the “up” position.

Jeff Queen
Marching Clinic
Thursday 10:00 A.M.



BASIC STROKES



Combine those basic strokes and the ability to play up to four notes per hand:

NOTE GROUPINGS



...and you have my equation for drumming for life:

Four skill sets (rhythm, multiple heights, diddles, flams)

x four basic strokes (full, down, tap, up)

x 1, 2, 3, or 4 notes per hand

= the skills to be able to drum for the rest of your life.

To examine this idea further, let's take a detailed look at the way each of the four skills can be broken down into their own sets of four:

Timing can break down into the following four categories:

- Sixteenth-note timing (this includes all duple-based groupings)

- Triplet timing (this includes all triplet-based groupings)
- Polyrhythms (3:2, 4:3 etc.)
- Odd note groupings (5's, 7's, 9's etc.)

Looking at the second skill set, **Multiple Height** skills, I break them down as follows:

- 1 and 1 (one loud note, one soft note or Down / Up)
- 1 and 2 (one loud, two soft or Down / Tap / Up)
- 1 and 3 (one loud, 3 soft or Down / Tap / Tap / Up)
- 1 and 4 (one loud, 4 soft or Down / Tap / Tap / Tap / Up)

Also, the ability to *crescendo* or *decrescendo* each of the above.

MULTIPLE HEIGHTS

The **Diddle** skill set can break down into the following four categories:

- Buzz skills (multiple bounce and control of buzz rolls)
- Roll skills (this includes playing open diddles at any speed and height)
- Paradiddle skills (this includes the entire paradiddle family)
- 3's and combos (this includes French rolls, egg beaters, and any other note grouping per hand)

Finally, the **Flam** skill set can break down in to these four categories:

- Downstroked (flam accents, flam paradiddles, and the like)
- Controlled rebound (flam taps, Swiss triplets, and the like)
- Inverted (inverted flam taps, flam paradiddle-diddles, and the like)
- Combos (any combination of the above, including alternating flams and same-hand flams)

This approach is a sort of “Mr. Miyagi” type of approach, meaning that we focus on the root skills for each rudiment in simple exercises. By doing so, one can gain a better understanding of the fundamental skills. For example, if we look at a paradiddle, it can be broken down in terms of stroke types as “down tap tap up,” or in terms of note groupings as “1 + 2 + 1” as in the following exercise:

PARADIDDLE BUILD UP

Notice that this is the same skill set as the “1 and 3” multiple height exercise, but with a different rhythm.

The first measure is the fundamental stroke types, and then we build off of that to create the whole paradiddle, keeping the lead hand doing exactly the same “basic” skill the whole time.

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Jen Hoeft: FUNdamental Fitness

By Stephen K. Workman

Increased coordination, speed, timing, power, stamina, etc. are all desirable traits for any drummer/percussionist. Just as athletes train during the off season in ways that are not specific to their sport, but provide the extra edge needed (e.g., ballet to improve finesse), a more successful drumming career can be attained through fundamental fitness exercises. Drummers and percussionists have very physically demanding instruments, and our musical success can be either inhibited or enhanced by our fitness levels.

This year at PASIC, Jen Hoeft will be hosting a lab focusing on exercises that help people of all fitness levels “take care of themselves, and then be more able to take care of the music.”

Jen has been drumming since the age of 10, playing her way through college, earning a Bachelor of Music Education degree and a master’s degree in conducting. Since arriving in Nashville in 1992, Jen has performed, recorded, and toured with some of Nashville’s finest acts, including Earl Gaines, Victor Wooten, and the Warren Brothers. Along with a busy performing career, she is a certified personal trainer and certified yoga instructor. She is the author of *FUNdamental Fitness: Playground Exercises for Grownups*. She has written many health-and-wellness articles for *Modern Drummer* magazine, and has traveled the country as a drum-circle/corporate team-builder. Jen combines her talents as a professional musician with her passion for wellness, inspiring clients, groups, students, and drummers to become their very best.

I spoke with her to get some insight as to what we can expect at her lab at PASIC 2010.

SKW: *What inspired FUNdamental Fitness: Playground Exercises for Grownups?*

JH: I was on an airplane a few years ago and mentioned that I was a CPT [certified personal trainer], and the woman next to me exclaimed she wanted to be fit, but didn’t know what to do when she went to the gym. I knew I had to create a template of total body exercise that anyone could remember wherever they happened to be. The template came from being on the road for two years with the Warren Brothers, and having to develop exercises to do in the hotel room. I am into the natural/functional approach of wellness—use it or lose it. When we mimic the natural movements of our childhood, we can activate our brains and muscles to rebuild and repair more youthfully. *FUNdamental*

Fitness is a blend of movements derived from many styles of exercise, designed to increase strength, flexibility, power, and stamina—and burn calories.

SKW: *What prompted you to develop the programs for musicians?*

JH: I have been teaching yoga/fitness at Victor Wooten’s bass camp for the past few years, and found that there really is a need for fundamental movement training for musicians. All ages were craving the mind/body/spirit connection of yoga and the strength training of functional fitness. They were so focused on their instrument that the



body was developing some bad body habits. I had written *FUNdamental Fitness* a few years ago, and realized I had a template of movement that could inspire wellness in my cohorts!

SKW: *How do yoga and cardio help drummers/percussionists?*

JH: As humans, we are channels of information, light, and energy. When we “tune the channel,” we have access to more of that energy. Yoga helps tune the body.

Jen Hoeft

Health & Wellness Lab

Thursday 1:00 P.M.

Breathing and flexibility exercises enhance the mind/body connection. Meditation can keep the channel of information wide open! I heard a master yogi say, “Yoga makes you better. Practice yoga and you will be a better healer, better musician, better bank robber—it just makes you better.”

Percussionists have the best seat in the house, in my mind. We get to *move* all of the time. While playing, changing instruments, loading gear, etc., we are *moving*. If we can heighten our awareness of how we move, we can be faster, quieter, safer, more confident, and more calm and present when we *don’t* get to move for hundreds of measures! Cardio is just what is necessary to keep the body functioning at its potential. Getting the heart rate up a few times a day reminds our 40,000 year-old DNA that we “*are still here! Hunting and gathering! Keep the fat off and the muscle on! Stimulate the immune system! Oxygenate every cell!*” When our body is in tune, the mind works better.

SKW: *Are drummers/percussionists typically health conscious?*

JH: I would have to say yes. Percussionists are just cool. People who choose to play drums and percussion *know* that they are choosing a demanding situation, and they are attracted to looking good and feeling good. I have found a natural curiosity and competitiveness with percussionists that seems to keep us not lazy, and open to new ideas.

SKW: *What is the most common concern you see with musicians?*

JH: Usually a specific injury brings them to seek help. We work on rehab—usually not me—and then develop a program to help them gain strength and improve form so that they avoid re-injury. Low back pain is quite common, along with shoulder pain, and overall conditioning/stamina.

SKW: *What typically separates the percussionist from the average person?*

JH: First I’ll say why we are all the same in the sense that the human DNA is built to move. Most everyone is built for movement. We

are all doing the best we can at any given moment—in our own minds! And we will all die someday, just a fact. Percussionists are different, though. We are team players *and* soloists—drumline and triangle; we play the foundation of the groove *and* the colors and highlights—drumset and finger cymbals; and we are not usually lazy. Our job is the ground and the rainbow, so we have to be amazing listeners, patient, and passionate. We have to be diverse, learning so many different techniques, while being musical on everything. We have to be the first ones to a gig, and the last ones there, just to move equipment. So in my mind we are super tough.

SKW: *How did you get into performing?*

JH: I love great music. My mom gave me that! My first drum teacher told me that I was too young, and being a girl, drumming would be very difficult for me. Well, I seem to love being told that I can't do something. It was important for me to rise above that. I think I have always been a performer, from folk groups to wind ensembles, cruise ships, Busch Gardens, and now Nashville.

SKW: *What are some of the highlights of your performance career?*

JH: I was the first female drummer to ever play on *Austin City Limits!* The Warren Brothers were a signed act with BNA and we toured USA and Canada for a couple of years, opening for Faith Hill. And I have played on two of Victor Wooten's records, which was a big thrill for me. I am most proud of an original swing project, Bada Bing Bada Boom. I am currently working on an original surf/swing/rockabilly instrumental band: Me and John Wayne. Also, I am creating my own drum tracks for some new exercise videos.

SKW: *During your lab at PASIC, what kind of activities will we be doing, and should we bring anything with us?*

JH: We will be doing some movement, breath work, stretching, and strengthening. It is an interactive program that lets you learn on a tactile/kinesthetic level, leaving you with a template of movement embedded in your muscles. This is a template for all levels, ages, and sizes. Be sure to wear comfortable clothes, removable shoes, and bring a pen and paper.

SKW: *Tell the typical percussionist why he or she should attend your lab.*

JH: Do you want more tools in your toolbox of "how to be a better human"? Taking this session may increase your passion for life, your stamina on a drumset, and your sensitivity and creativity as a musician. We are going to tune your musical channel!

SKW: *What kind of ways can they expect to improve their performance?*

JH: More present. More focused. Allowing for more accuracy, speed, and sensitivity. A level of mind/body connection that helps the music be just an extension of who *you* are, and the body doesn't get in the way. Or should I just say faster, stronger, and better looking!

SKW: *How can we get in touch with you should we have questions in the future?*

JH: E-mail jenhoeft@mac.com, visit my website at www.jenhoeft.com, or find me on Facebook: jennie hoeft. Please e-mail me! I'd love to connect!

SKW: *Where can we go to learn more?*

JH: My book is for sale on my website. It has the whole fitness program, with a design-

your-own workout segment in the back. In addition, the website has a blog on health and wellness that I would love for you to comment on! I encourage folks to take a bunch of different yoga classes, and see what style/teacher most resonates with them. Everything is better with yoga!

Stephen K. Workman is a long-time member of the PAS Health & Wellness Committee and a pre-medicine major in his final year of college. He has been a drummer/percussionist performer for 18 years. He plans to make his emphasis on performing-arts injury and prevention, and continue to play professionally.

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"Connecting you to the creativity of the world's top percussionists"

Much More Than Ragtime: The Musical Life of George Hamilton Green (1893–1970)

By Ryan C. Lewis

Editor's note: During PASIC, the Rhythm! Discover Center will feature an exhibit devoted to George Hamilton Green. A sample of that exhibit can be seen on page 88 of this issue.

Accolades abounded in newspapers and magazines throughout the first quarter of the twentieth century extolling the tremendous talent and ability of the xylophonist George Hamilton Green, known as one of the greatest musicians in percussion history. But to most percussionists, Green is associated only with the narrow genre of ragtime xylophone music. Thus, the true George Hamilton Green remains undiscovered, and the fascinating life story of this versatile and multi-faceted musician goes untold. George Hamilton Green was a teacher-pedagogue, composer-arranger, professional musician who performed many musical styles, influential mallet instrument designer, formidable athlete, talented artist-cartoonist, and devoted family man.

George Hamilton Green, Jr., was born on May 23, 1893 to a rural, working-class, but intensely musical family in Omaha, Nebraska. He was a perfectionist, driven, ambitious, and had the movie star appearance of someone who was going places; however, he was never arrogant and remained an approachable, decent, down-to-earth, and pleasant person throughout his career. He was also known for a sharp wit and a boisterous, slightly twisted sense of humor.

His father, George Hamilton Green, Sr. (hereafter referred to as George Green), was a professional musician, bandleader, and arranger who taught his sons to enjoy listening to and performing music. Thus, Green Jr. began piano lessons as a child, and he was pronounced a “piano prodigy” at the age of four. Green was inundated with a diverse array of musical styles, due in large part to the programs his father assembled for his ensemble, Green’s Band, who performed a wide variety of works.

George and his brother Joe had their first encounter with a xylophone around 1901. “It was a small, awkward looking instrument of two octaves...Comparing it with some of the present-day xylophones...it was a crude

Read Ryan C. Lewis' complete thesis on George Hamilton Green, from which this article was excerpted, at www.pas.org/publications/september2010webextras.aspx

Web Extra

proposition. But...from our boyish viewpoint it seemed wonderful.” George and Joe persuaded their father to buy one and, with the help of their master woodworker grandfather, made a second instrument of maple wood so that both brothers could practice. Green continued to be fascinated with the xylophone, and, again with the help of Granpa Green, built several of his own prototypes until he finally constructed a



xylophone from pine bars and straw suitable for public performance.

Green gave his first professional performance on August 26, 1906 when he played a xylophone solo accompanied by his father’s band in Omaha’s Hanscom Park. The program included the xylophone solo “Peter Piper” arranged by S.B. Letovsky, performed by the 13-year-old Green. The Monday morning papers in Omaha stated that Green was forced

to “respond to three or four encores” and his father to oblige requests to feature George again on the following Sunday’s concert. Soon after his debut, Green appeared at various events and theatres in Nebraska, Iowa, and Illinois as “Master Geo. Green, Whirlwind Xylophone Soloist.”

In 1913, George Green began programming more and more popular and ragtime pieces at his Sunday afternoon concerts, perhaps due to the popularity of “Alexander’s Ragtime Band” in 1911. Green Jr. had begun his career performing classical pieces in an effort to elevate the xylophone to the status of a legitimate concert instrument, but it is likely that around 1913, he expanded his repertoire to include ragtime.

In 1914, Green married Georgia Ellen Anderson. Their first child, Gerald, was born in 1915. George worked out a vaudeville act at the Fremont Theatre in Omaha that would be worthy of the big-time theaters of Chicago, perhaps in an effort to support his family.

George found it difficult to find his way into Chicago music circles and took such jobs as elevator boy and restaurant waiter. Green’s earliest documented Chicago performance was in 1914, when he played the xylophone with a pianist named Hodek at the Great Northern Hippodrome. Green also performed as a soloist and appeared successfully in a number of theaters. He approached Chicago-based keyboard percussion manufacturer J.C. Deagan and asked to have a custom-made, four-octave xylophone built to his specifications with long resonators that would catch the eye of vaudeville audiences. His success garnered the attention of talent scout and agent Edgar A. Benson, and by the end of 1915, Green had found performance opportunities with some



of Chicago's best musicians and was called "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad."

Green now took pains to portray himself as a classically trained musician capable of performing a diverse set of repertoire in an effort to elevate the instrument's musical reputation. He performed as an orchestra member and featured soloist throughout the summer of 1915 at the Owashtanong Club in Grand Rapids, Michigan, where he performed concerts of classical and operatic music. George quickly received a contract to perform there the following summer.

Green appeared in vaudeville theaters in Chicago and Omaha before and after returning to the Owashtanong Club in the summer of 1916. However, articles on Green appeared under titles like "Makes Xylophone Accepted as a Solo Instrument" and discussed how his "remarkable musical grace and technical skill...sets aside the usual limitations of the instrument."

Green approached the Edison Phonograph Company, traveled to New York City to do test recordings, and was contracted to become a studio musician. He signed a contract with the Edison Phonograph Company in 1916 to make six recordings of classical pieces by Kreisler, Drdla, Wagner, and Suppe. The Edison company marketed him as "one of the most noted xylophonist soloists of the present day."

In 1916, he began publishing arrangements for xylophone with the Dixie Music House in Chicago. Green also began performing with one of the most successful groups in New York City that year, Earl Fuller's Rector Novelty Orchestra. Green's live and recorded

performances with Fuller's orchestra placed him in high regard with both popular audiences and the New York music scene. Green served as a role model to other xylophonists in and around New York City like Harry Breuer, who "literally wore out" the records Green recorded with Fuller.

By the end of 1917, Green had settled into a daily schedule that included recording in the morning and performing live at music venues and clubs in the evening. He had become an established studio musician in New York City, which limited his availability for live performances, and Green's society club work began to fall away. However, his blossoming recording career

was lucrative and resulted in greater popularity.

The popularity of the Original Dixieland Jazz Band in 1917 brought New Orleans-style jazz to New York, where it was immensely popular. Green played xylophone in a group with pianist Victor Arden and tenor

saxophonist Wheeler Wadsworth, and by 1918 the All Star Trio had become one of the most successful small dance groups of the day. They recorded snappy, jazzy tunes with sexy syncopation for the Victor Company and went on to record for almost every major record label in New York between 1918 and 1922. The group's recordings had a strong impact on the new generation of xylophone players who continued to look at Green as a role model.

George and Joe Green organized numerous bands under the moniker Green Brothers and began recording as early as October 1918 for Edison. The Green Brothers groups ranged from eight to 16 members with up to three xylophones, and sidemen at different points in time included trombonist Tommy Dorsey, saxophonist Rudy Wiedoeft, and a third Green Brother, Lewis, on guitar and banjo. The Green Brothers groups became some of the most popular and versatile recording groups for several decades by performing a wide-ranging repertoire. By 1919 the duo had grown into two of the most prolific recording artists in New York.

By 1919, popular taste had brought Green into sheet music publishing, and he published many of his compositions himself, including "Chromatic Fox Trot," "Triplets," "Shake Your Shoulders," "Vanity Fair," "Social Life," "Walking Around," and "Stop Time." In 1919,

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The All-Star Trio

Sam Fox of Cleveland, Ohio started publishing many of Green's works including "Do Another Break," "Teach Me," and "Fluffy Ruffles."

The xylophone was one of the most recorded instruments in 1919–24 on Edison records, and caused more young players to avidly pursue the instrument. Green was called "the leading soloist of the country" on the xylophone and was recognized for writing articles "on the place and values of the xylophone" that confirmed his role in the growing reputation of the instrument.

In 1920 Fox chose to heavily market Green's southern waltz, "Alabama Moon," which became one of the most popular songs of 1920 in print and on record. "Alabama Moon" set the stage for the great financial success Green enjoyed throughout the 1920s in New York City. Joe stepped into the role of business manager and oversaw the finances and bookings for them both, while George was the creative side and public face of the duo.

Green quickly became one of the busiest

radio artists of the 1920s and 1930s. This new career move began in March, 1922 when WJZ broadcast a "Musical programme by Okeh artists." In the midst of what was essentially a broadcast variety theater show appeared "some original novelties" by George Hamilton Green

accompanied by the Green Brothers Novelty Band. This was the first time that the xylophone was heard "from coast to coast on the mystic sound waves."

The popularity of the Green Brothers resulted in the 1922 publication of their first method book: *The Green Brothers Advanced Instructor for Xylophone*. The text contained 91 pages filled with close-up photographs, detailed information regarding proper stance, striking areas, two- and four-mallet grips, technical exercises, roll development, ragtime, jazz, and blues, and improvisation.

Though there is no record of any official endorsement, George had used Deagan xylophones on many of his recordings. However, George switched to instruments by the Leedy Drum Company of Indianapolis, Indiana, as early as 1921 when George handed Sam Herman an autographed picture of himself standing with a Leedy instrument. On June 7, 1923, Leedy published the first issue of its magazine, *Leedy Drum Topics*, which included a full-page spread featuring the Green Brothers and their new "Leedy Solo-Tone Green Bros. Special"

xylophone. Leedy involved the Green Brothers in the hands-on design of their instruments, and the collaboration and George's preference for overlapping accidental bars for speed and accuracy resulted in an increased range and size in the design of the modern xylophone.

Leedy published the *Green Brothers Beginning Method for Xylophone* in 1924, which accompanied the purchase of any new xylophone. The text had 38 pages and opened with discussions

of basic music notation and simple exercises involving scales, broken chords, double stops, rolls, and even ragtime styles. *The Beginners Method* provided more detailed information regarding mallet grip and stroke movement than any other xylophone book before it. When used in conjunction with a secure fulcrum, balanced mallet, and an efficient, fluent stroke motion, the concept of a finger-grip made it possible to produce a resonant, legato sound and perform in a melodic, lyrical style. The Green Brothers single-handedly developed a fundamental concept and established principles of sound production that enabled the instrument to be played artistically. The finger-grip technique soon became an integral part of mainstream percussion technique.

In 1924, Green published a collection of six of his own popular compositions for xylophone and piano in a folio entitled *George Hamilton Green's Jazz Classics for the Xylophone: A Series of Modern Ragtime Solos with Piano Accompaniment*. Included in the set were "Triplets," "The Whistler," "Cross-Corners," "Log Cabin Blues," "Chromatic Fox-Trot," and "The Ragtime Robin." Meanwhile, Green turned his attention to teaching, from which he derived great pleasure and much satisfaction.

Green could not possibly work with every student that wanted to study with him, so between 1924–25, he published *George Hamilton Green's New Instruction Course for Xylophone* in the form of 50 individual, loose-leaf, mail-order lessons. The complete course synthesized the two previous method books and presented simple, step-by-step lessons with instructions on each page written in a style that suggested Green himself was speaking to each student. The instruction course was extremely successful, eventually engaging some 4,000 students from the United States, Europe, and Africa.

A technological breakthrough occurred in 1925 that caused the older acoustic recording process to give way to a new electronic process of recording that utilized microphones instead of recording horns. The new electronic process allowed every instrument to be reproduced naturally, leading many feel that this development marked the beginning of the end of the so-called "golden age" of the xylophone.

In 1926, George and Joe played vibraphones, bells, and chimes for the Cloister Bells Orchestra on the Palmolive *Come On, Let's Sing* show on CBS, their own regular show called *Cloister Bells*, and made guest appearances on the radio shows of broadcast giants like Paul Whiteman and Rudy Vallee. However it was the *Shinola Merry-Makers* radio show that truly marked the Green Brothers successful switch to radio. The Merry-Makers were the house orchestra for radio broadcasts sponsored by the Shinola Bixby Polish Corporation, a group that was in essence the Green Brothers Novelty Band. "George Hamilton Green and



his orchestra” could be heard on Wednesday evenings throughout 1926 on a long list of stations on the East Coast and into the Midwest.

Green began an extensive promotional tour for Leedy in January 1927 that lasted approximately 16 months and included at least 100 cities. Green performed recitals, gave clinics, and presented workshops on behalf of Leedy in local music stores and hotel ballrooms.

In a New York sound studio in September 1928, the Green Brothers recorded the sound effects for Walt Disney’s *Steamboat Willie*, one of the company’s earliest animated cartoons featuring a lead character named Mickey Mouse. When Mickey Mouse played a cow’s teeth like a xylophone in the widely distributed *Steamboat Willie*, it marked the beginning of a long association between the xylophone and animated cartoons.

In 1929, Fox published *George Hamilton Green’s Xylophone Solos of Sam Fox Successes*, a collection of popular tunes for xylophone with piano or orchestra, the same year many recording companies went bankrupt with the stock market crash. However, free radio broadcasts grew in popularity, and studio musicians like Green who had already made the transition to radio made hundreds of dollars per week.

When prohibition was repealed at the end of 1933, the “big bands” of the swing era became popular. But it was hard for Green to adapt to the new sound and feel of the swing era, and his performing career became less satisfying as he was relegated to recording background music, holiday tunes, children’s songs, and other forms of bland, mundane music.



The Green Brothers

Green still commanded a great deal of respect, enough that a new generation of percussionists sought out his instruction throughout the 1930s. Paul Whiteman’s xylophonist Red Norvo resolved “that someday he’d meet the one and only George Hamilton Green.” When vibraphonist Lionel Hampton joined a quartet with Benny Goodman in 1936, Goodman suggested that Hampton improve his sight-reading skills by taking lessons from Green. Green also taught a wide array of young symphonic players including William Schinstine, Walter Rosenberger, Charlie Owen, and Ruth Jeanne Stuber.

In 1936, Green published two collections of xylophone solos with Carl Fischer. The first was a set of six Fritz Kreisler solos, while the second was a set of eight classical and popular song selections for xylophone. Green published another mail-order course in 1936–37. *George Hamilton Green’s New Series of Individual Instruction Courses for Xylophone and Marimba: Modern Improvising and Application of Ideas to Melody* was a complete routine of 35 advanced lessons that provided instructions for performing variations, adapting scale forms to a given melody, and inventing melodic ideas from a piano part. Green’s *Modern Improvising* methods one of the very first jazz improvisation methods to be published for any instrument.

During the late 1930s, Green spent much of his time broadcasting, teaching, composing, occasionally recording for record labels, and adding another facet to his already diverse career: cartoonist. Green had published a drawing in *Leedy Drum Topics* in 1927, but established a legitimate artistic career in 1937 when his cartoons appeared in *Collier’s*. Green’s comics appeared in *Hunting and Fishing*, *Journal American*, *The New Yorker*, *The Saturday Evening Post*, *Life*, *Look*, *Argosy*, *Liberty*, *American*, *True*, and *This Week*, and with translated captions in syndicated magazines around the world.

The death of Joe Green in 1939 was a devastating personal loss for George that marked the beginning of the end of his professional musical career. Green was forced to handle his own professional and financial affairs and struggled to find balance personally and professionally within a music market that diminished the popularity of the xylophone.

It was hard for Green to compete with the immensely popular swing music, but he maintained a modestly successful teaching and radio presence in New York during the years following Joe’s death. However, the outbreak of World War II in 1941 forced the cancellation of many radio shows,

and many of Green’s students were drafted. By the mid-1940s, the xylophone and the music with which he was associated had become a caricature of a bygone era.

Green’s career came to a legendary close in 1946 at a live radio broadcast of the Green Brothers Orchestra at the NBC studio in New York. Green suddenly stopped playing and set down his mallets while the band continued on. He looked up, met eyes with Billy Dorn, and motioned for him to come over to the xylophone, where Dorn, known for his stellar sight-reading abilities, took over the lead part for the remainder of the program. Green walked out of the studio and down to the lobby, where he sat down on a bench and held his head in his hands. Harry Breuer, rehearsing in an adjacent studio, passed Green on his way to a restroom. Breuer started to greet him, but Green looked as if he were “in a trance,” and by the time Breuer returned back down the hallway, Green had left the studio, his instruments, and the music world behind. Breuer later asked Dorn what had happened, and the two determined that Green had “had a nervous breakdown” and “didn’t bother to take his instruments with him because he knew that he wouldn’t be needing them anymore.”

Green moved to the quiet countryside in Woodstock, New York. He was content to end his career the way it had begun in Omaha: quietly, comfortably, and surrounded by family and rural beauty. In retirement he became a doting grandfather and earned revenue by drawing cartoons, painting, building cabinets, remodeling homes, carving duck decoys, and making fly fishing rods. In September 1970, Green checked in to a Woodstock hospital with symptoms of emphysema, where he died on September 11, 1970.

The legacy of George Hamilton Green endures today in his sparkling musical presence on myriad recordings, prized pedagogical materials, influence on the development of keyboard percussion technique; finely-crafted compositions; impact on the modern design of keyboard percussion instruments; important role in the elevation of the xylophone to a legitimate voice of musical expression; and cartoons and drawings full of humor and poignancy. The revival of Green’s music in the 1970s spurred by Nexus, the Eastman Marimba Band, and other groups has culminated in the widespread performance and recording of Green’s music by percussionists around the world and George Hamilton Green’s election into the PAS Hall of Fame in 1983. The audio and video capabilities of the Internet will provide access to all facets of his musical career for current and future generations of musicians, preserving the grand and diverse career of George Hamilton Green, whose musical life was, indeed, much more than ragtime. PN

Play What the Music Calls For...Enough Said

By Jeremy Hummel

I am excited and honored to be giving a clinic presentation at this year's PASIC. Some of you may be familiar with my playing on the first two Breaking Benjamin albums. Others may have read my columns in *Modern Drummer* magazine. Over the last few years, I have become very active in the education field and try to give back as much as I have learned.

When attending my clinic in November, you will find me performing and covering topics such as the ones listed below.

ARTICULATE THE NOTES

Emphasis should be placed on the value of each note, not how many can be played. Strive for clean rolls with equal spacing. This can be revealed by recording oneself. I have done sessions where I thought I played a note or two in a fill stronger than I actually did. Keep in mind that when playing subtle or non-accented notes, there still needs to be clarity.

GONG AROUND THE TURNS

One of the most common things for drummers is to increase tempo when transitioning from one section of a song to another—most commonly done going from verse to chorus. While it's good to increase energy with intensity, try not to go beyond one or two bpm's at the very most. Playing with fluctuating levels of intensity, while keeping a consistent tempo, separates professionals from amateurs.

PERSONALITY

Say you have an audition, there are ten other drummers in line for the same gig, and each will be performing the same tunes. Each person will play the same parts, but the personality and life injected into the tunes will vary. How much life and your own personality are you playing with? One can have all the technique and chops in the world, but without personality they mean nothing.

MAKE A MISTAKE? DO IT AGAIN

Say you accidentally hit the snare on "3" instead of "2." Rather than having a frightened look that screams "I MESSED UP!" play it again the next bar and it's now a part. Your face can then casually say, "I meant to do that."

BE A LISTENER

What may *feel* fantastically cool to play is

not always what sounds best. The excitement of playing sometimes causes us to do too much. For example, I rarely notice the drums much the first few times I hear a song. I listen to the song as a whole. What sells a good song is melody and conviction in the playing. A good drum part blends and is not forced. Usually, it's a great song that moves me, not a great drum part.

ICING AND CAKE

This refers to the foundation of a groove. In rock music, the cake is the bass drum and snare drum, and the icing is the hi-hat or ride cymbal. Too often, drummers place the emphasis on the hi-hat and subsequently play it louder than the



bass drum and snare drum. The cake is what puts people on the dance floor. Remember: you can't have icing without the cake!

THINK OUTSIDE THE HAT

When creating drum parts, try something other than the hi-hat for your icing. For example, the Breaking Benjamin song "So Cold" would have had a totally different vibe had I played a hi-hat groove during the verse, rather than the toms. Likewise with U2's "With or Without You."

STRENGTH IN NUMBERS

When playing with dynamics, it is helpful to use numbers as a mental or even visual

Jeremy Hummel

Drumset Clinic
Saturday 11:00 A.M.

reference. For example, on a scale from 1 to 10 (10 being the loudest), a verse could be thought of as a 5, pre-chorus as a 7, and chorus as 10. This way it is easier to mentally gauge the dynamics. This concept could even be used by an entire band. Instead of asking someone to simply play "softer," one could say "try that on 4 or 5 instead of 8 or 9."

VARIETY IS THE SPICE

Check out a variety of styles of music. A favorite method of mine is to read about a drummer or artist in a magazine and then search for them on iTunes. This way, I can first sample the music for free, and even if I do buy it but don't entirely dig it, I'm only out a dollar. It's also nice that the artist receives compensation.

MORE AT PASIC

At my PASIC clinic, I believe there will be something from which every drummer/percussionist can benefit. I will also discuss ways to improve your timekeeping and how to come up with fresher ideas for fills. I like to treat my clinics like a workshop. Time permitting, I will be happy to answer questions. My goal is for us to have fun and to inspire you to take your drumming to the next level!

For more of Jeremy's concepts, articles, and video instruction, visit his website at www.jeremyhummel.com

Jeremy Hummel is a professional drummer and educator. He is a columnist for *Modern Drummer* magazine, clinician, and studio musician. Jeremy's most popular recorded works came with platinum-selling artists Breaking Benjamin. He was a co-founding member of the group and played on the band's first two records, *Saturate* and *We Are Not Alone*. During his tenure the band scored two #1 hits in the Active Rock Format with "So Cold" and "Sooner or Later." In 2007, he released a clinic DVD that combines performance and education. Jeremy currently holds down a regular Friday jazz gig and is also the musical director of an eight-piece horn band, Into The Spin. PN



drums & percussion

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drums & percussion

CD mit Play-Alongs

Extrem gereift
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Das Ausnahmement
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Klappe, die dritte!
Drum-Day bei beyerdynamic
S. 108

The Great Mitch Mitchell

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Contemporary and Popular Approaches to Northeastern Brazilian Rhythms for Drumset

By Scott Kettner

My PASIC clinic will explore three rhythms from the northeast of Brazil: Baião, Maracatu and Coco. We will begin by exploring these rhythms and instruments in their traditional context. Pandeiro, alfaia, abê, ganzâ, triangle, and zabumba are some of the instruments that we will use to demonstrate these rhythms and how they are played in the northeast of Brazil.

Using four-way coordination and groove technique we will apply these polyrhythmic voices melodically around the drumkit and discuss concepts for applying these rhythms in a jazz, funk, or rock context. We will also discuss the parallels these rhythms share with New Orleans 2nd Line and Mardi Gras Indian grooves as well as concepts for improvising around the drumset using the Maracatu and Baião ostinato pattern as a foundation. Techniques and soloing methods for playing these rhythms with the pandeiro and drumset together will also be discussed.

Handouts of historical information and transcriptions will be provided. The session will begin with a short performance featuring myself and some special guests.

BAQUE DE MARCAÇÃO

Baque de Marcação is one of the standard universal Maracatu rhythms that is played by almost every Maracatu group in Recife, although each has their own way of interpreting it. The caixa and alfaia pattern represent the basic foundation of the rhythm. There are many variations on the caixa pattern as well as solo variations on the alfaia part. This is typically how Maracatu Nação Estrela Brilhante plays Baque de Marcação

Important Note: Traditional maracatu groups do not use agogo bells except Nação Porto Rico. The agogo bell is a modern addition and will be found mostly in stylized, non-traditional maracatu groups.

Scott Kettner
Drumset Clinic
Thursday 2:00 P.M.



Agogo

Gonguê Bell

Caixa/
Snare Drum

Abê/
Shekere

Alfaia/
Bass drum

DRUMSET APPLICATION

This is a basic drumset adaptation. Like Afro-Cuban drumming, the clave is often played on the hi-hat. Here, I have placed the Gonguê (clave for Maracatu) on the hi-hat and the alfaia parts on the bass drum. The agogo melody can be played on the ride cymbal as well as the toms. The snare drum part should capture the swing of the maracatu caixa. Also try improvising the snare drum part while keeping the other voices going.

Scott Kettner is a drummer, percussionist, composer, recording artist, and Artistic Director/Founder of world renowned Brazilian fusion band Nation Beat, who performed together with Willie Nelson at the 2008 Farm Aid concert. He's also the founder and director of Maracatu New York, the first organized maracatu group in the USA. A graduate of the New School University Jazz and Contemporary Music program and a long time student of Billy Hart, Kettner has studied intensively in Brazil and has become a member of one of the legendary traditional Maracatu groups from Recife, Brazil, Maracatu Nação Estrela Brilhante (founded in 1906). In 2003 and 2005 Scott was awarded an artist grant from the Brooklyn Arts Council for his project Maracatu New York and Nation Beat and was elected a 2006 Latin Jazz Ambassador by the U.S. State Department. As a sideman, Kettner has worked and recorded with world famous Brazilian percussionist Cyro Baptista, Klezmer trumpeter Frank London and the Klezmer All Star Brass Band, Grammy award-winning producer Andres Levin, and many others.

PN

DRUMSET

Drumset Competition Finals . Thursday 9:00 A.M.

Jeff Hamilton Trio . Drumset Clinic . Thursday 3:00 P.M.

Russ Miller . Drumset Clinic . Thursday 5:00 P.M.

Ignacio Berroa . Drumset Master Class . Friday 10:00 A.M.

Chris Coleman . Drumset Clinic . Friday 11:00 A.M.

Vera Figueiredo . Drumset Clinic . Friday 1:00 P.M.

Matt Wilson . Drumset Clinic . Friday 2:00 P.M.

Stanton Moore . Drumset Clinic . Friday 3:00 P.M.

David Stanoch . Drumset Master Class . Saturday 12:00 P.M.

Jason McGerr . Drumset Clinic . Saturday 1:00 P.M.

Brice Williams . Drumset Master Class . Saturday 2:00 P.M.

Thomas Pridgen . Drumset Clinic . Saturday 3:00 P.M.

HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

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- If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

John "J.R." Robinson: Groove!

By Frank Derrick

Everyone knows that for music to reach that special place in our souls, the groove has to be laid down just right. The great Duke Ellington once put this thought into a song, "It Don't Mean a Thing if it Ain't Got that Swing." No matter what the style of music, the groove relies heavily on the drums. I had the opportunity to bounce a few e-mails back and forth from a master of the groove, John "J.R." Robinson, who took time out from his schedule while touring in Switzerland to lay out what he's going to do in his upcoming clinic: *groove*.

There will be a short compilation of hit records that J.R. has played on. To attempt to cover all of his hits, we probably would need to add a few days to PASIC. Some of the chartbusters from past decades that are included on the Web Extras mp3 file are "Rush" (Ali & AJ), "Higher Love," "Change The World," "The Finer Things," "Don't You Know What the Night Can Do," and "Back in the High Life" (Steve Winwood), "Through the Fire" and "Ain't Nobody" (Chaka Khan), "The Way You Make Me Feel," "Don't Stop Til You Get Enough," "Off The Wall," "Bad," "Working Day & Night," and "Rock With You" (Michael Jackson), "Say You, Say Me" (Lionel Richie), "Stomp" (Brothers Johnson), "We Are the World" (USA For Africa), "Stand By Me" and "Crazy" (Seal), "I'm So Excited" (Pointer Sisters), "Just Once" (James Ingram and Quincy Jones), "Sweet Baby" (Clarke/Duke/Robinson), "That's What Friends Are For" (Dionne Warwick and Friends), "Never Gonna Let You Go" (Sergio Mendez), "You Put a Move On My Heart" (Tamia), "Maybe We Can Try Again" (Champaign), "Lovegirl" (Teena Marie), "Rhythm Of the Night" (El DeBarge), "Baby I Love Your Way" (Big Mountain/UB40), "I Believe In You" (The Four Tops), "I Wanna Talk About Me" (Toby Keith), and "Just a Gigolo" (David Lee Roth).

After a brief video, J.R. will perform an improvised drum solo. Within this solo will be

drum patterns, motifs, and grooves that range throughout multiple time signatures. All of these statements will be reflective of J.R.'s *inner clock*. He will convey to the audience that every drummer has his or her own inner clock that represents their very own style. He emphasizes that it is of the utmost importance to utilize this technique to develop one's own time and style to achieve the confidence demanded in today's music industry.

J.R. will discuss techniques of time and time concepts, bass drum technique, hand technique, body position, and a general feel for



the drumset. After the discussion, J.R. will play a song and pay tribute to one of the legends of music, the late Michael Jackson.

Then we will want to listen as J.R. discusses and re-addresses the keys to groove and how to achieve the groove naturally. You can look at the vast array of artists that J.R. has recorded with and know that he is a drummer who knows what it takes to achieve groove

John "J.R." Robinson
Drumset Clinic
Friday 5:00 P.M.

in any style. The spectrum of artists he has recorded with from jazz, pop, rock, country, R&B, and funk reiterates the importance of understanding the style of music one is playing and what ingredients go into creating the groove.

In addition to the drums, the rhythm section has to work together in order to create the right groove. You will enjoy listening to J.R. discuss some of his favorite rhythm sections including such musical greats as Nathan East, Michael Thompson, Greg Phillinganes, Dean Parks, and Luis Conte. This ties into all the experiences connected with the recording studio. J.R. plans to conclude his performance with the Grammy-winning song from Chaka Khan "Ain't Nobody."

If you want to hear a master at his craft, you won't want to miss this event. PN

Hear an mp3 of excerpts from hit records J.R. Robinson has played on at


www.pas.org/publications/september2010webextras.aspx

Web Extra

NEW
PERCUSSION
LITERATURE
SESSION

Colorado State University
Percussion Ensemble
Thursday 4:00 P.M.

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New Percussion Literature and Recordings

Selected Reviews

Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Send two copies of each submission to: Julia Gaines

Percussive Arts Society
110 W. Washington Street, Suite A
Indianapolis, IN 46204 USA.

Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.

Difficulty Rating Scale

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

KEYBOARD PERCUSSION SOLO

Funiculi, Funiculá

Luigi Denza

Arr. Murray Houllif

\$6.95

Kendor Music

This popular tune sung by many famous tenors has been written out for a beginning keyboard soloist. This two-page solo requires two mallets and the following techniques: scales and step-wise motion, double stops, rolls, and larger interval leaps between the hands. The piece is in E-flat major and contains only a few accidentals. It lasts two minutes, but the student only needs to learn one minute of music since the first 55 measures, out of the 67 measures in the piece, are repeated. The recognizable theme, energetic 6/8 time signature, and written-out dynamics should make this an enjoyable and educational experience for young players.

—Brian Zator

The Entertainer

Scott Joplin

Arr. Murray Houllif

\$6.95

Kendor Music

This unaccompanied solo version of “The Entertainer” is the solo part from the keyboard percussion ensemble by the same arranger. I recommend purchasing the mallet trio version (reviewed in this issue under Keyboard Percussion Ensemble) instead of only this solo part for a more complete musical experience.

—Jim Lambert

Indifference

Joseph Colombo

Arr. Eric Sammut

\$18.00

Keyboard Percussion Publications

This four-minute solo requires a 5.0-octave marimba and can be heard on Sammut’s solo CD *Four-Mallet Ballet*. It is set in four sections, primarily grounded in e-minor, and is presented in the character of Italian or French accordion music. In this arrangement, expressive melodic and rhythmic harmonic ideas coincide to form a welcome addition to solo marimba literature.

The first section presents the main melody through a combination of double vertical and single alternating strokes in the style one expects from Sammut. The second section consists of steady eighth-note harmonic figures in the left hand juxtaposed with melodic ideas in the right hand played “like an improvisation.” The third section is primarily made up of shifting chordal ideas that move the melodic material forward, and is accomplished through a compositional style akin to the music of Gordon Stout while retaining a feeling of originality. The final section consists of rapid sixteenth-note patterns, presented as single-line figures or interlocking double vertical strokes in octaves, and written with cadenza-like character. A brief recap of the opening material brings this piece to a somber close.

Based on the variety of musical elements contained within this piece, it requires a mature college marimbist with a firm grasp on musical and technical aspects of four-mallet marimba literature.

—Joshua D. Smith

Etudes 1-3

Christopher Swist

\$17.00

Keyboard Percussion Publications

Christopher Swist’s “Etudes 1-3” is written for four-mallet marimba solo (4.5-octave marimba required). The first etude, “Layers,” is written in A-minor with one brief section in A-Dorian mode. It is structured as a quasi theme-and-variations, built on a descending A-G-F-E motive in the left hand. Swist inverts the primary thematic material to A-B-C-D-E in variation II, before returning to the theme and variation I and closing the piece with a brief coda. Swist does an excellent job tying each section together by using similar transition material. This etude is an excellent study in control of alternating single-independent strokes and double-vertical strokes, as well as in maintaining clarity of the theme throughout.

The second etude, “Progression,” is lyrical and rhapsodic. It oscillates between gently flowing sixteenth-note lines and sections with rolls. A highlight of this etude occurs midway through when a haunting melody (performed in octaves and one-handed rolls) in the right hand gradually appears, supported by a left-hand ostinato. This etude will be an excellent study in expression and lyrical playing.

The final etude, “Cascara,” derives its title from the last portion of the composition. After a brief roll section to introduce the piece, it quickly progresses into a steady eighth-note rhythm with each hand “trading fours.” Swist slowly progresses the piece into the full presentation of the cascara rhythm by gradually adding syncopated, sixteenth-note figures. After the cascara has been established, Swist converses with the rhythm and pitch content before allowing the soloist to *ad lib*. The piece gently concludes with a soft roll section that transitions into a vanishing cascara rhythm.

“Etudes 1-3” is wonderfully written and could be performed individually or as a set. Swist’s artistry as a composer is displayed through his lyrical and idiomatic writing for the marimba.

—Eric Willie

Modelagem X-a

Edson Zampronha

€8.50

Editions Francois Dhalmann

This is a three-minute work for solo

vibraphone utilizing a four-mallet technique. Performers are required to hold two different types of mallets in each hand (one rattan and one hard vibraphone mallet) due to a fast change in timbre. Pedaling is clearly marked with release, full pedal, and half pedal notation that is easy to follow. No key signature is used, and accidentals only affect single notes. Even though there are no time signatures or barlines, tempo markings, breath markings, and phrase lengths marked in seconds are used to set the pace. This is an expressive composition that highlights the timbres, dynamics, and colors of the vibraphone.

—I-Jen Fang

Zapateado

Pablo de Sarasate

Arr. Eric Sammut

\$14.00

Keyboard Percussion Publications

The word *zapateado* means “a dance of Spanish origin characterized by a lively rhythm punctuated by the striking of the dancer’s shoes, akin to tap dance.” Here the work refers to Pablo de Sarasate’s opus 23, no. 2, a version of the dance scored for violin and piano, which has been arranged for mallet keyboard solo with piano accompaniment.

The piano accompaniment is close to the original score. However, some of the solo passages are transposed one octave lower to fit the violin part on the marimba. The violin’s pizzicato technique, or high-pitch harmonics, are imitated by using mallet shafts to strike the marimba keys. Performers will need to be aware of the accents and dynamics in order to properly interpret the style of “Zapateado.”

—I-Jen Fang

Sketches in Noir

Brian Graiser

\$18.00

Keyboard Percussion Publications

Inspired by film noir, this seven-movement work for vibraphone lasts about 18 minutes. These programmatic movements, I. “The Twilight Fog Rolls In,” II. “The Heist,” III. “The P.I.’s Office (Some Snappy Dialogue),” IV. “The Woman by the Docks,” V. “The Social Club,” VI. “The Cement Overcoat,” and VII. “On the Lam/Fin,” invite performers and audiences to imagine a storyline that corresponds to the music.

The solo includes many extended

techniques. For example, dead strokes are applied in Mvt. I; harmonics are heard in Mvt. I and IV (using one-handed technique); pennies are employed for prepared vibraphone in Mvt. II; pitch-bending upwards and cyclic pitch-bending are created for Mvt. VI; and dropping the back end of the mallet handle onto the bar is used in Mvt. IV to produce a bell-like tone. The piece also uses four-mallet marimba-roll techniques, one-handed rolls, and double-lateral rolls. A lot of effort and time will be required of performers to master all of these atypical techniques.

Detailed descriptions about these new notations and techniques are provided in performance notes. This serious composition is a great addition to solo concert vibraphone repertoire.

—*I-Jen Fang*

KEYBOARD PERCUSSION ENSEMBLE

Handling Handel III

G.F. Handel

Arr. James L. Moore

\$15.00

Per-Mus Publications

Scored for marimba trio, this work features themes from Handel's "Hallelujah Chorus" and "Water Music." Each part requires two mallets and is appropriate for beginning percussion students. The most appealing aspect of this work is the flexibility with which it can be performed. The arranger indicates that, in the absence of multiple marimbas, the first and second parts (written in treble clef) can be performed on a xylophone and vibraphone, respectively. If a marimba is not available, the third part (written in bass clef) can be performed by string bass. While the third part is written for a 4.3-octave marimba, cues for a 4.0-octave instrument are also included.

Although not indicated by the arranger, another creative application of this piece could be the doubling of the parts for use in a beginner percussion class or percussion ensemble. All of the parts are clearly notated and provide indications as to which of Handel's themes are being used at different points in the arrangement. This piece would be a great resource for school music programs due to its flexibility of instrumentation and accessibility to less experienced performers.

—*Jason Baker*

The Entertainer IV

Scott Joplin

Arr. Murray Houllif

\$10.95

Kendor Music

The familiar ragtime favorite by Scott Joplin has been arranged for xylophone, vibes (or bells), and marimba. There is also an optional drumset part. The mallet

parts require only two-mallet technique, and it would probably be preferable to use a xylophone for the solo part and two marimbas for the accompaniment. This four-minute composition is appropriate for mature high school keyboard percussionists.

—*Jim Lambert*

Goldberg Variation 28 IV

J.S. Bach

Arr. Brian Slawson

\$25.00

Tapspace Publications

Brian Slawson has arranged variation 28 of Bach's "Goldberg Variations" for two marimbas. He recommends that performers use two 5.0-octave marimbas; however, a 4 1/3-octave (low-A) instrument may be used when substituting the notes in parenthesis. This short arrangement stays true to the original piano score with marimba 1 playing the right-hand part and marimba 2 playing the left-hand part.

When two mallets are used to play each part, the performers need to work on having a "kinesthetic touch" (ideokinetics) to accomplish the big interval jumps. Slawson also gives players an option to use four mallets to perform this piece and has added additional notes in parenthesis to accommodate this grip.

A marimba duet is a great way to transcribe Bach's magnificent and complicated solo keyboard works into marimba repertoire, and I hope we can see more of these arrangements in the future.

—*I-Jen Fang*

Ukiyo V

John Psathas

\$70.00

Promethean Editions

This duo for vibraphone, marimba, and digital audio was commissioned by Jeremy Fitzsimons and Chamber Music New Zealand Inc., with funding support from Creative New Zealand, for performance by Double Lateral (Jeremy Fitzsimmons and Kristie Ibrahim).

Psathas explains in the introduction to the score, "Zen monks and haiku poets spoke of life in terms of a transient 'floating world' (ukiyo), or of a dream that vanishes." The music perfectly captures this image: The marimba holds down pulsating/writhing ostinatos, the vibraphone plays floating ascending and descending lines with compressing/expanding rhythmic contours, while the electronics provide a whispery ambient soundscape. Over the course of its nine-minute duration, the music steadily grows in density/intensity, then releases, unfolds, and returns to the cloudy, pulsating music of the introduction.

"Ukiyo" is a seamless sonic combination of keyboard percussion and electronics. However, performers should

be aware that some technical consideration is warranted. The composer notes, "Two CD players are required, which the performers operate in synchronization with the music at particular points. Both performers must be able to access the controls of the two CD players." The score is packaged with the two CDs. A reference mix recording is also available from the publisher.

The music requires advanced performers, a good audio system, and sophisticated ensemble skills. It is a solid addition to percussion duo repertoire and appropriate for an advanced undergraduate, graduate, or professional recital.

—*John Lane*

PERCUSSION ENSEMBLE

Drum n' Tunes I

Arr. James L. Moore and Logan Moore

\$10.00

Per-Mus Publications

This collection of 25 duets is subtitled "Easy Duets for Drum Set or Concert Drum Section and Mallet Instruments." The authors recommend these pieces be played on multiple mallet instruments or by other melodic instruments. Plus, the drum parts can be played by one person on drumset or split up as a concert percussion section. The tunes are all short and easily recognizable. Some examples are "Lightly Row," "Yankee Doodle," and "Skip to My Lou." Other familiar tunes that have slightly altered titles include "Pop Goes the Drum," "Go Tell William," and "This Old Drum." Most of the tunes have unison snare drum and melody rhythms, and only two of the pieces have an actual drumset part written out. The other 23 tunes have only bass drum, snare drum, and an occasional cymbal crash notated.

—*Brian Zator*

La Bamba II

Ritchie Valens

Arr. Diane Downs and Rick Mattingly

\$30.00

Hal Leonard

This percussion ensemble arrangement is part of the Leopard Percussion series. Lasting two minutes, the form consists of an introduction, chorus, verse, chorus, vibe solo, verse, and chorus. The program notes state the piece can be played by as few as five players but there are 14 parts notated: bells, vibes, xylophones 1 and 2, marimbas 1, 2, and 3, shaker, guiro, cowbell, timbales, bongos, congas, and drumset.

The bells, vibes, and xylophones have the melody voices throughout the piece, leaving the marimbas, auxiliary instruments, and drumset to play the tune's repetitive two-bar riff. A performance CD is included.

—*Brian Zator*

Low Rider II

Allen, Brown, Dickerson, Goldstein,

Jordan, Oskar, Miller, Scott

Arr. Diane Downs and Rick Mattingly

\$30.00

Hal Leonard

This arrangement of War's 1975 hit is part of the Hal Leonard Leopard Percussion series, arranged for the Louisville Leopard Percussionists. Scored for bells, vibes, two xylophones (one part scored in octaves), two marimbas, drumset, and Latin percussion instruments, it can be adapted for a variety of ensembles. It can be performed with a quartet of mallet instruments and drumset; bass and electronic keyboards can replace mallet parts; and the vibe part can even be performed on an Orff keyboard.

Downs and Mattingly have done an excellent job communicating specifics to the students. The percussion solos are written out, and all sounds (cymbals, etc.) and tones (slap, open, etc.) are clearly notated. The only difficulties in performing this piece will lie in executing the upbeat syncopations. However, due to its repetitive nature, once a segment is learned, these concepts will be easily transferable. In addition, the percussionist who plays drumset will need to have greater facility in comparison with the demands of the other parts.

The Leopard Percussion series is a great addition to percussion ensemble repertoire for young ensembles. It is great to know that such efforts are being made to promote percussion education at the beginner level. "Low Rider" will be a popular addition to any percussion ensemble concert, by novice or professional ensembles. A performance CD is included.

—*Eric Willie*

Latin Sextet II

Thomas Siwe

\$12.00

Media Press, Inc.

As the title suggests, this is a composition for six percussionists performing on Latin percussion instruments. The novice percussion ensemble will enjoy learning how to properly play maracas, claves, cowbell, bongos, timbales, and timpani by performing this piece.

Scored with basic rhythmic vocabulary of whole, half, quarter, eighth, and sixteenth notes, the young percussionist will be able to concentrate on perfecting techniques for each instrument.

The most notable facet of the piece is the variety of dynamics. The dynamic levels continuously fluctuate, never maintaining one volume for more than four measures at a time. Tom Siwe has done an excellent job of providing a variety of articulations (staccato, tenuto, et al.), a concept that is often omitted from percussion method books at the novice level.

"Latin Sextet" is masterfully constructed composition. It will serve as

a wonderful, didactic resource for the percussion educator who is searching for a well-written composition that will cover a variety of percussion instruments and their respective techniques, as well as overall musical concepts.

—Eric Willie

Caravan

D. Ellington, et. al
arr. Diane Downs and Rick Mattingly
\$30.00

Hal Leonard

This two-and-a-half minute percussion ensemble arrangement of the Ellington Latin jazz classic is scored for bells, vibraphone, three xylophones, two 4.0-octave marimbas, shaker, claves, cowbell, timbales, bongos, congas, and drumset. Arranged for a minimum of five players (and as many as 14), additional players may be added by doubling parts, using electronic keyboards, substituting electric bass for low marimba parts, etc.

Some keyboard parts use double stops and sixteenth-note rhythms, but there is a great deal of repetition, so memorization would naturally occur after a few rehearsals. There are a number of simple one-instrument percussion parts that are repetitive and could be played by less experienced players. A short written vibraphone solo and drumset solo are part of the arrangement, but improvisation is encouraged during these sections. This arrangement is suitable for a middle school concert or contest. A performance CD is included.

—Terry O'Mahoney

**Journey for Solo Marimba,
Piano, & Percussion Ensemble** IV
Matthew Coley
\$50.00

Innovative Percussion

This ten-minute work features a solo marimbist accompanied by a nine-member percussion ensemble. It is rhythmically and harmonically straight-forward and can be performance-ready in a limited time frame. The piece was designed to feature a guest artist accompanied by high school performers.

The instrumentation includes five timpani, bells, crotales, xylophone, vibraphone, marimba, chimes, an array of battery/accessory instruments, and piano. Although mentioned in the title, the piano part serves more as accompaniment than as a soloist.

"Journey" has an ABA-coda structure with two primary themes in the accompaniment that evolve through re-orchestrations and rhythmic augmentation and diminution. The A section has a driving feel at a tempo of quarter note = 108 while the B section is lighter with keyboard ostinato patterns and long metallic sounds. After a final repeat of the A section, the piece has a flourishing coda and strong ending. The solo part is challenging from a stamina standpoint but is

technically filled with different ostinato patterns that merely change chords with the ensemble. The color choices in the ensemble complement the soloist and carry the melodic content well.

—Brian Zator

Percussion Quartet No.1 IV
Christopher Swist
\$38.00

Keyboard Percussion Publications

Expanding on the foundations of percussion writing established by Cage, Harrison, and Cowell, composer Christopher Swist's first percussion ensemble is an eight-minute work in five distinct sections. Scored for vibraphone, two marimbas (4.0 and 4.6 octave), and one percussionist (using a large tam tam, any 12 drum/skin instruments divided into two sets of six arranged high to low) and tape (operated by a non-performing technical assistant), the work takes great advantage of different percussion timbres and the influence of the gamelan ensemble.

The piece opens with a melodically angular contrapuntal section followed by a tranquil section (featuring sustained chords, bowed vibraphone, and tam tams), a fugal section with gamelan influences in a series of mixed meters (4/4, 7/16, 3/4), another ethereal section with ambient tape, a recap, and a spirited coda played in rhythmic unison. The melodies are intriguing and exotic, and the percussion part is unusually melodic. Four-mallet dexterity is required of the keyboardists, and the percussion part uses noteheads written on a five-note staff instead of the different-shaped noteheads often found on percussion parts.

—Terry O'Mahoney

Sharps IV
Brian Nozny
\$30.00
Self-published

This six-minute percussion sextet was commissioned by and dedicated to the Denkyem Percussion Group. The work is largely drum based with each player on bongos, congas, timbales, bass drum, or double sets of toms. Additionally, each player performs interlocking rhythms on triangles during transitional sections.

Nozny states that his intent is to "musically tattoo an audience," which is successfully accomplished by anchoring the piece around a simple three-note motive. This motive is heard throughout the composition in its original condition and in statements processed through varying levels of diminution and augmentation. The resulting effect achieves the composer's intent to create a work "so blatant and incessant in its point that it brands itself into the minds of the audience." Nozny handles texture shifts, dynamic transfers, and meter changes with such expression and maturity that

the motive does not become stale, but rather becomes the rhythmic glue that binds the parts together.

Much of the interest of the piece lies in the rhythmic modulations, which can be easily grasped by players of varying ability levels. This piece can serve well for college percussionists as an introduction to the writing style of composers such as Rouse and Dietz.

—Joshua D. Smith

Marimba Heritage V
Mark Ford
\$50.00

Innovative Percussion

As the title suggests, this new work for percussion ensemble guides listeners through a collection of musical vignettes as it honors the history of solo marimba literature by incorporating motives from marimba works that are considered standards in the genre. The piece is scored for eight percussionists and requires two low-A marimbas, one low-F marimba, one 5.0-octave marimba, two vibraphones, one xylophone and a set of bells (played by one player), and one set of timpani.

Throughout this seven-minute work, Ford quotes such familiar pieces as "Furioso and Valse" by Hatch, "Etude in C Major" by Musser, and "Velocities" by Schwanter. At no time do these musical quotes seem hokey or tawdry; this composition comes across quite tastefully as it pays homage to these "benchmark works that were pivotal in guiding the pedagogical/artistic path of solo marimba literature."

All four marimba players must be well versed in four-mallet technique and musicianship to achieve performance success, but not necessarily familiar with the pieces that are quoted. The remaining players serve primarily as reinforcement, harmony, or countermelody as the marimbists effectively lead the performers, as well as the audience, through the musical voyage. This work will appeal to a broad spectrum of listeners and is sure to become a standard in percussion ensemble repertoire.

—Joshua D. Smith

MIXED INSTRUMENTATION

Moonflowers IV
Daniel R. Smithiger
\$25.00

HaMaR Percussion Publications

This unique ensemble features a solo oboist accompanied by nine percussionists. The instrumentation includes four timpani, bells, two vibraphones, three marimbas, eight tom-toms, two bass drums, and a woodblock. Although this d-minor composition is structured in one movement, it contains four diverse

sections. The first section is a slow, 37-measure lyrical introduction, followed by a faster, more rhythmic section nearly 70 measures in length that features the oboe, a vibraphone, and a marimba. The third is short but metrically challenging because of its syncopated 7/8 notation. The piece concludes with a section that references the opening lyrical melody.

The oboe part requires a mature performer in addition to sensitive percussionists as balance could be an issue. This composition would be appropriate for a young college or advanced high school ensemble.

—Jim Lambert

Journey for Marimba and Piano V
Matthew Coley
\$23.00

Innovative Percussion

"Journey for Marimba and Piano" is an advanced duo for marimba (5.0 octave required) and piano. Coley writes that he was "searching to write marimba music that would be more akin to what would be written for the piano," when generating ideas for this piece.

Scored in an A B A' form, the A sections are characterized by flourishing, sixteenth-note arpeggiated figures alternating with octave figures in a 4:3 polyrhythm. In the A sections, the pianist provides the majority of the melodic and rhythmic variety, a change of roles for the traditional piano part. The B section is more subdued in character than its surroundings.

Here, the pianist provides long, cantabile phrases in dotted quarter notes while the marimbist plays an active hocket that requires the flow of an advanced performer. After a brief marimba cadenza, a *da capo* progresses to an aggressive ending that culminates in a unison, ascending sixteenth-note run.

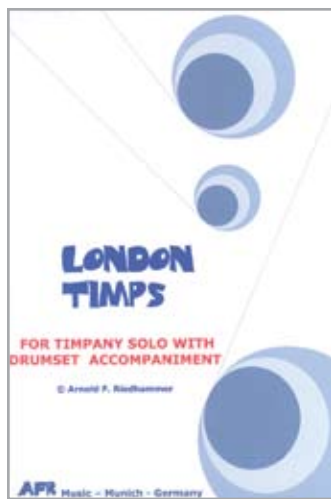
"Journey for Marimba and Piano" is a virtuosic composition for an advanced marimbist. While the marimba part is difficult, the writing is idiomatic and the combination of voices creates an inviting appeal to marimbists and pianists alike.

—Eric Willie

TIMPANI

London Timps IV
Arnold F. Riedhammer
€14.50
AFR Music

This timpani solo with drumset accompaniment is scored for four timpani and a scaled-back drumset (bass/snare/hi-hat/ride/mounted tambourine). The intervals of the chimes of Big Ben in London form the basis of the timpani tuning: E, D, C, G. After an eight-measure opening statement reflecting Big Ben, the piece evolves into a loosely



knit set of variations. The first part of the work is in a fast 4/4 (quarter = 160), and uses mainly quarter-, eighth-, and sixteenth-note patterns. A slower four-measure phrase (quarter = 120) with eighth-note triplets leads to more complex and busier rhythmic patterns for both players (quarter = 128).

All dynamics and accents are clearly marked. No tuning changes or special performance techniques are required for the timpanist. The drumset part is very groove oriented, with some improvisation encouraged. A score and two individual parts are included.

—John Baldwin

MULTIPLE PERCUSSION

Matre's Dance

John Psathas

\$50.00

Promethean Editions

This complex duet for multiple percussion and piano is full of excitement, groove, and rhythmic energy. "Matre's Dance" was composed in 1991 for Bruce Kinnon (percussion) and David Guerin (piano). It has been most notably performed and recorded by Evelyn Glennie on her *Drumming* and *Greatest Hits* CDs.

The percussion part is scored entirely for drums. The composer gives two choices of instrumentation. The first (using marimba mallets) is high bongo, high, medium, and low tom-toms, and timpani in C and A. The second, and seemingly more popular, option (using drumsticks) is high, medium, medium-low, and low Roto-toms, and high and low tom-toms. The composer specifies that the piano should be amplified.

The music consists of unison and hocketed rhythms scored between percussion and piano, often creating a composite "moto perpetuo" feeling. Although none of the figures are poly-rhythmic or asymmetrical, constantly shifting meters create interesting turns of

phrase and ensemble challenges. While two performance scores are included, the percussionist would benefit from making a "cut and paste" version on poster board, due to the many page turns.

The piano part is very advanced and requires a professional-level player, as this is a showcase for both performers and not simply drums with piano accompaniment.

—Jason Baker

SNARE DRUM

Rhythm Reading for Drums Book 1 I-II

Garwood Whaley

\$9.95

Meredith Music Publications

This well-paced 48-page beginner snare drum method introduces rudiments, counting, foot tapping (complete with directional arrows for correct beat placement), sixteenth notes, dotted notes, and rolls. Equally suitable for private or class instruction, the method introduces a new musical element (e.g., tempo markings, dynamics, ornaments) on every page but leaves its implementation to the teacher's discretion for maximum instructional flexibility.

—Terry O'Mahoney

Three Nuevo Dances

James L. Moore

\$5.00

Per-Mus Publications

This three-movement piece for the intermediate snare drummer is constructed so that it serves as a style study, including a waltz and a 6/8 march. The piece is to be performed continuously from movement to movement, and lasts approximately three minutes.

The first dance is in 4/4 and is a study in *subito* dynamics shifts, sixteenth-note syncopations, and flams. This will serve as a great resource to assist in teaching students how to perform controlled strokes.

The second dance is written in a lilting, waltz style. The performer is asked to strike various surfaces (rim and head), to accomplish smooth rolls at various dynamic levels, and to play varying dynamic levels with repeated sections.

The final dance is in a 6/8 march style with a brief, duple-meter tag. The skill sets presented in the first two dances appear again, with the addition of double-stroke/rudimental rolls, as well as the ability to transition smoothly from 6/8 to 2/4.

"Three Nuevo Dances" is a great solo for the intermediate snare drummer who is searching for a solo requiring a variety of skill sets.

—Eric Willie

Control Freak

Murray Houllif

\$5.00

Per-Mus Publications

This concert snare solo applies paradiddle and paradiddle-diddle sticking patterns to a variety of rhythmic groupings, presents constant shifts between duple and triple rhythms, and offers a healthy blend of rudimental-style double-stroke rolls and orchestral closed rolls. While some of the compositional approaches mirror those of *Accents & Rebounds* by G. L. Stone, Houllif scores rudiments across barlines and includes enough sticking varieties to add musical interest, making this feel more like a solo than an etude.

As the piece progresses, performance challenges become apparent as rudiments and sticking patterns become more complex. Additionally, accent displacements create intriguing hemiolas within phrases, which could be a good challenge for percussionists not used to a "grid" system that moves accents across triplet figures. Equally, this piece is ideal for players who want to improve their phrase control across barlines and tempo consistency. This piece is ideal for high school solo competitions, college juries, or rudimental percussion study.

—Joshua D. Smith

GENERAL PERCUSSION

Contest Solos for the Young

Percussionist

Murray Houllif

\$10.95

Kendor Music

Those looking for good material to use in auditions for younger percussionists will find this book useful. Houllif has assembled grade one and two solos for snare drum, timpani, and keyboard percussion into one volume that will make it easy to select appropriate material for any audition.

There are six solos for each of the three instrument categories—three at level one and three at level two. The snare drum solos can be played in either concert or rudimental style and include rolls, flams, drags, and some effects like rims and stick clicks. All the timpani solos can be played on a set of 26-inch and 29-inch timpani, and they do not contain rolls or pitch changes. The keyboard solos can be performed on bells, xylophone, marimba, or vibes. There are no notated rolls, but some sustained notes require roll technique. Mallet suggestions are provided for the timpani and keyboard solos. Suggested tempos are given for each solo.

These are well-written pieces, one page in length, and are full of dynamic contrast and interesting melodies and rhythms. Along with audition pieces,

III+

the book would work as an etude book for younger students working on a total percussion approach.

—Tom Morgan

RUDIMENTAL

"A Bit Outside"

\$6.00

"Sorry, I Forgot"

\$6.00

Short & Simple Cadences

\$10.00

Josh Gottry

Gottry Percussion Publications

Through his website, composer and teacher Josh Gottry offers digital downloads of several drumline cadences that are scored for snare, tenor, five bass drums, and cymbals. "A Bit Outside" and "Sorry, I Forgot" are two cadences consisting of several sections that, at times, feature the various voices in a solo setting and are primarily in four- or eight-bar phrases. The bass drum parts are mostly repetitive and oriented around providing a groove or funk beat for the sixteenth-note based snare and tenor parts.

Also available is "Short & Simple Cadences," a collection of ten short cadences, lasting either four or eight bars in length, that are intended to be used at football or basketball games. In addition to the accessibility of the musical parts, band directors or instructors of younger drumlines will appreciate the time and money saved by purchasing the digital files directly off Gottry's website.

—Joshua D. Smith

Rudimental Groove

Arnold F. Riedhammer

€10.00

AFR Music

"Rudimental Groove" is a moderately difficult rudimental snare drum solo. Approximately four minutes in length, it is very listenable due to the composer's use of recurring motifs and a constant "groove-like" feel. These motifs consist mostly of paradiddles (with varied accents) and open rolls. While other solos may attempt to base their merit on the large number of rudiments involved, "Rudimental Groove" achieves a level of compositional integrity by doing just the opposite. Themes and their subsequent variations are easily recognizable and could earn this solo appreciation from a non-percussion audience.

An extended technique, creating a "stick on stick" sound (which the composer refers to as "clickity-click") appears briefly toward the end of the piece. This technique is explained in the performance notes, citing the need for traditional grip in its execution. Hopefully, the composer would not mind if a

matched grip player slightly varies these instructions in order to achieve a similar sound.

—Jason Baker

DRUMSET

Paradiddles Redefined II-V

Nucleo Vega
\$19.95
Mel Bay



This drumset text is devoted to paradiddles and can be used by all levels of players. The goals defined in the introductory lesson focus on hand independence, creating musical fills and solos, improving memorization, and efficiency in the practice room. The author takes the paradiddle concept to a new level, creating Neo-Paradiddles by changing the R and L hand indications to A and B. Even though this may seem unusual at first, I found it easier to identify hand assignments than with the common R and L. He also teaches rhythmic patterns through words instead of notation. For example, two eighth notes would be “An-drew”; an eighth followed by two sixteenths would be “wood peck-er”; two sixteenths followed by an eighth would be “le-mon-ade”; and triplets would be “blue-ber-ry.” The exercises are written for snare drum, two mounted toms, floor tom, one or two bass drums, hi-hat, and two cymbals and include opportunities for improvisation. Vega also includes patterns that can be used when performing different styles of music.

—George Frock

Groove Alchemy III-V

Stanton Moore
\$29.99
Hudson Music

Like a great chef, drummer Stanton Moore (Galactic, Garage a Trois) melds influences from his own New Orleans upbringing, the work of historically significant funk players and some creative methods of variation



to create “his approach to combining different styles and methods to come up with new grooves.” Moore draws from the repertoire of John Bonham, Zigaboo Modeliste, the drummers of James Brown, and others and offers his variation methods (omitting notes, rhythmic displacement, adding rudiments, etc.) to create his own style. He includes transcriptions of his own work as proof that the methods are practical and have clearly defined roots.

Other useful topics include suggestions for creating variety in a recording session, playing “in between the cracks” of a straight and swing feel, grooves in 5/8 and 7/8, beat placement, shuffle ideas, grooves based on *clave*, and four play-along charts. The play-along data/mp3 disc provides examples of each exercise or groove. Drummers who are looking to expand their creative repertoire with funk/backbeat music should check this out. (The corresponding DVD is reviewed under Video.)

—Terry O'Mahoney

Extreme Drumset Solos for Recitals, Contests, and Fun III-IV

Rob Leytham
\$14.99
Mel Bay

This collection of challenging drumset solos is based on five musical styles (rock, Mozambique, 6/8, 5/8 rock fusion, heavy metal with double bass) as well as arrangements of Haydn's “Opus 76, No. 3,” “The Ukrainian Bell Carol,” and an original tune, “Mighty Echoes.” Using rudiments, soloing over ostinatos, and limb independence, Leytham presents the reader with solid stylistically appropriate solo material in a number of different genres, excellent reading opportunities, and technically demanding passages that would add to anyone's solo vocabulary. Free downloadable mp3 files of all of the solos (available from a dedicated website) enhance the learning experience for the reader. Aspiring drumset soloists of all ages would benefit from this collection.

—Terry O'Mahoney

Latin Rhythms IV-V

Sam Ulano
\$25.00
Sam Ulano

In 1956 Sam Ulano released a set of instruction pamphlets along with an LP recording directed to teaching young drumset players how to develop the skills needed to become professional players. This material is now published as a 36-page instruction booklet with a CD.

Even though the commercial music scene is drastically different today than when the materials were first presented, Latin rhythms have become popular with the recent success of dancing shows on television. The styles presented include *clave* beats, bolero, rumba, mambo, Cuban, montuno, samba, meringue, tango, and calypso. The final page in the booklet, “The Rudiments of Latin Drumming,” gives a brief rhythmic pattern for each style of dance, which provides a quick reference for each pattern.

This is an excellent source for drummers who are being hired for society gigs and have limited experience in playing these exciting styles of Latin dance rhythms.

—George Frock

Big Band Drumming IV-VI

Walter Grassmann
\$47.00
Kendor

This outstanding and comprehensive text offers teachers and performers a wealth of materials to help develop their performance skills for drumming in a big band. The text is printed in two columns, one in English and one in German. The text, which is 115 pages in length, comes with two CDs offering 82 tracks of exercises, each with multiple suggestions for playing fills, setting up accents, and playing rhythmic patterns with an ensemble. In addition to the two- and four-bar exercises, several full big band charts provide experience in reading typical drumset notation. Near the conclusion there are five, two-page charts, which are presented on the CD with and without a drummer playing with the band. This provides the student an excellent opportunity to play with a band. The recordings are at a professional level, with quality performance, sound, and feel. They are also presented in contrasting tempos, which helps provide experience playing fast, moderate, and slower styles.

The text starts with an excellent Preface, with wonderful comments about big band drumming by Peter Erskine, John Riley, and the author. Another great feature is presented in chapter nine, which lists 23 noted drummers along with suggested recordings by each. The only feature that may bring a little confusion is the order of the tracks on the CDs. CD1 opens with the five big-band charts. One would think that the charts would be considered as a final examination of the

exercises, thus appearing at the end of CD2.

This collection should become a standard for all schools and studios that offer jazz education programs.

—George Frock

Pedal Control V-VI

Dom Famularo, Joe Bergamini,
Stephane Chamberland
\$16.99
Wizdom Media/Alfred Music



This book and CD package is a great source for developing foot and pedal control, and is beneficial for drummers whether they play small kits or large setups. The text begins with some excellent comments by each of the artists who designed the exercises, and the pictures that accompany the concepts are exceptional. They cover drum placement, foot placement, stool height, and posture.

The exercises are notated both on two-line staves and a five-line staff, with the notations employing up to 14 pitches. There are excellent suggestions and exercises for employing different types of leg, ankle, and foot movements. The double bass drum exercises are applicable to bass drum and hi-hat combinations as well. The strokes employed are full stroke, half stroke, and low stroke, and are great for developing control to play all dynamics. The text is 75 pages, and each exercise is demonstrated on an mp3 disc that the student can also play along with. The disc also has a section in which the student can view the performance techniques by some exceptional percussionists.

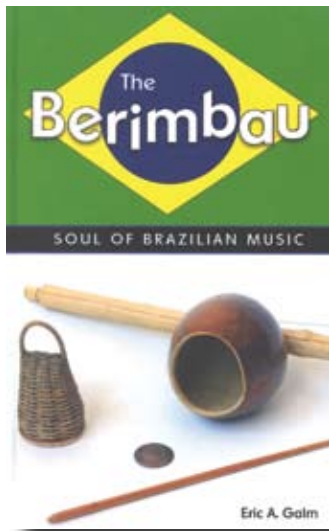
—George Frock

WORLD PERCUSSION

The Berimbau: Soul of Brazilian Music

Eric A. Galm
\$50.00
University Press of Mississippi

The Brazilian musical bow known as the berimbau is associated with the



musical style known as *capoeira*. In this 200-page book, author Eric Galm not only traces its musical roots but also its social, political, and spiritual meaning to the Brazilian people. In his foreword, he states that this book is “the first in-depth study to view Brazilian music and culture through the lens of the berimbau.” Chronicling the instrument’s use and development, important musicians who employ the berimbau, performances techniques (complete with transcriptions), and important repertoire, Galm has provided a valuable resource for performers and ethnomusicologists.

—Terry O’Mahoney

VIDEO

A Day in the Recording Studio: A Do-It-Yourself Guide to Recording Great Drum Tracks for Drummers and All Musicians

Mark Schulman

\$19.99

Hudson Music

Mark Schulman, most recently Pink’s tour drummer, hosts this two-hour instructional DVD on recording drums in the studio. Schulman is a seasoned professional rock/pop drummer and recording artist—drumming credits include Sheryl Crow, Foreigner, Stevie Nicks, Destiny’s Child, Billy Idol, Velvet Revolver, and Cher—who brings his love for recording and considerable experience as a recording engineer (co-owner of Triad Recording Studio) to this effort.

According to Schulman, “Nearly every studio drummer in Los Angeles records his/her own drum tracks in bedrooms, garages, and home studios. The days of having an expensive studio and engineer to record drums are virtually gone. The new trend is to record drums yourself.”

Schulman packs a punch with a surprising amount of information, delivered

in a high-energy and humorous (though at times campy) approach. Concepts addressed include selecting, understanding, and placement of microphones, drum tuning for live and studio applications, functionality of equalizers, compressors, and other studio rack gear, creating drum parts, editing, effects, studio construction, and an inside look at his original short-hand charting method for pop songs.

While performance is a component in the instructional content, the emphasis of the DVD is on creating and recording drum parts. The DVD is entertaining (with every cymbal crash and rimshot demonstrated with appropriate face grimacing) and informative, especially for those looking to improve and/or hone their recording savvy.

—John Lane

Mika Marimba Madness: Live in Concert 2009

Mika Yoshida, Steve Gadd, Eddie

Gomez, Peter Stoltzman

\$16.99

Big Round Records

Filmed at a live concert in Japan in 2009, this DVD features Mika Yoshida on marimba, Steve Gadd on drums, Eddie Gomez on bass, and Peter Stoltzman on piano. The quartet performs original music and jazz standards arranged by Gadd, Stoltzman, and Gomez, two compositions by Bill Douglas (“Jubilation” and “Sambata”), a collaborative interpretation of Chick Corea’s “Spain,” and an encore of Bob Becker’s “Girlfriend’s Medley.”

Douglas’s “Jubilation” and “Sambata” provide a quirky rhythmic and harmonic language that suit the sonic world of the ensemble quite well. Gomez’s “Street Smart” is an excellent showcase for his smooth bass sound, with a driving groove solo by Gadd and slamming marimba playing by Mika.

There is excellent soloing by Gomez and Stoltzman throughout, and Gadd’s drumming gives the group a lift. No live performance is without error and the live performance by Mika is not flawless; there are a few obvious mistakes and some uncomfortable ensemble moments. However, the energy and enthusiasm for the music is without question.

—John Lane

Omar Hakim: Complete \$19.99

Alfred Publishing

This DVD combines two previously released Omar Hakim videos from the early 1990s, *Express Yourself* and *Let It Flow*. While the music (and fashion) can feel a bit dated at times, the conversations and Hakim’s drumming are ever-present. Anyone who has been a fan of Hakim’s drumming over the years would be intrigued by this “behind the scenes” look into his approach and philosophy of drumming.

Hakim’s drumming is featured on

several complete original compositions with his band featuring Victor Bailey on bass, Jimi Tunnell on guitar, and Michael Beardon and John Adams on keyboards. This is not a DVD containing intricate instruction on technique. Rather, the majority of the content is Hakim candidly discussing his background, career, and physical approach to drumming in intimate interview vignettes, interspersed with demonstrations and performances.

One of the most interesting concepts Hakim discusses—drawing on a diverse musical career with collaborations from Weather Report to David Bowie to Sting—is the importance of relating to other musicians, both personally and professionally. Drumset students and professionals alike will benefit greatly from Hakim’s considerable experience and insight.

—John Lane

Powerplant: Import/Export

Gabriel Prokofiev

Nonclassical Recordings

“Import/Export” is a new solo work for “global junk percussion” by Gabriel Prokofiev (grandson of Sergei Prokofiev). Recorded here by percussionist Joby Burgess, who, with an enviable touch, conjures a variety of sounds from a set of “junk” instruments. Prokofiev credits various composers, musicians, and world musical cultures as influences including Pierre Schaeffer, Karlheinz Stockhausen, Nana Vasconcelos, John Cage, Harry Partch, Jonty Harrison, and the Babatou bendi in Tanzania, among others. With a mash-up of hip-hop, electronica, and avant-garde experimental influences, each of the seven parts of “Import/Export” explore a different “junk” instrument. “Oil drums, plastic bags, soda bottles, and wooden pallets all travel the world; soldiers that have carried out the globalization of our planet: transporting, polluting and keeping our modern economy moving—the innocent yet destructive messengers of an ever hungry free-market.” Electronic sounds are used sparingly to create loops, layered ostinatos, and to enhance/amplify the acoustic sound.

Import/Export is packaged as a CD/DVD set. The DVD, with exceptional video/images and filming by Kathy Hinde, provides the richest experience of the performance. Several DVD extras, including interviews with Burgess and Prokofiev, provide more insight into the work’s creation.

Prokofiev is part of a new generation of UK-based composers who are redefining classical music, trying to break free of the long-held traditions of classical music while reaching out to young audiences through club performances and DJ remixes. Joby Burgess delivers a noteworthy performance, bringing energy and life to “junk.”

—John Lane

Realistic Rock for Kids

I-II

Carmine Appice

\$14.99

Alfred Publishing

This 65-minute instructional video shows drummer Carmine Appice coaching 12-year-old Pete Biggiani through his *Realistic Rock for Kids* drumset method. Meant to appeal to younger students, the tone is relaxed and Biggiani actively participates in the instruction by playing various exercises and interacting with Appice. Topics include rhythmic subdivisions, basic rock coordination patterns, and simple solo ideas. Bonuses include an interview and solo by Biggiani, and three play-along simple rock tracks.

—Terry O’Mahoney

Groove Alchemy

III-IV

Stanton Moore

\$29.99

Hudson Music

This three-hour instructional video features Stanton Moore (Galactic, Garage a Trois) demonstrating his approach to the creation of new backbeat-based funk grooves. Building on the work of important funk predecessors (Zigaboo Modeliste, Jabo Starks, Clyde Stubblefield, Bernard Purdie, etc.), Moore shows how he assimilates, incorporates and varies these ideas and patterns to create his own signature sound.

He also performs tracks from his latest trio recording using many of the concepts he explains during the educational portions of the video. Other topics include clave ideas, hi-hat variations and approaches, and shuffle ideas. The bonus area contains slow-motion footage and a photo archive. The video alone is a very useful and inspiring tool, but some readers may want to also purchase the corresponding book/CD package for a full set of transcriptions and play-along tracks (reviewed under Drumset).

—Terry O’Mahoney

RECORDINGS

Baroque Suite

Setsubo Kutsunono/Daniel Levitan

Dan Levitan Music

This CD contains Daniel Levitan’s “Baroque Suite,” a six-movement work for solo marimba, performed by Setsubo Kutsunono. The piece was composed in 1981 and published by Keyboard Percussion Publications in 1992, making it well known to many marimbists and teachers. The movements are reminiscent of the Baroque era (“Prelude,” “Allemande,” “Courante,” “Sarabande,” “Bourees I and II,” “Gigue”), which, according to the composer, are “loosely based on Bach’s solo suites for violin and cello.”

While historical models influence the rhythmic characteristics and harmonic motion of each movement, Levitan's distinct compositional voice is evident throughout the work. This can be heard with regard to the elaborate syncopation and accent placement that many of his other works are known for.

Kutsuno gives a tremendous performance. In addition to maintaining accuracy and rhythmic control throughout a technically challenging work, her sense of voicing and contrast between contrapuntal musical lines taps at the heart of the piece: maintaining the inspiration of the Baroque while accessing the syncopation and "groove" of Levitan.

Special mention must also be given to the mixing of this recording, as the contrapuntal lines often occur separated between speakers. This almost gives an "ensemble" sound to the piece, as if a separate marimba was performing each line. Such attention to detail would make this CD invaluable to anyone studying this piece or simply looking to experience the synergy of a great composer, performer, and recording team.

—Jason Baker

Convergence

Strike

Luminescence Records

Strike is the duo of Jeff Meyer (piano) and Paul Vaillancourt (percussion). This album displays the compositional talents of five 21st century composers. "China West Suite" by Chen Yi is an adaptation of a work for two pianos for marimba and piano. Following an introductory movement, the succeeding three movements are based on elements from Chinese folk songs. The two instruments are definitely on an equal footing—no solo plus accompaniment here!

"Sacred Trees" by Brooke Joyce was influenced by visits to the Effigy Mounds National Monument in Iowa. But rather than focus on musical portraits of the mounds or their builders, Joyce chose to use the various trees that are found there as inspiration. Thus the movements are titled "Aspen Grove," "Hackberry," "Chinquapin Oak," "Red Oak," "Blue Beech," and "Elm." Instruments used include gongs, various drums, keyboard percussion, wind chimes, and various bells.

"Tight Sweater Remix" was composed and arranged by Marc Mellits for marimba and piano. Its three movements make extensive use of ostinatos. "Soft Stillness and the Night" by Daniel W. Koontz is "subtle and delicate, arising from sonic fantasies of night and dawn." The six movements have a rather fragmented, improvisatory nature. Triangles and orchestra bells contribute to the "subtle and delicate" description.

"Duo Toccata" by James M. David consists of two movements presenting contrasting musical styles. "Campanello

d'allarme" employs long, ringing sounds from numerous metallic instruments, including gongs, bells, vibe, and crotales. Sudden bursts of excitement appear in an otherwise calm texture. "Aula di tribunale" has a definite Afro-Cuban flavor with almost frantic, sharply articulated rhythms.

Vaillancourt and Meyer have definitely achieved their stated goal for this CD: "five distinct and vibrant works from the early 21st century; the convergence of multiple and varied streams of the contemporary compositional and cultural landscape."

—John Baldwin

Dancer In

Chris Varga

Ruby's Polka

This CD features nine tracks recorded by a quintet led by jazz vibraphonist Chris Varga. The other musicians are Han Woongi (guitar), Kenji Omae (saxophones), Clark Sommers (bass), and Mark Ferber (drums). The CD features a mixture of original compositions and interesting arrangements of jazz standards. The ensemble playing is impressive throughout, especially on tunes such as "Dancer In" and "Time After Time," which are in 7/4 and 5/4, respectively. Varga's solos are full of rhythmic vitality and harmonic complexity, supported by ensemble musicians who constantly push the music forward without getting in each other's way. All of this is anchored by Ferber, whose spacious and thoughtful drumming sets the tone for music that is emotionally and intellectually appealing.

—Jason Baker

Landmark

Orlando Cotto

Self Published

Orlando Cotto has established himself as a premier marimba player who can perform exotic original music as well as more standard repertory. On this CD he shows his skill as an improviser, performing the music of John Coltrane, Oscar Hernandez, Ernesto Lecuona, and his own compositions. The music is in an Afro-Cuban style and features Michael Spiro on percussion and Juan Alamo who plays vibes and contributed some of the arrangements.

The CD opens with Coltrane's "Equinox," which is probably the strongest performance on the CD and fits the Afro-Cuban feel very well. Next is Cotto's "Marimba Suite," a work of three movements titled "Capriccio," "Guaguaco," and "Abakua." These, along with the other pieces, are well conceived and interesting to listen to. Also of note is "Danzon For My Father" by Hernandez. This is a lovely tune played on vibes with the middle section played on marimba. The percussion accompaniment is perfect.

The congas, timbales, and other per-

cussion on this CD are performed beautifully. The conga grooves, along with the "tumbao" and "montuno" played on the marimba, always feel great. At times I found myself focusing more on the accompaniment than on the improvised solos. The solos are appropriate and well played throughout the recording, but a little predictable at times. Still, this is a good outing for Cotto, who plays with much fire and conviction, and the overall musical product is very good.

—Tom Morgan

Morning Clouds

Nils Rohwer, Jens Schliecker

CCn'C

This is the fourth CD release from "Piano Meets Vibes," the piano/percussion duo of Nils Rohwer and Jens Schliecker. The 10 tracks, which combine piano with either marimba or vibraphone, highlight the performers' extensive experience in film scoring, classical music, and jazz. In the liner notes, the duo encourages listeners to "ignore classifications like jazz, classical, or world music: open your heart and give way to the images which will arise." This request is appropriate considering that their music takes on a chameleon-like quality—reminiscent of a vast array of other styles of music while retaining a unique identity that is pleasing and enjoyable from a listener's perspective.

Highlights of this collection include "Winterlied," a piece abounding with jazz harmonies and shifting moods, "Reich sein (Being Reich)," which combines "tonal simplicity with complex rhythms," and "Losgelassen," which successfully blends minor-based lyricism with elements of Caribbean whimsy and celebration. The music on *Morning Clouds* is a treat for the ears—accessible to listeners from all backgrounds of musical experiences.

—Joshua D. Smith

Musica Chilena Para Percussion,

Vol. 2

Grupo de Percussion UC
Instituto de Musica

The Grupo de Percussion of the Catholic University has inspired Chilean composers to write percussion music at ever-increasing levels of musical quality. The eight works included on this CD certainly bear this out. "Chatarras y Cacerolas" by Sergio Gonzalez is very Cage-like in its instrumentation and overall sound. "Visiones Infantiles" by Guillermo Rifo is a trio for keyboard percussion that includes ostinatos and a delightful waltz interrupted by insistent and incessant triplets. "Casi una Cueca" by Marcelo Espindola is an interesting rhythmic variation (in 11/8) of the Chilean national dance Cueca (normally in 6/8). "Los Dominios Innecesarios" by Sebastian Errazuriz is more complex, featuring keyboard percussion, timpani,

and mostly standard concert percussion in a variety of musical roles (dialogue, accompanimental, cooperative, etc.) and color combinations. "Suite Recoleta" by Jaime Vivanco as arranged by Marcelo Espindola adds a contrabass to the ensemble for a lighter, popular fusion interpretation.

"Bailarines Faciales" by Hernan Ramirez uses random elements, based on the incorporation of a literary text that allows the players to improvise on the rhythms and cadence of the text. The texts used in this recording are by Jorge Ramirez and Jose Miguel Ibanez. "Danza de las Hormigas" by Christian Hirth uses ostinatos and elements of dance to portray musically a dream in which a group of ants work perfectly in sync. "Chilenita No. 1" by Gabriel Matthey is based on the compositional processes used in Steve Reich's "Music for Pieces of Wood." This particular piece is the first of three, each of which uses a rhythmic cell taken from traditional Chilean music, which then undergoes small mutations over the course of the work.

This CD features a wide variety of contemporary Chilean percussion music and should be in every serious percussionist's library.

—John Baldwin

The Lost Bicycle

Cory Hills

Reach Out Kansas, Inc.

This unique recording reflects the efforts of an innovative percussion educator/activist, Cory Hills, and his original compositions, which are designed to introduce young listeners to the variety of timbres and associated word pictures of percussion. "The Lost Bicycle" is organized compositionally like a "trip to the theatre, with a prelude, three acts, two fun-filled intermezzi, and a postlude." Hills says in his liner notes that "*The Lost Bicycle* began as a series of improvisations for more avant-garde percussion works until I noticed a particular motif between blocks and cowbells that sounded like a bicycle."

The 45-minute CD includes the following titles: "Prelude, Act 1 (Njovu and Tikki Tikki Tembo)," "Gong Intermezzo, Act 2 (The Lost Bicycle and Phonetic Punctuation)," "Drum Intermezzo, Act 3 (The Turnip and Ponderosa Pine)," and "Postlude." Hills narrates the CD over contemporary percussion timbres.

This CD is a whimsical, accessible, fun-filled resource for introducing percussion to a young audience, or anyone who is young at heart.

—Jim Lambert

Triptych

Christopher Burns, Christopher Froh
Innova Recordings

This recording is the result of extended collaborations between percussionist

Christopher Froh and composer Christopher Burns. The three primary works that make up *Tryptic* are percussion solos connected by two electro-acoustic audio works.

Two of the percussion solos on this recording, "The Language of Pilots" and "Second Language," explore a variety of textures available from a minimal percussion setup of snare drum and hi-hat. These two works highlight Burns' compositional style, which is methodi-

cal and precise, blending fragmented ideas with pockets of density, and full of the rhythmic complexity one comes to expect from music by such composers as Ferneyhough and Stockhausen. "Trifold" is a 22-minute work that is largely a vibraphone solo, augmented with snare drum and hi-hat, which stays true to the compositional character of Burns' other works.

The two electro-acoustic audio offerings, "Hinge: Spiral" and "Hinge: Pro-

cess," consist of computer-manipulated sounds and ideas that link the three solo works together.

Froh's performance energy and precision is communicated with laser-like clarity, which adds to the appeal. Fans of this genre of music will appreciate the compositional ideas and professional performances offered by these two artists.

—Joshua D. Smith

Correction

In the July issue, a review of Josh Gottry's "Drumline Exercise Packet" stated that the music was "in score form, coil bound." That was a printed copy that was sent for review. The publication is available only as a pdf download from Gottry's website.

Contact info for publishers whose products are reviewed in this issue

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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 November 1, 2010. 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.

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FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

GEORGE HAMILTON GREEN: MUCH MORE THAN RAGTIME

A Rhythm! Discovery Center exhibit curated by Ryan C. Lewis and designed by Otice C. Sircy

Currently on display in the PAS Rhythm! Discovery Center are several items related to the legendary xylophonist George Hamilton Green, Jr. The exhibit focuses not only on Green's musical career as a performing xylophonist, but also offers a comprehensive display of photos and documents illustrating his other interests, both professional and personal. The exhibit includes rarely seen personal photographs of George and his older brother, Joe, collectively known as the Green Brothers, as well as pictures of their extended family and musician friends.

Green's personal canvas mallet bag, which was handmade by his wife, Georgia, is on loan from George's nephew, Lewis Green, Jr. Mallets similar to the ones used by Green were donated to PAS for this exhibit by Michael Rosen, including a "turned-handle" mallet to illustrate Green's preference for this style handle.

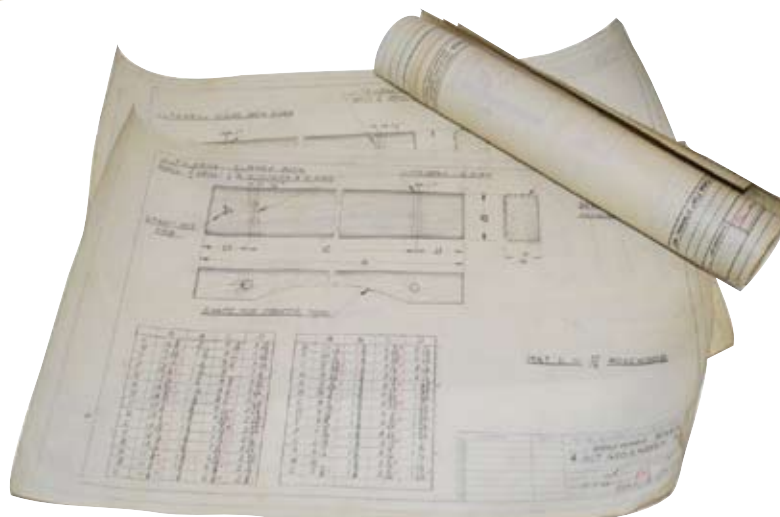
An autographed copy of Green's xylophone solo "Caprice Valsant," as well as several other original instruction books and pieces of popular music composed by Green, help illustrate the variety of compositions Green generated during his career.

One of the most unique items in the exhibit is a set of original specifications and drawings of the George Hamilton Green models of Leedy xylophones, from the PAS collection. To further illustrate Green's association with Leedy, one can see an original 1935 issue of *Leedy Drum Topics*, No. 25, featuring "The Incomparable Green Brothers" on the cover.

On the lighter side of George Hamilton Green's career, one will find examples of his comic illustrations, many of which were published in well-known national magazines.

Read an abridged version of Ryan C. Lewis's thesis on Green on page 68 of this issue.

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



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