

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 50, No. 5 • September 2012

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drums & percussion

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# Connecting the Dots... Go for the Gold!

by Lisa Rogers

At the beginning of May 2012, I finished my nineteenth year of teaching percussion in the School of Music at Texas Tech University (TTU). No applause, please! So, I will have to say I looked forward to a couple of months off to reflect, renew, reconnect, and refresh before year twenty—a time to “connect the dots” of my life, if you will.

During May, I enjoyed a celebration for my colleague Alan Shinn, who finished his thirtieth year of teaching percussion at TTU, which was in conjunction with my hosting the 2012 National Conference on Percussion Pedagogy. As I watched former students from over thirty years of studying percussion at TTU fill the stage for a special surprise performance and tribute to Shinn, also a longtime member of PAS, I was reminded of the Core Values of our Society: Quality, Community, Opportunity, Discovery, and Service.

Shinn’s quality of teaching and nurturing produced over hundreds of successful percussion performers, teachers, industry members, and just all around great people. He also provided thousands of wonderful learning opportunities and “teachable” moments allowing for discovery of self and the possibilities of life as a musician with the vehicle being percussion.

Finally, his service to PAS through volunteerism, performing, and promotion of the percussive arts to and for his students was an example that all emulated within a brotherhood or community. The celebration was grand, and the 2012 National Conference on Percussion Pedagogy, a conference of largely PAS members who come together once a year to spend several days talking and learning more about percussion pedagogy, was a complete success. Connecting the dots...

The next adventure during my hiatus was spent traveling to and performing at the World Saxophone Congress with a longtime friend, Dr. Matthew Patnode, Professor of Saxophone at North Dakota State University. I was very excited about the opportunity to perform at and experience the conference slated for St. Andrews, Scotland. Looking at the program, I was pleased to see quite a few events that featured saxophone and percussion. For those of you who know me well, I have a dark cloud over me when traveling, always experiencing

delays and missed flights. My travel to St. Andrews was once again filled with mishaps, landing me at the World Saxophone Congress ten minutes before our designated time to perform. Another lesson learned: Build in a day or two more before traveling from Lubbock, Texas to Edinburgh and eventually, St. Andrews, Scotland.

As I took the stage with much trepidation (no warm-up time on a 5-octave marimba and the effects of jet lag) with my longtime duo partner to premiere a new work for saxophone, marimba, and piano, I noticed my PAS comrade Scott Herring sitting in the audience, ready to support my performance. Again, I was struck by the core value of community that we all share as PAS members. PAS was ever present at the World Saxophone Congress. Connecting the dots...

After my performance, I traveled to beautiful Edinburgh, Scotland for a bit of sightseeing and relaxation. I set out on a walk up to the Edinburgh Castle. As I neared the castle, I noticed a huge structure, the Olympic rings. I had almost forgotten that the Olympics were upon us. As many took photos of the Olympic rings, I wondered again what was the significance of the five rings? With Internet information to the rescue, I found that the five rings represent the five continents interlaced in transmitting the values of Olympism (universality, excellence, peace, and openness to others) through competition on a world stage during the Olympic Games. I started to think about those five Olympic rings and the values of our Olympians in a similar fashion to the intertwining core values of PAS. Our convention, PASIC, certainly promotes the world stage of percussion through quality and excellence in performance, education, and research while providing an openness and a peaceful exchange of ideas with other percussionists. Connecting the dots...

I returned to Lubbock tired but renewed regarding my American roots and the greatness of PAS. I next traveled to Topeka, Kansas to teach at the Northeast Kansas Total Percussion Camp. I was worried that I wouldn’t be at my best teaching middle school and high school percussionists after a long journey. However, when I arrived, I was met with eager students



and inspiring PAS colleagues Tom Aungst, Brandon Graves, Keith Larson, Tom Morgan, and Ginger Zyskowski. What a fabulous week of great teaching, performance, and shared knowledge. In fact, one of my favorite moments was at a pizza party on the last evening of camp in which door prizes from various companies were given away including PAS magazines, T-shirts, and membership forms. I remember one student saying to me, “Are you really the President of PAS?” I answered, “Yes.” He said, “Wow, I can’t believe you’ve been working with us this week. I just can’t wait to go to my first PASIC.” I was humbled and thought “the cycle continues”; this is why our Society is so important. Connecting the dots...

Back in Lubbock, I enthusiastically tuned into the opening ceremonies of the 2012 London Olympics. As I remembered watching the 2008 Beijing Olympics Opening Ceremony with the pageantry and elegance of drumming as its core, I couldn’t image what the London Opening Ceremony would bring. I should have known that once again drumming, as in anything, is the “rhythm of life.” I was thrilled to see PAS Hall of Fame member Dame Evelyn Glennie leading the ceremonies with her pow-

erful drumming exploring the emergence of a nation, England. As the ceremonies continued, I received a message from a TTU colleague of mine who was off teaching a summer Kodaly workshop. She said, "Will the drumming ever cease during the ceremonies? It's giving me a headache." I replied, "Life and drumming are inseparable." Connecting the dots...

As I write this it is August and time to start my twentieth year of teaching at TTU with new students, more teachable moments, and spirited performances; however, one thing remains the same, I am a proud and thankful member of PAS promoting the quality of the percussive arts worldwide. So, I charge all of you to:

**Renew and Rededicate:** Renew your membership and rededicate yourself to PAS by volunteering to serve on committees, within your chapters, and at PASIC as well as through tax-deductible donations to the Society and/or the PAS museum, Rhythm! Discovery Center, securing its future.

**Reconnect:** Reconnect and network with other members of PAS through our PAS website services, social media, and at PASIC 2012.

**Refresh:** Refresh yourself by utilizing PAS resources such as our publications and videos to spur learning and thought. Explore the PASIC 2012 Expo for the latest industry developments.

In concluding my tenure as PAS President, I look forward to our world stage—our olympics at PASIC 2012 in Austin, Texas from October 31 through November 3. See you there, ready and willing to "Go for the Gold," celebrating our mission, and experiencing our Core Values of Quality, Community, Opportunity, Discovery, and Service.

LISA ROGERS  
PROUD PAS MEMBER



### MISLEADING REVIEW

It has been a pleasure to be a member of the Percussive Arts Society for nearly 20 years. I am proud to have contributed articles to *Percussive Notes*, and more so, to have been invited by the Research Committee to be a presenter at PASIC. I have always regarded the articles and reviews in *Percussive Notes* to be scholarly and collegially courteous, providing the most up-to-date information to its membership and the profession. Unfortunately, the aforementioned attributes that I have always garnered from *Percussive Notes* were not evident in the review of my CD-ROM: *Music For Percussion: A Look at the Life and Music of John H. Beck, Murray Houllif, James L. Moore and John S. Pratt*.

This review, which appears in the July 2012 issue, makes little to no mention of the salient points of this CD-ROM: its objective; that it is a reference source; that it is Mac and PC compatible; that it provides an in-depth interview with each composer along with their biography; that their complete catalogue of works with contact information for all their publishers is listed; and an annotated analysis on select works of each composer, accompanied with a performance of each work discussed, is also included. Furthermore, it is fair to assume that a review may be critical; however, it is also fair to expect that the critique will be accurately presented. One such glaring example is that the review does not acknowledge the structure of the annotated analysis. Instead, a pejorative is used by referring to it as " cursory details." This statement is misleading and does not accurately account for the purpose and content of this section.

I write this not as a means to vindicate the years it took me to design, write, and produce this project, but, on behalf of the time and generosity I received from Mr. Beck, Mr. Houllif, Dr. Moore, and Mr. Pratt. The information they provided, just in their interviews alone, is immeasurable. It is their work and dedication to our profession that has been remarkable, and it should not be diminished by such a discourteous and incomplete review.

In closing, I do hope that the reviewers at PN, who should be commended for their time and dedication to our profession, will keep this letter in mind when writing future reviews of their colleagues' work.

Sincerely,  
Domenico E. Zarro, Ed.D.

*Editor's note: The reviewer was offered an opportunity to reply, but felt that his review expressed his opinion fully.*

### CORRECTION

A review of "Five by Five" by Andy Pape in the May 2012 issue stated that only a score is provided. Individual parts are also provided.

PN

## Society Update

### EARLY REGISTRATION DEADLINE APPROACHING

There are only a few weeks remaining to register for PASIC under the early registration discount plan. Sept. 14 is the early registration deadline, so now is the time to make your PASIC plans.

PASIC 2012 kicks off Wednesday morning, Oct. 31, with the CPC Mentoring Day, "Career Development for the 21st Century Percussionist: A Day of Mentoring for the Aspiring Percussion Pedagogue." Registration for this professional education opportunity is required and space is limited. Additional information about the schedule and list of presenters can be found at [www.pas.org/PASIC/CPCMentoringDay.aspx](http://www.pas.org/PASIC/CPCMentoringDay.aspx).

The Wednesday Evening Concert is a tribute to John Cage in honor of his 100<sup>th</sup> birthday with an all-star lineup of artists performing significant percussion works from the rich legacy of Cage compositions. Also on Wednesday evening at the Austin Convention Center, Roland is holding their U.S. National Championship of the V-Drum World Competition, which will feature guest artists and the U.S. finalists of this exciting annual performance competition.

To view the entire PASIC lineup visit the PAS website at [www.pas.org/PASIC/Artists.aspx](http://www.pas.org/PASIC/Artists.aspx). From start to finish PASIC is four days of the very best in the world of percussion. Register now at [www.pas.org/PASIC/Registration.aspx](http://www.pas.org/PASIC/Registration.aspx).

### HALL OF FAME NOMINATIONS

The Hall of Fame is the Percussive Arts Society's highest honor to recognize those individuals that have significantly impacted the world of percussion. With just over 100 individuals inducted since 1972, this elite award is often considered the highest form of

recognition for percussionists throughout the world. To learn more about the PAS Hall of Fame, its current members and how to place a nomination, visit [www.pas.org/experience/halloffame.aspx](http://www.pas.org/experience/halloffame.aspx). The deadline for nominations to be received at PAS headquarters is Sept. 30.

### 2012 PAS COMPOSITION CONTEST WINNERS ANNOUNCED

The 39<sup>th</sup> annual PAS International Composition Contest has concluded and the winners are listed below. Over the past several years, the competition has drawn increasing numbers of international applicants. This year, all three winning solo marimba compositions were submitted by international composers. The winning compositions of both categories will be reviewed in the November issue of *Percussive Notes*, and the scores and recordings will be available for review in the Listening Lab at PASIC. For room location and hours check the PASIC program or Guidebook App at PASIC.

#### *Drumset Soloist with Medium Percussion Ensemble*

1. "Concerto for Drumset and Percussion Ensemble" by Jamie Whitmarsh
2. "From the Ground Up" by Anthony DiBartolo
3. "Mile 37" by Stephen Chiro

#### *Unaccompanied Solo Marimba*

1. "the dethronement of the earth from its geometrical pre-eminence" by Samuel Peruzzolo-Vieira
2. "The Absurd World" by Tomasz Golinski
3. "Pushing Nancarrow's Wheelbarrow" by John Parker

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### Mission Statement

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

## PRESIDENT'S CIRCLE

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# Focus Day 2012

## Thank You, John Cage, for EVERYTHING!

By Bill Sallak

The PAS New Music/Research Committee is honored and excited to present Focus Day 2012: Thank You, John Cage, for EVERYTHING! A celebration of Cage's work, philosophy, and enduring legacy, this year's Focus Day is a significant contribution to the worldwide assortment of concerts, conferences, and special events commemorating the 100<sup>th</sup> birthday of one of the most important composers of the 20<sup>th</sup> century. The hosts for this year's Focus Day—Eugene Novotney, Ben Toth, Michael Bump, and Bill Sallak—are proud to provide a wide range of concerts, lecture presentations, and focus sessions that address the many facets of Cage's music and thought.

As a composer of a large and indispensable body of art music for percussion, Cage was one of the most important pioneers leading us to the state of our art today. Through his collaborations and artistic friendships with Henry Cowell, Lou Harrison, and the New York School of musicians and visual artists (including Morton Feldman, Earle Brown, Christian Wolff, David Tudor, Robert Rauschenberg, and others), his work left an indelible mark on the 20<sup>th</sup> century. Noise, live-performance electronics, chance operations, nonintention, disciplined indeterminacy, happenings, and the still-increasing awareness and influence of non-Western musics are all a part of the artistic consciousness of the modern musician, thanks in large part to John Cage.

His 50-year collaboration with choreographer Merce Cunningham inexorably changed the course of American modern dance and the role of music within it, to say nothing of his lasting contributions to the visual arts and poetry. (How many composers can you name who invented a new form of poetry?)

Cage's music will not be the only music available throughout this year's Focus Day events. Part of the committee's objective is to present a range of music that has been directly influenced by, through, from, and around Cage.

### WEDNESDAY EVENING FOCUS DAY CONCERT

This year's opening Focus Day Concert is especially exciting, featuring reprise performances from the official John Cage Centennial Festival to take place at Washington, D.C.'s National Gallery in September. The society is honored and proud to have the opportunity to bring these world-class performances to PASIC for this very special occasion.

The first half of this concert will feature the San-Diego-based ensemble red fish blue fish, under the direction of Steven Schick, whose program spans more than five decades of music by Cage, from the pioneering and uniquely-structured "First Construction in Metal" (1939) to the open-ended sound explorations "Five" (1988) and "Six" (1991). Additional works include Cage's "Inlets" (1977) as well as the

John Cage/Lou Harrison joint composition "Double Music" (1941), which serve to demonstrate part of the artistic path that Cage followed through his life.

The second half of the concert will feature Percussion Group Cincinnati (Allen Otte, James Culley, and Rusty Burge), an ensemble with an intimate knowledge of Cage and his music, gleaned from a deep and direct relationship with Cage. The group's program primarily addresses Cage's early music utilizing phonograph records. Some of the earliest-known examples of live-performance electronic music, these historic turntable pieces will be performed using all original equipment, and will include "Imaginary Landscape No. 1," "Credo in US," and "Imaginary Landscape No. 3," along with "Living Room Music," "Amores," and the ever-popular "Third Construction." As many percussionists can attest, finding many of the items called for in Cage's works from this period can be difficult or expensive. Percussion Group Cincinnati's performances offer a vital window into period performance practices of Cage's music. The group will be assisted by Ben Toth and members of red fish blue fish.

### THE CAGE AESTHETIC Cage's Colleagues, Students, and the Next Generation

Thursday's Focus Day events kick off at 8:30 A.M. with a concert featuring works by members of Cage's circle of colleagues and



red fish blue fish



Percussion Group Cincinnati



by other artists who draw directly on Cage's philosophies.

The first two works on the program highlight two people who were very important influences in Cage's life: Henry Cowell and Lou Harrison. Cowell's lessons at the New School on non-Western music helped open both Harrison and Cage to the possibilities offered by musical traditions from other cultures, and Cowell's use of non-traditional piano performance techniques led directly to Cage's work with the prepared piano.

Harrison's "Fugue" is written for unpitched percussion instruments, but is still a true fugue insofar as it has a clear subject, and successive instrumental entries are rhythmically "transposed" (augmented or diminished) according to conventional fugue structure. "Fugue" will be performed by the Central Michigan University Percussion Ensemble, directed by Andrew Spencer.

Written in 1934, Cowell's "Ostinato Pianissimo" is one of the earliest examples of an "all-percussion" piece in Western music. Scored for "string piano" (a predecessor to the prepared piano, for which Cage composed a great deal of music), rice bowls, xylophone, woodblocks, tambourine, guiro, bongos, drums, and gongs, the piece will be performed by the University of Nebraska-Omaha Percussion Ensemble, led by Tomm Roland.

Two works—by Earle Brown and Christian Wolff, respectively—represent the art of members of the New York School of poets, visual artists, and composers, who were some of Cage's closest associates after his move to New York City. Earle Brown's "December 1952," a graphic score included in Brown's seminal collection *Folio and 4 Systems*, will be performed by Payton MacDonald. MacDonald's performance is inspired not only by Cage's and Brown's music, but also by



Payton MacDonald

the work of painters Clyfford Still and Mark Rothko, both of whom are associated with the New York School, as well as Alexander Calder, whose sculptures had a lasting influence on Cage. MacDonald will perform the work on a vibraphone prepared with plastic spoons, plastic bags, and cloth, and struck with a wide variety of implements.

Also representing the New York School is Christian Wolff's "Woodsound & Others," which will be performed by Christopher Davis. Wolff was a teenager when he first met Cage, and he was the person who introduced Cage to the *I Ching*, the ancient Chinese text that served as one of Cage's earliest references for using chance operations in his compositions. In "Woodsound & Others," Wolff gives the performer significant freedom regarding instrument and mallet choice, as well as tempo.

Three composers and their music will represent the next generation of Cagean



Central Michigan University Percussion Ensemble, directed by Andrew Spencer



University of Nebraska-Omaha Percussion Ensemble, led by Tomm Roland



Christopher Davis

thought. Gene Koshinski's "Ceci N'est Pas Un Jouet" (performed by Gene and Tim Broscius) is scored for two amplified hand-cranked music boxes. The score outlines musical episodes that break down the original tunes and allow for a new take on their rhythm, melody, harmony, and texture, all of which is created by varying the speed at which the music boxes are cranked. The work has a direct connection to many of the methods that Cage employed, including the use of musical use of everyday objects, spatial notation, and chance.

Mike Truesdell will perform Mark Applebaum's 2006 composition "Echolalia," which draws directly and indirectly upon John Cage's aesthetics of instrumentation, use of electronics, chance operations, and abstract musical events for their own sake. Beginning with typing the word "Echolalia" on a typewriter, the performer moves through a series of "22 Dadaist Rituals," all of which are amplified and processed through a variety of methods at the discretion of the performer. Applebaum uses these Cagean concepts to create a dramatic, cohesive, humorous, yet moving solo.



Gene Koshinski



Tim Broscius

The first session will conclude with Brad Meyer's performance of James Tenney's solo work "Having Never Written a Note for Percussion." Usually performed on a large tam-tam, this piece asks the percussionist to play a continuous roll on an unspecified percussion instrument that traverses the instrument's entire dynamic range, from very soft, to very loud, to very soft again. The work is a celebration of pure timbre, and a fitting way to wrap up the morning.

**CHRISTOPHER SHULTIS**  
**The Process of Discovery—Interpreting Child of Tree**

We are incredibly fortunate to have several



Mike Truesdell



Brad Meyer

sessions for this year's Focus Day devoted to in-depth presentations by world-class Cage performers and scholars. The 11:00 A.M. Focus Session consists of a performance and examination of one of Cage's most important works for solo percussion, presented by Christopher Shultis, former member of the PAS New Music/Research Committee and one of the world's leading Cage scholars. The lecture, first given as a keynote address for the John Cage 100<sup>th</sup> Birthday Festival in Halberstadt, Germany, considers some problems of interpretation in Cage's music, especially as they relate to choice, chance, and indeterminacy. Shultis will shed light on the nature of those problems through never-before-seen telephone and mail correspondence with Cage from 1988 and 1989.

Shultis' performance of "Child of Tree" incorporates the lessons learned through that correspondence, as well as more than 20 years of ongoing attention to the work. This highly informative and engaging session will also include a performance of Cage's "Branches" for percussion ensemble, as well as Shultis' own composition "64 Statements re and not re Child of Tree," which he wrote for Cage in 1989.

**DAVID REVILL**  
**Performing Cage—Zen in Performance**

As another definitive Cage scholar, David Revill is the author of many writings. His book *The Roaring Silence* is considered by many to be the definitive Cage biography. At noon, David will discuss problems specific to the performance of Cage's percussion music, with specific reference to questions raised in those works incorporating chance operations. Revill will propose several solutions to these questions, paying specific attention to issues associated with the influence of Zen in the later works of controlled improvisation. Revill states:



Christopher Shultis



David Revill

Chance composition works within an entirely different aesthetic and the performance approach should reflect that; it is not useful to rely on the interpretive habits which serve us well for music which springs from another aesthetic. This leads to some thoughts on the Zen of gesture and performance that go beyond Cage's pronouncements, and perhaps suggest some of the blind spots in his approach to spontaneity and improvisation.

Revill will also examine the link between Cage's approaches to percussion and to music in general, as well as what he refers to as "our Zen hidden in plain sight"—the link between spontaneity in musical performance and in what we do every day of our lives.

### TRAILS BLAZED Navigating Through Cage's Life

This 1:00 P.M. concert session offers a reverse-chronological look at Cage's life through his percussion works. The session will begin with Cage's last solo percussion work, "One" (1990). Like most of Cage's "number pieces," Cage leaves the choice of instruments, exact placement of notes in time, and duration of the musical material up to the performer. The piece calls for the performer to assign numbers to ten specific percussion sounds, and as a nod to Cagean practice, performer Joey Van Hassel will use chance operations and the *I Ching* to determine which sounds to assign to each number.

Next on the session will be Cage's "Water Walk" (1959), performed by Aaron Michael Butler. Cage composed the quasi-theatrical work for his appearance as a guest on the Italian TV quiz show *Lascia O Raddoppia* (*Double*

*or Nothing*). The work calls for a large number of sound-making implements, including a pressure cooker, electric mixer, multiple radios, a bathtub, and a rubber duck, along with prerecorded tape. "Water Walk" will give any listener meaningful insight into Cage's appreciation of sound, as well as his sense of humor.



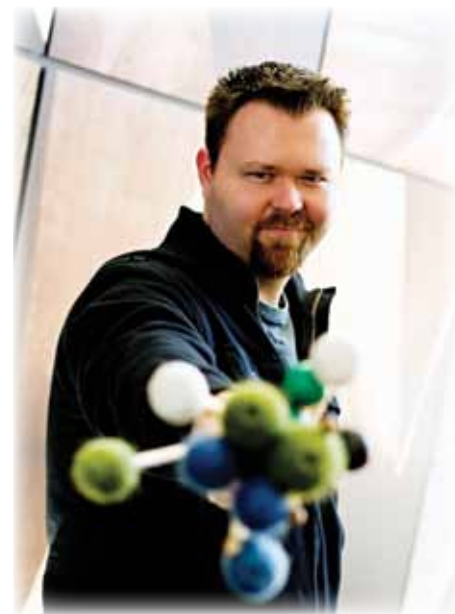
Joey Van Hassel



Aaron Butler

"Variations I" (1958) is dedicated to pianist David Tudor and represents just one of Cage's many innovations in notation. The score consists of six transparent squares: one with 27 points of four different sizes, and five with five lines each. The squares are to be combined in any way, with points representing sounds and lines used as axes of various characteristics of these sounds: pitch, volume, overtone structure, etc. The characteristics of each sound are determined by measuring the distance between a dot and one of the lines: a dot that is close to the line measuring volume represents a quiet sound, a dot that is farther away represents a sound that is louder, etc. The piece is to be performed by any number of performers on any kind and number of instruments; Stuart Gerber and Bent Frequency will present a mixed chamber ensemble version of this work for percussion, saxophone, trumpet, viola, clarinet, and cello.

"27' 10.554" for a Percussionist" (1956) is widely regarded as the first published work for unaccompanied solo percussion, and no PASIC celebration of Cage would be complete without it! This year's presentation of the work, how-



John Lane



Bent Frequency



Jeremy Muller

ever, is unique, in that it incorporates portions of the work in simultaneous performances by John Lane, Allen Otte, Bonnie Whiting Smith, Andrew Burke, Jeremy Muller, and Brandon Bell, allowing the audience, as Lane notes, “to see the potentiality of a variety of approaches.” Given the inherent flexibilities of the score, it should be highly illuminating to see six versions of the work performed at once.

The session will conclude with Thad Anderson and the Cage Percussion Players performing “Imaginary Landscape No. 2” (1942). Originally titled “Fourth Construction” and coming chronologically after many of the early percussion works, the piece represents in many ways a culmination of—and farewell to—Cage’s early period of percussion composition.

**BONNIE WHITING SMITH AND ALLEN OTTE**  
*Working with Cage*

This joint presentation brings together internationally-renowned Cage expert Allen Otte,



Allen Otte and Bonnie Whiting Smith

founding member of the Blackearth Percussion Group and Percussion Group Cincinnati, and Bonnie Whiting Smith, member of red fish blue fish and Visiting Assistant Professor of Percussion at the University of Alaska-Fairbanks. In the words of the presenters:

This presentation encompasses both meanings of the title: literally working with Cage (Otte’s long history with him, [including] stories and information from time spent on older pieces as well as the creation of new ones), but even more importantly, an intensely creative and faithful engagement with his scores. It is in the more open scores with their experimental notations and concepts that the intended creative spirit can live on long after Cage himself.

Their 50-minute presentation includes performances of three substantive works. The first

is an excerpt from Whiting Smith’s realization “51’ 15.657’’ for a Speaking Percussionist,” which comprises a simultaneous performance of “27’ 10.554’’ for a Percussionist” and “45’ for a Speaker.” The second is a realization based on parts from “Music For \_\_\_\_\_,” a 1987 work consisting of 17 parts without a score, to be played simultaneously in varying combinations. Whiting Smith’s and Otte’s realization—entitled “Music for Four (by Two)” uses two of the percussion parts as well as the parts for piano and voice. The final work on this Focus Session is Otte’s solo piece “connecting egypt to madison through columbus ohio, cage, and the history of the american labor movement,” which concerns various political and economic protests from early 2011, and is scored for prepared piano, frame drum, and text. Otte drew from several Cage compositions, including “Music for Marcel Duchamp” and “Variations II,” as well as using some of Cage’s poetic techniques in the assembly of the text.

This session promises to shed light on two major performance issues that crop up in many of Cage’s pieces: challenging notational strategies and the latent possibilities inherent in Cage’s work that discerning performers can mine to their advantage. Anyone interested in a deep examination of Cage’s work beyond the “groovier” early percussion pieces should be sure to attend.

**MULTIMEDIA SHOWCASE CONCERT**

Focus Day 2012 will conclude with Thursday’s 5:00 p.m. session, which offers an exciting multimedia showcase concert encompassing live music performance, choreography, video, and prerecorded audio. Two “sleeper” works from Cage’s catalog are featured: “Dance Music for Elfrid Ide” (1940) and “The City Wears a Slouch Hat” (1942). These lesser-known works exemplify the interest in interdisciplinary col-



Cage Percussion Players



Christopher Deane



UNT Dance Department



PHOTO BY RICHARD BOWDITCH

Nexus

laboration that Cage ascribed to throughout his life.

For decades, the score for “Dance Music for Elfrid Ide” sat in a file at Mills College, undiscovered until recently. Elfrid Ide was a graduate student in dance for whose thesis project Cage composed this work. While originally written to be performed by amateur percussionists, at PASIC this work will be performed by the highly expert University of North Texas Percussion Players, directed by Christopher Deane. The five members of the UNT Players will be joined in their performance by five dancers from the UNT Dance Department, performing choreography by UNT dance fac-

ulty member Teresa Cooper. While Ide’s original choreography is most likely unrecoverable, Cooper’s choreography promises to be in the same classical modern dance style that would have been practiced at Mills College in the 1940s. Given the great importance of modern dance to Cage (and Cage to modern dance), it is wonderful to be able to present Cage’s music with choreography made specifically for it.

The eminent Canadian percussion ensemble Nexus will close out this year’s Focus Day with a performance of Cage’s 1942 piece “The City Wears a Slouch Hat.” The piece was composed as a soundtrack for a CBS radio play by poet Kenneth Patchen, and Nexus’s production of

the work includes not only recordings of four actors performing the radio play, but an original film by the noted composer and filmmaker Mikel Rouse. The script sketches a surreal story of a man named “The Voice (Guy)” who wanders around a big city, meeting various characters and circumstances. Nexus was chosen by the John Cage Trust to help create this new production of the work, and we are particularly excited that this PASIC performance will be one of the first to take place after the September 2012 premiere at Bard College.

Focus Day 2012 offers a unique opportunity to enjoy and celebrate John Cage’s irreplaceable role in the development of our art form. Whether you’re a new-music enthusiast or a newcomer to Cage’s music hoping to satisfy your curiosity, Focus Day 2012 is not to be missed!

**Bill Sallak** is Assistant Professor/Dance Music Director in the School of Theatre and Dance at Kent State University, where he also co-directs the New Music Ensemble. He performs internationally with the Akros Percussion Collective and as a solo artist. He is a member of the PAS New Music/Research Committee and a co-host for Focus Day 2012. PN

# Remembering John

By Jan Williams

When Michael Rosen asked if I might contribute some thoughts about my longtime association with John Cage for *Percussive Notes*, I agreed unhesitatingly. I had no idea how difficult it would be! What could I possibly say about someone who influenced my life in such a profound way? Where to begin, how to compress into a short statement what it was like for me to know and work with John over the course of so many years? The fact is that John Cage was the person most responsible for my leaving the Eastman School after my freshman year and moving to New York City in 1959 to study at the Manhattan School of Music with Paul Price. After reading Ross Parmenter's *New York Times* review of the 25-Year Retrospective Concert of Cage's music at Town Hall on May 15, 1958 and a review in *Time* magazine a few months later of a Manhattan Percussion Ensemble concert at the Manhattan School conducted by Paul, I decided that I just had to get to New York and to dive into this new wave of percussion music.

It was at the Manhattan School that the direction my career would take was set. Paul regularly performed many of John's early percussion pieces including "First Construction (in Metal)," which was the first of John's pieces that I performed with the Manhattan Percussion Ensemble. The year was 1959. One of my deepest regrets is that I was not available to play with the ensemble when the Time Records *Concert Music for Percussion* LP was produced in the summer of 1960. If only I had not been touring with a summer stock production of *West Side Story* that summer! John was very much involved with that recording, playing piano in "Amores," conducting "Double Music" and William Russell's "Three Dance Movements," and contributing instruments from his collection, which I believe he gave to Paul after the sessions. This classic recording is available again on the Wergo label.

During my five years at the Manhattan School, I not only performed much of John's percussion music, I also had the chance to hear John perform his music on numerous occasions, often with his longtime collaborator, the pianist/composer David Tudor. These performances fundamentally altered the way I listened to and thought about music, and the relationship between composer and performer. Looking back, the importance to me of these encounters with John and his work becomes ever clearer.

In 1964 I left New York, along with my good friend and fellow Manhattan School



John Cage (left) with Jan Williams. Photo by Irene Haupt.

percussion student John Bergamo, to become a Creative Associate, which is what members of Lukas Foss's new music group at SUNY Buffalo were titled. Although teaching was not part of our duties as Creative Associates, John and I established the UB Percussion Ensemble, which was populated primarily with non-music majors. The percussion pieces of Cage and Harrison formed the core of the ensemble's repertoire.

By 1966, John Bergamo had left Buffalo and my new Creative Associate colleague was the percussionist Ed Burnham. Ed and I formed the New Percussion Quartet that year along with Lynn Harbold and John Rowland, both of whom were members of the Buffalo Philharmonic Orchestra. It was in 1968 that the New Percussion Quartet (NPQ) got to work with Cage directly for the first time. Among the many of his pieces we played regularly was "She is Asleep (Quartet for Percussion)." Our performance with John playing his companion piece, "A Room," at Buffalo's Festival of the Arts Today is indelibly etched in my memory.

John would often come to Buffalo to hear performances of his music on the Creative Associate's Evenings for New Music series, Morton Feldman's June in Buffalo festival/institute, and the North American New Music Festival, which Yvar Mikhashoff and I founded and directed. During that festival's 10 year span, 1983–93, no fewer than 59 of John's pieces were performed. While John was not present at all those performances, he attended a great

majority of them. He rarely turned down an invitation to come to Buffalo, even when he was extremely busy and trying to cut back on his traveling. I think it's safe to say that he had a great deal of confidence in us as interpreters of his music and sensed that our enthusiasm for his music never slackened.

As truly special as every performance indeed was, chronicling each one is way beyond the scope of this article. Let me just mention a few memorable ones.

June 2, 1975, June in Buffalo: Four concerts of John's music including "Third Construction," which had finally become available from the publisher. We subsequently performed it at the Kitchen in New York City, with John again present.

April 8, 1983, North American New Music Festival: "45' for a Speaker" and "21'.10.554'" for a Percussionist" performed simultaneously by John Cage and me.

April 15, 1986, North American New Music Festival: "But what about the noise of crumpling paper..." (1985), world premiere, UB Percussion Ensemble. This piece was commissioned by the Jean Arp Foundation for Les Percussions de Strasbourg, but for some reason they never performed it, so John offered the premiere to me and the UB Percussion Ensemble. We subsequently recorded this piece for Hat Art records.

April 25, 1987, North American New Music Festival: "Music for Two," Yvar Mikhashoff,



Cage performing his "A Room"; The New Percussion Quartet performing "She is Asleep" at the Albright/Knox Gallery for the Second Festival of the Arts Today, March 9, 1968. Photo by Jim Tuttle

piano, and me, percussion (Part IV, dedicated to me), with John reading two texts, "Songs for C.W." and "Scenario for M.F." On the same day in a different venue, all five "Imaginary Landscapes," UB Percussion Ensemble.

October 30, 1993, North American New Music Festival: "One<sup>4</sup>.Three<sup>2</sup>.Four<sup>4</sup>.Six," UB Percussion Ensemble, pieces played without pause, total duration ca. 60 minutes. Imagine an intimate art gallery space in a center city location with the percussion setups scattered throughout the room and random audience seating. The pieces are played very quietly, just barely coloring the ambient sound of the room. About halfway into the program, in the distance a marching band is heard, the sound wafting into the space, very softly at first, then just a bit louder, then gradually disappearing, the whole episode lasting about 10 minutes. What a quintessentially beautiful Cage moment! John had died just over a year earlier; his presence was surely felt in that room at that moment. It turned out that a high school marching band was doing a dry run nearby for a parade the next day.

So, you might well ask how it was to work with John Cage? During my career, I have worked with literally hundreds of composers on the preparation of their pieces. Typically, I learn the piece, play it for the composer, and then incorporate changes the composer suggests during our sessions together before performing the piece publicly. This is not a foreign scenario to most percussionists who regularly perform works by living composers. But with John things went a bit differently, at least for me. When we played his early percussion pieces for him, he rarely commented on details. After all, these early pieces were notated traditionally and did not need to be "realized" by the performers, but studied and rehearsed in a more or less conventional way. When we

played "Third Construction" for him in 1975, I'm sure that he had not heard the piece in many years, since it was not obtainable from the publisher until around that time. He was genuinely excited to hear the piece again and demonstratively pleased with our interpretation. I don't remember his asking us to do anything differently with the piece.

In writing "27'10.554'" for a Percussionist" (1958), John specifically designed a non-traditional notation system. This was to be the case for much of his music that followed, so a different approach to learning these pieces was required. John was a composer, but also a writer, graphic artist, and philosopher. His music

was truly unique in every way, so a performer's approach to preparing his works must be unique as well. I found that John would be pleased with a performance if, and only if, it was clear to him that you had done the work, had carefully and seriously studied the piece, asked yourself the right questions, found answers to those questions in the piece, other pieces, and his many texts, and then, and only then, performed the piece with sincerity, control, and conviction.

In December 1985, I received a letter from John concerning our planned premiere performance of "But what about the sound of crumpling paper..." which contained the following sentence that has meant more to me over the years than I could ever express in words: "Thank you very much for your work and feelings."

Thank you, John, for your work and feelings.

**Jan Williams** is Professor Emeritus at the University at Buffalo, where he founded and directed the percussion program for 30 years. As a member of Paul Price's studio at Manhattan School of Music, Williams was among the first percussionists to help develop what has now become the standard repertoire for percussion. Composers who have written pieces especially for him include John Cage, Morton Feldman, Iannis Xenakis, Elliott Carter, Earle Brown, Lou Harrison, Frederic Rzewski, Nils Vigeland, Francis Miroglio, Pauline Oliveras, Netty Simons, Luis de Pablo, Joel Chadabe, Henry Brant, and Lukas Foss. PN



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# Discovering John Cage

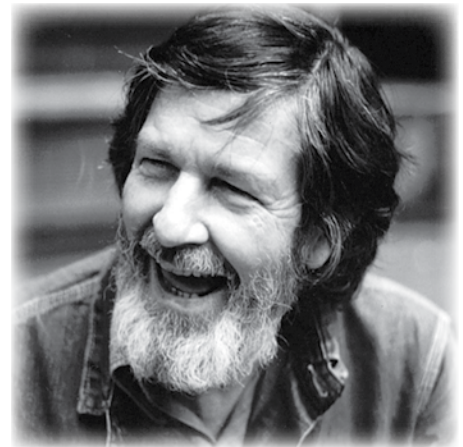
By Michael Rosen

I remember well my very first encounter with John Cage. Although it wasn't a personal meeting it was one that made a lasting impression on me. In 1960, when I was just 18 years old, I happened to see him on one of my favorite TV shows at the time, *I've Got a Secret*. The game show consisted of a panel who had to guess the secret held by a visiting contestant by asking questions. (They never guessed the secret, by the way.) The contestant on this particular show was John Cage, and I had no idea who he was. The host, Garry Moore, decided to forgo the game segment of the show and go directly to the event that was scheduled: a performance of Cage's piece "Water Works," played by the composer himself. I had already played percussion for about five years but had never seen anything like this before. I was fascinated by the sounds, the seriousness of Cage's intent, the reaction of the audience, and the very idea that this was a composition. The performance made a significant impression on me and altered the way I was to

listen to music from then on. Fortunately a video of this performance can be seen on YouTube at [www.youtube.com/watch?v=SSulycqZH-U](http://www.youtube.com/watch?v=SSulycqZH-U).

My next encounter with Cage was when I was going to graduate school at the University of Illinois. He was the featured composer at the Festival of Contemporary Arts in early spring of 1965. I remember David Tudor being there also. Cage was present for a performance of his "Concert for Piano and Orchestra" in which Ellsworth Snyder played the piano part and Charles Hamm conducted.

Cage also performed his "45' for a speaker" and "0'00'" on an afternoon concert on March 19, which turned out to be a spectacle that was much enjoyed by Cage, I'm sure. During the performance an older woman in the audience began yelling at him, trying to disrupt the event. Gesticulating wildly she shouted: "MR. CAGE, THIS IS *NOT* MUSIC!" and "WHAT DO YOU THINK YOU'RE DOING?" Several people ushered her out of Smith Music Hall in

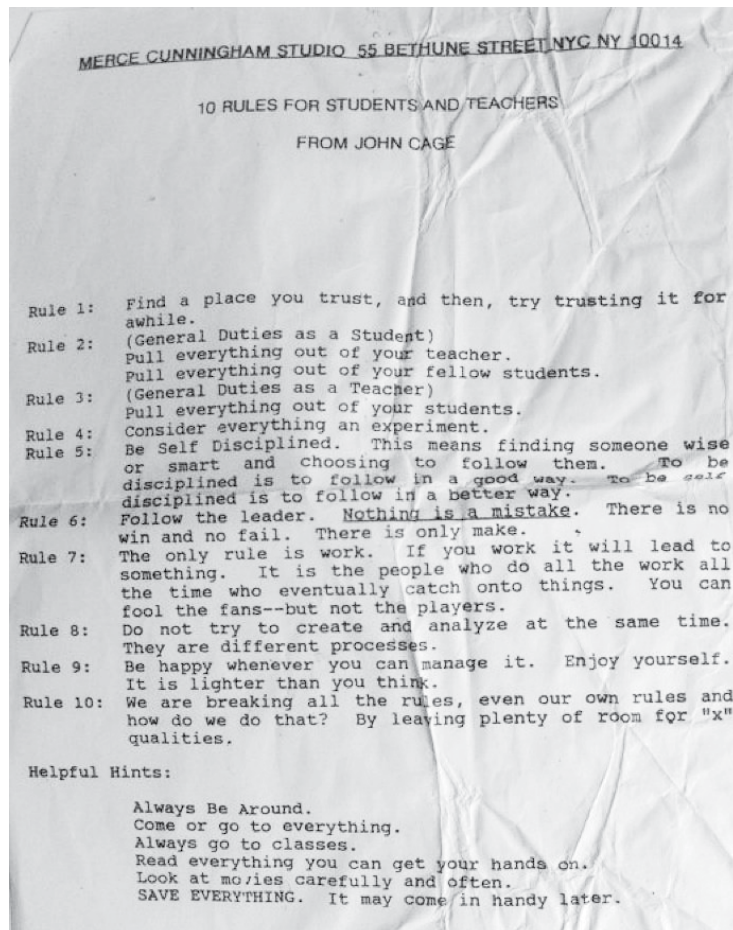


due course with little incident, and we all thought that was the end of it. Cage continued, however, if I remember correctly; he never stopped. The next thing the audience experienced was a barrage of music stands flying through the air and crashing on the floor of the stage accompanied by undecipherable yelling of the same sort that was heard before—another attempt by this woman to disturb the concert.

All this was met with the delight of Cage, who seemed totally impervious to the ruckus and carried on as if nothing was happening—almost as though it were part of the performance. I don't think he staged this brouhaha, but there were some in the audience who hinted at this conspiracy theory. Later, it was discovered that this woman was the wife of a faculty member!

For me, the most personal encounter with John Cage came just seven years later when I had just gotten to Oberlin Conservatory. In April of 1973, Cage and Merce Cunningham did a residency at Oberlin working primarily with the dance department that led to a piece titled "Gymnasium Event #75." Cage did a lecture-demonstration with David Tudor and Gordam Mumma the day before. The Oberlin Percussion Group performed "She is Asleep"—with my wife, Marlene Rosen, singing the soprano part—in addition to "The Wonderful Widow of 18 Springs."

The concert was held in the old Warner Gym that had been converted into a performance space for the Inter-Arts Program. We didn't work with Cage before the concert, but I don't remember why not. He showed up at the concert wearing his signature jeans and jeans jacket. The building has a very large skylight and during the concert it rained very hard, creating a great deal of delightful noise that reverberated in the hall. I remember glancing over at Cage during the performance and seeing a big smile of satisfaction on his face—just the kind of thing he liked.



10 Rules from John Cage. Michael Sitton, DMA Dean, The Crane School of Music Potsdam, New York



impression on me, and I have carried it with me through my entire career of performing Cage's music. He was telling me that there is no performance of his music set in stone—that it was variable. Many ways are valid. Now, when I see performances of "Third Construction" with rock drums or electronic instruments I think of his words. I might not like the myriad ways or the instruments used in the performing of Cage's music but the words "another way would be good, too." will always be with me.

#### ADDENDUM

Paul van Emmerik in collaboration with Herbert Henck and András Wilhelm have put together what they call "A John Cage Compendium," which represents an astonishing amount of work that includes a bibliography of Cage's written texts, art, film, recordings, and films, including texts about Cage. The catalogue of Cage's music includes musical compositions, music theater, incidental music, sound installations, and theatrical events. One of the most interesting aspects of this bibliography is the list of every concert, recital, lecture, and residency of Cage throughout his entire life. This is the go-to source for anyone interested in performing Cage's music, researching his life, or just for the curious. I was astonished at how many appearances he made all over the world during his

lifetime. This can be found at: <http://cagecomp.home.xs4all.nl/>.

In addition, there are many examples of Cage on YouTube. The following are some of my favorites, but I invite readers to investigate for themselves the treasure trove of videos available about this composer who made such lasting impact on music. Here are just a few:

About Silence: <http://www.youtube.com/watch?v=pcHnL7aS64Y&feature=related>  
Four-part documentary: Part One-<http://www.youtube.com/watch?v=pcHnL7aS64Y&feature=related>  
Playing amplified Cactus: <http://www.youtube.com/watch?v=Pbgr74yNM7M>  
Chance conversations with Merce Cunningham: <http://www.youtube.com/watch?v=ZNGpjXZovgk>  
Speech Radios (where the viewer gets to hear that inimitable Cage laugh!): <http://www.youtube.com/watch?v=IC6h1A6TEIE>  
27 Sounds Manufactured in a Kitchen: <http://www.youtube.com/watch?v=mGrhL49-YQw>  
Modern Masterworks: <http://www.youtube.com/watch?v=xhUDn4x2R6s>  
Questions One: <http://www.youtube.com/watch?v=GOR-b4gQgXk>  
John Cage Interview: <http://www.youtube.com/watch?v=cNyvZznMmqM&feature=related>  
Listen: <http://www.youtube.com/watch?v=q2tNeoMKyq8>

**Michael Rosen** is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. He has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. **PN**

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# Encounters with John Cage

By Russell Hartenberger

## BREMEN RATSKELLER

My first encounter with John Cage was in 1972 in Bremen, Germany. I had just arrived to begin a two-week tour in Europe with Steve Reich & Musicians. This was the ensemble's first trip to Europe after our three premiere performances of "Drumming" in New York City, and we were all interested to see the reaction to Steve's new work there.

Jet-lagged, but hungry after our flight from New York, we went to the historic Ratskeller in the basement of Bremen City Hall for dinner. I noticed a lively group at a nearby table who looked like they might be musicians in town for the same festival in which we were performing. I had never seen John Cage in person before, but I was certain he was one of the people at that table.

The group was boisterous, with lots of drinking and laughter. They had clearly been in the Ratskeller longer than we had. After some time, they got up to leave, and John Cage approached our table. He was smiling and reeling as he came up to me and said in his unique voice, "Are you an American?"

Everyone at our table broke into laughter. They all recognized Cage and they also knew of his penchant for alcohol and his great sense of humor. Cage did not wait for me to answer his question and laughed along with us. He told us he was here for the music festival, then he rejoined his friends who were leaving the Ratskeller. I spoke with Cage many times since that encounter, and I heard him read from his writings in numerous performances over the years. The sound of his voice is etched in my memory, as I am sure it is for many other people. But the phrase I'll remember most is this first one I heard him speak, even though I'm still not sure if he intended to be funny.

## "FIRST CONSTRUCTION"/TAKEMITSU/JAPAN

Nexus's first tour to Japan was in June of 1976. At the invitation of Toru Takemitsu we performed at his Music Today festival at the Seibu Theatre in Tokyo, with additional concerts in Ohtsu and Osaka. Takemitsu asked that we play John Cage's "First Construction (in Metal)" on our Tokyo concert. Although Cage would not be at the festival, Takemitsu felt it was important for his music to be heard in Japan.

Joining members of Nexus in the performance were three Japanese musicians: Yasunori Yamaguchi, Toshi Ichianagi, and Jo Kondo. Yasunori played one of the percussion parts and



Nexus performing Cage's "Third Construction." Photo by Donald Dietz.

supplied many of the instruments needed for the piece. Takemitsu had a particular admiration for Yasunori's ability to play with a sense of *ma*. In his essay "One Sound" in *Contemporary Music Review*, Takemitsu describes *ma* as "an unquantifiable metaphysical space (duration) of dynamically tensed absence of sound." Yasunori's sense of *ma* is in his uncanny knack of placing sounds in space in a way that gives them life and the feeling of being surrounded by silence.

Toshi Ichianagi played the piano part in "First Construction." He is a prominent composer who is also well known for having been married to Yoko Ono. Ichianagi attended John Cage's composition class at the New School in New York in the 1950s. He brought Cage's music to Japanese composers and audiences in 1960, and then arranged to bring Cage to Japan in 1961. Ichianagi introduced Takemitsu to John Cage during this visit, resulting in a friendship between the two composers that influenced both their compositional styles. The influence went both ways as Cage became interested in Zen Buddhism while Takemitsu rediscovered his Japanese roots. In his article, "Contemporary Music in Japan," Takemitsu wrote:

I must express my deep and sincere gratitude to John Cage. The reason for this is that in my own life, in my own development, for a long period I struggled to avoid being "Japanese," to avoid "Japanese" qualities. It was largely

through my contact with John Cage that I came to recognize the value of my own tradition. In his own way, John Cage was influenced by Zen through his encounters with the Zen master Daisetsu Suzuki. It doesn't really matter what came first or who was influenced by whom. What is important in the long run is that it is possible for us to understand each other. (Takemitsu, 1989)

Jo Kondo was a young up-and-coming Japanese composer and a protégé of Takemitsu. He was the piano assistant in "First Construction." Takemitsu commissioned Jo Kondo to write a piece for Nexus for the concert series, a work for 25 cowbells called "Under the Umbrella."

This trip to Japan, with our performance of "First Construction," marked the beginning of a lifelong musical and personal relationship connecting Nexus, Takemitsu, and Cage. Just as the influences went back and forth between Cage and Takemitsu, so flows the musical symbiosis with Nexus and the two composers.

## "AMORES"

On October 1, 1977, Nexus performed in a concert of the music of John Cage in Walter Hall at the University of Toronto, with Cage in attendance. One of the pieces we played was "Amores" with pianist Marion Ross. "Amores" is a work in four movements: 1. prepared piano solo; 2. percussion trio for drums and pod rattle; 3. percussion trio for woodblocks; 4. prepared piano solo. The Nexus members who

performed the piece with me were Bob Becker and Robin Engelman.

At the concert, Marion played the first movement, and then Bob, Robin, and I played the drum trio movement, each with three Chinese drums. Our performance of the second movement was filled with lots of energy, and at the end of the movement, the audience broke into applause.

Marion, confused by the unexpected applause, thought we had completed both of our percussion movements and began to play the final movement. The three of us, poised to begin playing the *amadinda* bars we were using for woodblocks, froze with our sticks in mid-air. We didn't know what we should do, but we all assumed that since the music was by John Cage, anything goes and we should just wait until Marion finished her movement and then play our woodblock movement to end the piece.

As Marion continued playing, Cage, who was seated near the back of the 500-seat concert hall, stood up and slowly walked down the steps of the raked auditorium to the stage. Marion didn't notice Cage coming to the stage and kept playing. Cage walked across the stage and whispered in her ear, "They're not finished yet." Marion looked embarrassed and stopped playing. Cage walked back to his seat and, when he was seated, we played the woodblock movement. After we finished, Marion began her final movement again and played it to completion.

The performance, unexpectedly, became a theater piece that was thoroughly enjoyed by the audience. It also made me realize that, chance operations or not, Cage was very concerned about correct interpretations of his compositions.

### "THIRD CONSTRUCTION"

In the early days of Nexus, our concerts were mostly improvised. However, in the mid-1970s, we began adding other repertoire: the ragtime xylophone pieces of George Hamilton Green that Bob Becker and Bill Cahn brought into the group; West African pieces that Bob and I had learned from Abraham Adzenyah at Wesleyan University; and some composed pieces for percussion. One of the compositions that we began performing around this time was "Third Construction" by John Cage. Bob heard a bootleg recording of the piece played by the Blackearth Percussion Group (cofounded by Garry Kvistad, now a Nexus member) in 1976, and pushed for us to put it in our repertoire.

When Nexus performed "Third Construction," Bob played the part known as the cowbell part, Robin Engelman played the lion's roar part, Bill Cahn played the conch shell part, and I played the log drum part. (After Robin left the group, Garry Kvistad, who played the conch shell part with Blackearth, learned the lion's roar part.)

Nexus first performed "Third Construction" for Cage in January of 1982 as the first piece on the "Roaratorio" performances in Toronto. Cage hadn't heard the piece for many years, possibly since he played it with his own group of musicians in the 1940s. He only made two comments to us after we played it for him at the dress rehearsal. The first was that it sounded more transparent than he had remembered. This could have been because his original performances were with non-percussionists, so we may have made the parts more clear than his performers did. Cage's other comment was that the *almglocken* that Bob used for cowbells in his part were particularly resonant.

Later that year, Cage was inducted into the PAS Hall of Fame at the PASIC in Dallas, Texas. In his acceptance speech, he remarked, "I am delighted for I am, I think, a percussion composer." Cage was the keynote speaker at the PASIC banquet in Ann Arbor, Michigan in 1984, and attended the concert when Nexus performed John Wye's "Connexus" with the University of Michigan Symphony Orchestra. Our last performances of "Third Construction" for Cage were at the Los Angeles Festival in 1987.

### "ROARATORIO"

Nexus participated in the North American premiere of Cage's "Roaratorio: an Irish Circus on Finnegans Wake," on January 29 and 31, 1982 at Convocation Hall in Toronto in two concerts organized by flutist Robert Aitken and New Music Concerts of Toronto. We opened each of the concerts with a performance of "Third Construction." In "Roaratorio," Cage read from James Joyce's *Finnegans Wake* amidst the music of members of the Chieftains (Joe Heaney, voice; Paddy Glackin, fiddle; Seamus Tansey, flute; Liam óg Ó'Floinn, Uilleann-pipes, Peader Mercier and his son, Mel Mercier, bodhran and bones).

The concert on the first night of the two performances was for a full house of about 1,300 people. The second night there was a huge snowstorm, but even so, about 800 audience members made it to Convocation Hall, including some who arrived on cross-country skis.

Cage and the Irish musicians loved partying, so a big reception was arranged for all of us following the last performance at a location a few blocks away from Convocation Hall. Merce Cunningham was at the performances, and I had the good fortune of giving him a ride in my Volkswagen Beetle to the reception. I had taken out the passenger seat in the car in order to have more room to carry percussion equipment and had neglected to put the seat back in the car, so Merce sat in the back seat with his legs stretched out up to the front. He seemed to enjoy the extra legroom.

### STEVE REICH

In the early days of the Steve Reich ensemble, we gave private performances of the compositions we were rehearsing prior to the premieres in New York City. They were usually in loft galleries such as the Paula Cooper Gallery in Soho. It was a great experience for us to play these pieces in front of small audiences and was a part of the thorough preparedness that Steve gave to all his performances. These concerts were also interesting because the invited audiences often included artists and musicians such as Sol LeWitt, Richard Serra, Philip Glass, Morton Feldman, and John Cage.

The reaction from the audience was always enthusiastic, and the comments that audience members made to Steve were often entertaining, so I tried to stay within earshot of Steve when these folks gave him their post-concert thoughts. The most memorable comment I heard was made by Cage after one of these loft performances of "Music for 18 Musicians," prior to the premiere in 1976. Cage came up to Steve and said, in his distinctive voice, "It changed!"

I've thought about Cage's comment often over the years. Of course, I don't know what he meant when he said it, but I feel it could have meant many things. Reich's music certainly changed with the writing of "Music for 18 Musicians." The composition itself had many changes of feel in it, with the underlying harmonic and rhythmic shifts creating metrical ambiguity. Or maybe Cage was anticipating the changes created by "Music for 18 Musicians" on all kinds of music that followed.

### "RYOANJI" AND "4'33'"

The plan was for Robert Aitken and me to record Cage's piece "Ryoanji" in the version for flute and percussion, with Cage supervising the recording. The session took place in the home recording studio of Canadian composer Norma Beecroft, in Toronto.

We tried some of the different percussion instruments I brought, and Cage decided I should use a large, wooden, Balinese water buffalo bell combined with a large cowbell that I bought in an antique store many years ago. The cowbell was not the gold colored *almglocken* that are commonly used these days, but a bell with a darker color and a darker sound. We sound checked the instruments and began recording. After some time, a mechanical problem cropped up with the recording equipment. The engineer said it would take a while to repair the problem, so Cage and I went into a room next to the studio to wait.

This equipment malfunction resulted in one of the most memorable evenings I have ever spent. My conversation with John was friendly and the topics were wide-ranging. Cage asked me if I had ever had hand or arm problems from playing percussion. I said I had not,

although a growing number of my students seemed to develop carpal tunnel syndrome or other repetitive stress injuries. I speculated that it might be due to the fact that they constantly play on plastic heads whereas I grew up playing exclusively on calfskin heads.

Cage said that he developed arthritis a few years earlier and it got so severe in his hands that he couldn't write. He said he mentioned this to John Lennon and Yoko Ono, who suggested he go on a macrobiotic diet. Cage was reluctant to do this; he liked eating and drinking (I remembered my first encounter with him at the Bremen Ratskeller) and was even a heavy smoker at one time. He said when he went into restaurants he would always order the most expensive item. He figured it should be the best thing on the menu since it cost the most. However, Cage said he was desperate to be able to write again, so he changed his eating habits completely and adopted a macrobiotic diet. After a short period of time, his arthritis subsided and he was able to resume writing.

Once when he traveled to India he asked his hosts if there was a health food store nearby. They told him, "This whole country is a health food store!" Cage told me that Joe Heaney, from *The Chieftains*, introduced him to Gunpowder Green Tea. He said it fit in well with his macrobiotic diet, so he still drank it. Cage said he still followed a macrobiotic diet, even though he didn't like it. He said to me, "Don't try it unless you have to!" Then he burst into infectious laughter.

Cage told me the inspiration for his "Ryoanji" compositions was the stone garden in the Buddhist Ryoan-ji temple in Kyoto. The garden consists of 15 irregularly shaped stones arranged in a 30-meter long rectangle of raked gravel/sand. The rocks are arranged in five groups comprising five, two, three, two, and three stones. However only 14 of the 15 stones are visible to the viewer at any one time, no matter what your viewing angle might be. It is said that only when you reach spiritual enlightenment as a result of Zen meditation can you see all 15 stones at once. According to Kenneth Silverman in his biography of Cage, *Begin Again*, Cage said the solo parts in his "Ryoanji" pieces represented the stones, and the percussion accompaniment represented the raked garden. Cage further explained that the percussion accompaniment part is in an irregular rhythm because he didn't want the mind to be able to analyze rhythmic patterns.

While writing "Ryoanji," Cage collected stones that he used to make drypoint prints by drawing around them on an engraving plate. He told me he once went through airport security with a picnic basket full of stones he had gathered on the way to the airport. The security agent was astonished that he was carrying a basket of stones, and Cage found the agent's reaction delightful.

Cage told me the well-known story about

his desire to experience complete silence. Some time around 1951, he entered an anechoic chamber at Harvard University thinking he would be able to experience silence in this supposedly completely soundless environment. Instead, he was bothered by two persistent sounds—a high one and a low one. The engineer in charge of the chamber explained the high sound was the working of Cage's nervous system, and the low sound was blood pulsing through his circulatory system. This was when he had the realization that there was no such thing as complete silence.

After relating the story of his experience in the anechoic chamber, Cage asked me if I knew why he had called his composition, "4'33'". I had never really thought about this before, so I said, "No, I don't." He told me it was because four minutes and 33 seconds was the maximum amount of music that could be put on a 78 rpm record.

Kyle Gann, in his book *No Such Thing as Silence: John Cage's 4'33''*, outlines some confusing circumstances surrounding Cage's determination for the length of "4'33'". According to Gann, Cage indicated, at various times, different reasons for the length of the piece, including chance operations using Tarot cards. It may be true that Cage used chance operations to divide "4'33'" into three movements. However, Cage volunteered his answer to his own question to me with such forthrightness, that I believe the 78 rpm time limit is his real reason for the length of the piece.

### MAVERICK CONCERT HALL

In 1991, Garry Kvistad, founder and owner of Woodstock Percussion and creator of Woodstock Chimes, had the wonderful idea to organize an annual concert in Woodstock, New York called the Woodstock Beat. His idea was to produce a concert of percussion music as a benefit for the Woodstock Guild through his Woodstock Chimes Foundation, and also to have a week of fun and music with families and friends. For the first two years of "The Beat" the concerts were held at the barn of the Guild's Byrdcliffe Arts Colony. The percussionists were Garry, his brother Rick Kvistad, Garry's business partner and former Blackearth colleague, Stacey Bowers, and me. We all brought our families to Woodstock and had a week of rehearsals, hikes, wonderful meals, and a great concert.

For the third year of the Woodstock Beat, Garry changed the venue to Maverick Concert Hall in the woods near Woodstock. Maverick is a beautiful, wooden, hand-hewn "music chapel" that was built in 1916, and is the home of America's oldest continuous summer chamber music festival. It is open at the rear with space for audience members to sit out under the stars to hear the concert. The acoustics are excellent and the ambience is enchanting.

One of Maverick Hall's most notable concerts took place on August 29, 1952. David Tudor performed the world premiere of Cage's famous and infamous "4'33'". The atmosphere for the performance must have been perfect with the sounds of nature surrounding Maverick while Tudor sat silently at the piano. For those of us who have known Cage and grown up under his influence, Maverick is a musical shrine. As an homage to Cage, Garry, in our first Woodstock Beat concert at Maverick, printed in the program and announced to the audience that Cage's "4'33'" was being performed continuously throughout the concert.

Garry is still producing Woodstock Beat concerts at Maverick and has sponsored concerts there, including many of Cage's percussion works, every year since 1991. Bob Becker became a regular participant in 1993, and Bill Cahn often joins us for concerts. Garry has brought in many guests over the years, including nearby resident Peter Schickele, who wrote a piece called "Percussion Sonata No. 2: Woodstock" for the concerts. Other guests have included Nexus, African master drummer Abraham Adzenyah, flutist Steve Gorn, percussion performance artist Dave Van Tieghem, New York percussionist Thad Wheeler, frame drummer Layne Redmond, African music specialist Kathy Armstrong, conga drummer Rolando Morales-Matos, steel pan virtuoso Liam Teague, digeridoo player Thomas Workman, the Canadian Brass, SŌ Percussion and Steve Reich for a performance of "Drumming," the Klezmatics, and the Paul Winter Consort.

### LOS ANGELES FESTIVAL

Nexus was invited to perform at the Los Angeles Festival in 1987 for a celebration of Cage's 75<sup>th</sup> birthday. We were joined by many other musicians, performers, and readers in a concert of Cage's "Musicircus," with performances happening in various combinations determined by chance operations. Nexus played "Third Construction" twice during the course of the performance.

When Larry Stein, the organizer of the event, asked Cage about the program booklet for the Festival, Cage suggested a collection of remarks from friends and colleagues, laid out like a music score with different typefaces for each person. Cage said to Stein, "That would be nice, don't you think?"

The Nexus contribution to the program booklet, titled *Twenty-One Pages for John Cage*, was a collection of "Yorkers." These are aphorisms that were spoken at various times during a Nexus two-week residency at York University in Toronto in 1973 and compiled by Bill Cahn. The "Yorkers" that appeared in the Los Angeles Festival booklet are as follows:

We need some definitions.

All of these are various ways of saying the same thing.

There's only one pitch.  
 Every rhythm can be felt by the body.  
 You have to think slow to play fast.  
 If you go by ear, you won't be off.  
 You're always doing it the right way.  
 If you can understand it, it's not worth doing.

The foremost thing you want to do is smile.  
 If you are considering, you're not doing.  
 The less interested we become in MUSIC  
 the better we'll play.

Take this and practice it until you can't play it.

What happened to the concert before we get into anything else...forget it.

Take whatever you want.

It's even better on tape.

We can always hear if we listen.

Now that we're here...Where are we?

When you've institutionalized it, you've lost it.

The concept of time is irrelevant when you're playing time.

I don't think you have to worry about what we were just talking about.

### FRANKFURT AIRPORT

In June of 1992, Nexus had just completed a European tour, and we were at the Frankfurt airport changing planes en route to Toronto. As I was walking to my gate I heard the name

"John Cage" called over the airport speaker system telling him to report to his gate. I knew this must be our John Cage, so I changed direction and headed toward the announced gate. By the time I got there, Cage had boarded his plane and I didn't get to see him. It was just two months later that I heard of Cage's death in New York City. According to his wishes, Cage was cremated and his ashes were scattered in the Ramapo Mountains, near Stony Point, New York—just down the Hudson River from Maverick Hall where, after four minutes and 33 seconds of silence, music changed.

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**Russell Hartenberger** has been a member of Nexus and Steve Reich & Musicians since 1971. He is Professor and former Dean of the Faculty of Music, University of Toronto. **PN**

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# Everyone Who Knew Him Has a Story

By Al Otte

John Cage was coming to the end of his career; I was pretty young—nearer the beginning of mine. I remember, as everyone from that time does, his genuine gentleness of spirit.

The Blackearth Percussion Group first played “Amores” in 1972. When it was proposed that we record it on our first album later that year, I was strongly against it, arguing we shouldn’t “waste” precious record space on an *old* famous piece when there were so many *new* things by young people that needed attention. I was, delightfully—even importantly—soundly outvoted (the way we did it in those years), and so we made the first recording of “Amores” since Cage himself had done it in the 1960s.

In 1976 we were present when Jan Williams did the first performance of “Third Construction” since Cage had done it in 1943; it had just been published. The other Blackearth guys, by then all different except for Garry Kvistad and myself, felt that as the only professional percussion group in the country we should, of course, immediately get this into our repertoire. I was against it—wanted nothing to do with the piece. (I’m laughing at myself now as I type this.) Again, same reason: that the most famous composer in the world certainly didn’t need us, whereas plenty of our friends who were composers did. Once again, I was—delightfully, importantly—soundly outvoted, and we toured with the piece for two years, including doing the European premiere.

Some years passed; we left Northern Illinois University in Dekalb. The new group, reconstituted as Percussion Group Cincinnati with me, Jim Culley, and Bill Youhass, met Cage, had some correspondence, and spent a week with him on tour in Germany, playing a number of the other older pieces and newer works as well.

For PASIC ’84, Michael Udow invited us to play a concerto on the opening concert with the University of Michigan Band. We asked a good friend who had some years earlier done a wonderful piece for us if he could make something for the occasion, and he said yes. In June our friend called and said he was so sorry, but he would not have something by the fall. Late as the notice was, he hoped we could salvage the opportunity and find something else to play.

Earlier that spring we had spent two weeks with Cage in Italy. I often ate with him, and

I remember one lunch in his tiny hotel room. He had with him that wonderful wicker picnic basket with his own homemade bread (thick, wet, heavy, falling apart, black grainy stuff,) an avocado, and some organic peanut butter. He described in detail, with such enthusiasm, a new piece he’d just made with the help of a computer program; it was then still called “Music for Six.” It had a single percussion part for 50 different instruments of the player’s choice, featuring a complex pointillistic scatter and specificity (every note its own dynamic, for instance) of something reminiscent of the 1950s, and functioned in a system of mobile time structures floating in “windows” of activity over 30 minutes.

Back home in June with the concerto crisis looming and really not at all enough time to solve it, I began to think more about this percussion part Cage had described. I knew from all that Herbert Brün had told me about his computer programs, especially for all those beautiful graphic scores, that the exact same compositional structure could produce a “variation” on a specific “theme” quite easily if one simply seeded the computer program with a different start number (or something technical like that). Meaning: Wasn’t it almost a matter of just pushing a button for Cage to produce two more such percussion parts as the one in “Music for Six,” thus making a virtuoso chamber piece for three percussionists?

But to be played with what? By a band? In reviewing his catalogue I was reminded of the huge bicentennial orchestra commission of a few years before, “Renga” (1976), “for any 78 instruments or voices.” It had been composed to function as accompaniment to something he called “Apartment House 1776,” a sort of concerto grosso in which the soloist group consists of four singers each doing “Protestant, Sephardic, and American Indian songs, and Negro calls and hollers.” The music of “Renga” (drawings by Thoreau) was a very smearable, amorphous kind of soundscape produced from a graphic score; voices were, of course, individually distinct and discursive contributions floating clearly on top of all of that. It was such a “eureka” moment for me; the four vocal parts would simply be replaced by these newly made percussion parts—a concerto grosso of “Renga” with “Music for Three”!

I called John—it was late in the afternoon,

everybody’s a little tired at that time—but I described in detail this whole idea and just how it would work. He listened, and after a little silence, said, “Oh... oh... I don’t think so. No, I don’t think so, but thanks for calling.”

Of course, I was crushed and tremendously embarrassed. I had just called the most famous composer on the planet with *my* idea about what *he* should do with *his* music, and there was no question of a “commission”; he didn’t need the money and we certainly didn’t have any, so I had only spoken with great excitement about working on an idea for the sake of the idea. Maybe even more difficult for me, I just didn’t understand at all his immediate dismissal of it; I sort of felt like I was right, and had not actually misunderstood or misconceived anything about his music or this idea. I finished the day pretty down, and without a clue about what the Group would do for PASIC ’84.

At 10 A.M. the next morning the phone rang (imagine a big, black, heavy, land-line desktop appliance). “Allen? It’s John. I think you know my music better than I do! Hah-hah-hah-hah” (that quiet, breathy laugh that we’ve all at least seen pictures of). “I’ve been studying my scores, and I think it’s a marvelous idea. Now tell me again exactly what you want me to do.” (This is a true story. Of course I didn’t know his music better than he did, but that was the lovely, friendly way in which he presented himself, and more than 25 years later I can quote the phone conversation verbatim.)

So I described it all again. He had C.F. Peters send me the complete “Music for Six” so I could actually see this percussion part, should we need to discuss it further. Some weeks later there arrived a new piece, now titled “Music for \_\_\_\_\_,” “the title to be completed by the number of musicians performing” with the Group’s name on the dedication page. He had realized in the meantime that once the computer had been programmed to produce the “variations” to this structure, he could simply continue with the project over the subsequent years, and indeed he did. When he stopped developing new variations of the piece in 1987 there were parts for 17 different instruments, to be used in any combination.

We asked Michael Udow if a chorus could join the band—the better for all that glissando music. John came to Ann Arbor for the premiere that November. Of the approximately

150 instruments that Jim, Bill, and I had amassed across the front of the stage, some come up a lot in the score, and others hardly at all. Cage noted that I had a huge bass drum in my setup, and that in the course of the half hour I made exactly one beautiful stroke upon it. He loved that—thought it was hilarious.

In those years that we were traveling with him people would often come up and ask for an autograph. He would sometimes say, “Do you want a single or a double?”—much to the confusion of the person asking. I never got one. That he so kindly treated the Group as colleagues in making music made it seem silly to ask for an autograph, but it turns out that it works just as well with my signature as it did with his.



**Allen Otte** came to the University of Cincinnati in 1977 with the Blackearth Percussion Group; in 1979 he founded Percussion Group Cincinnati. With the group and as a soloist, he has performed throughout the U.S., Europe, and Asia. The first CD in the group’s contribution to Mode Records’ set of the complete music of John Cage was released in 2011, and a CD of five collaborative works with computer-music composer Mara Helmuth is available on EMS. Otte teaches percussion, eurhythmics, seminars, and coaches and conducts chamber music. PN

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#### How to Stand Out in the Crowd

The opening session will have well-known and long-time percussion educator Dr. Michael Udow, who will present from his many years of knowledge garnered as an educator at one of the top institutions in the country. From his experience preparing students at the University of Michigan, Dr. Udow will give a list of tips to aid in the process of standing out among the large number of applications that often are present for an opening in the field. Dr. Udow will present on how to make the resumé stand out, choosing your references wisely, and prepping for the phone interview as well as the on-campus interview.

“While specifically focusing on college teaching employment,” Udow says, “most of the topics I will be discussing have relevance for those who will be applying for any job in any field.”

The task of creating the application and resumé may seem daunting. Therefore it is the goal of this opening session to bring some helpful information to your process of starting the application for a college teaching position.

### BREAKOUT SESSIONS

#### Beyond Applied Instruction

One of the highlights of this year’s Men-

toring Day will be the introduction of two breakout sessions. The College Pedagogy Committee understands the great significance in small group discussion and would like to bring this valuable experience to the event. Members of the committee will lead small groups of 8–10 participants in lively discussions on two valuable topics. The first session will focus on the “other classes.” It is very common that one’s first-time position will require more than just applied percussion. Often, new percussion professors also teach non-western music classes, music theory, music appreciation, jazz studies, or other courses that may be related to the candidate’s background. This breakout session will help answer questions about what is expected for these courses and how to present your willingness to teach these classes in an interview.

### TEACHING ACROSS THE ENTIRE PERCUSSION CURRICULUM

The second breakout session will discuss the important topic of teaching across the entire percussion curriculum. The market continues to look for diversified candidates. This breakout session will allow the small groups to first identify the many areas of percussion that are present in the field and then address ways to become competent in as many areas as possible. The multi-faceted percussion educator will be helpful in recruiting and preparing percussion students, therefore it is helpful to learn strategies to vary your skill sets and present those different skills as you apply for positions.

### PANEL DISCUSSION

#### College Teaching: Alternative Descriptions

There are many options when a person is looking to begin a career in college teaching, not just the four-year university tenure-track job. It is important for a job-seeker to know these different options, and that is the reason for this informative panel discussion. Douglass Bratt, James Doyle, Josh Gottry, and Julie Licata all have strikingly different positions and have journeyed in different ways to have these positions. Douglass teaches at Moraine Valley Com-

munity College and leads the percussion ensemble, jazz ensemble, and concert band. James teaches at Adams State University and is a visiting assistant professor of music teaching percussion, steel band, music business, and jazz ensemble. Josh is adjunct professor of percussion at Chandler-Gilbert Community College but is also well known for his successful work as a composer. Julie teaches at SUNY College at Oneonta, where she is assistant professor and teaches a wide variety of courses that include West African drumming, Indonesian gamelan, Brazilian samba, orchestral percussion, and drumset.

In reflecting on this panel discussion, James says, “I began by teaching adjunct at a couple of institutions in the region, built enrichment courses in hand drumming to identify those interested in percussion, and said yes to any teaching opportunity. It takes a plethora of students—majors and non majors—to build a program. To attract students, something has to be happening.”

Josh adds, “I feel extremely fortunate to have made a career out of being a composer, performer, and educator in a wide variety of venues and styles, and perhaps some of what I’ve been able to do will provide ideas, encouragement, or the impetus to think outside the box in creating personal career opportunities.”

All our panelists will bring a wide variety of experience and views on college teaching to this enriching discussion.

### PRESENTATION

#### Gaining Experience While Waiting for the Dream Job

Our final session of the day will feature a presentation from Tim Feeney. Aside from being a well-known percussion and electronic performing artist, Dr. Feeney has the ability to speak on the recent job market, as he was the successful candidate in 2012 to take the position of teaching percussion at the University of Alabama. Dr. Feeney developed a varied and eclectic career in the Boston area and can speak to the different ways to develop a viable resumé as you prepare for different job



auditions. Before coming to his current position, Dr. Feeney taught at Cornell University. He has given workshops on Ewe drumming, Balinese gamelan, solo percussion, and improvisation. He actively performs on both acoustic and electronic percussion, often in the same performance.

"I plan to describe the trip I've taken over the last ten years as an improviser, chamber musician, and teacher," Tim says,

"emphasizing experiences that developed as planned, and others that ended up taking me far from my initial concepts of a successful career."

As one can see, this diverse background helped him build a resumé that made him the successful candidate for one of the largest positions in the country this past year. He will discuss his career path thus far and present tips to develop your own

marketable resumé and take your own journey towards your career.

#### SIGNING UP

The Mentoring Day event will be open for participant sign-ups until full. Visit our website at [www.pas.org/PASIC/CPCMentoringDay.aspx](http://www.pas.org/PASIC/CPCMentoringDay.aspx) for more information.

PN

## ENSEMBLE SESSIONS

### University of South Carolina

Showcase Concert . Thursday 10:00 A.M.

### Winthrop University World Percussion Ensemble

Showcase Concert . Thursday 12:00 P.M.

### Tennessee Tech University

New Ensemble Literature Session  
Thursday 4:00 P.M.

### Cypress Creek High School Percussion Ensemble

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

### Troy University Percussion Ensemble

Showcase Concert . Friday 10:00 A.M.

### line upon line percussion

Showcase Concert . Friday 12:00 P.M.

### REPERCUSSION

Showcase Concert. Friday 4:00 P.M.

### Henry Brun & The Latin Playerz

Late Night Latin Jam  
Friday 10:00 P.M.

### Wylie High School Percussion Ensemble

Showcase Concert . Saturday 9:00 A.M.

### University of Texas at Austin

Showcase Concert . Saturday 10:00 A.M.

### FORGE Austin 2012

Atrium Concert . Saturday 3:00 P.M.

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# Drummer versus Percussionist?

By Lauren Vogel Weiss

One of the most popular things to do at PASIC, besides attend dozens of outstanding educational clinics and amazing concerts, is to catch up with old friends and colleagues. But when two people start talking at once—“How’s that new gig going?,” “What kind of drumset did you buy?,” “Let me tell you about an awesome cymbal I found in the exhibits!”—neither one can make sense of what the other one is saying. Instead of covering each other up by talking at the same time, the two musicians should instead have a conversation.

“The approach between a drumset player and a percussionist has to be *conversational*,” states Guillermo “Memo” Acevedo. He, along with his daughter, Jacqueline Acevedo, and Ndugu Chancler, will present “The Art of Interaction between Drumset and Percussion” on Saturday morning. “Our clinic will show both the percussionist *and* the drumset player how to work with each other without stepping on each other’s toes and without affecting the music, which is the most important thing.”

Acevedo, who performs as a drummer and percussionist in the New York City area, also serves as the Director of Education for LP and Toca. He was raised in Colombia and began his playing career there but has lived and performed in Spain, Mexico, and Canada as well as California and New York, exposing him to a variety of musical styles and experiences. His recording and performing credits include greats such as Tito Puente and Louie Bellson, Brazilian masters Ivan Lins and Moacir Santos, jazz singers Mark Murphy and Jackie & Roy, Cuban bands Irakere and Klimax, popular singers Joss Stone, Crystal Bowersox, and Angelique Kidjo, and the Broadway show *The Lion King*. Acevedo founded the Samba Ensemble and directed the Latin/Brazilian Jazz Ensemble at New York University’s Jazz Department from 1997 through 2011, and he also has been teaching drumset and percussion at Drummers Collective in New York City for many years. Last year, he received the prestigious President’s Industry Award from PAS.

“I began playing rock drumset,” Acevedo says with a laugh, “but soon discovered that percussion could be put in all types of music, not just Latin. People like Airto Moreira and Alex Acuña were, and are, pioneers in the field.” Acevedo still plays several gigs a week,

MEMO ACEVEDO, JACQUELINE ACEVEDO AND NDUGU CHANCLER

Drumset Clinic . Saturday 9:00 A.M.

including a weekly gig with Jacqueline at the Times Square Church, known for its 90-plus member gospel choir.

“During recording sessions, I often run into drummers who apologize because they don’t know enough about the style we are playing,” explains Acevedo. “Or if I’m playing drumset in a non-Latin session, the percussionist will apologize to me. Several months ago I was having dinner with Ndugu and told him about this problem, which has been on my mind for a long time. He said the same thing happens to



him, so we decided that this problem needed to be addressed, and we submitted the idea to PASIC.”

Ndugu Chancler is currently on the jazz faculty at the Thornton School of Music at the University of Southern California. He is a world-class drummer and percussionist, as well as a producer, composer, and clinician. As a studio musician, Chancler has performed and recorded with Miles Davis, Herbie Hancock, Weather Report, Frank Sinatra, Thelonicus Monk, Santana, and Michael Jackson, including creating the pulsating beat on the mega-hit “Billie Jean.”

“When Ndugu plays drumset, Jacqueline and I will be playing percussion,” Acevedo elaborates. “And when I play drumset, Jacqueline and Ndugu will be playing percussion. And because the music is so important, we will also have a live piano player and bassist. We’re going to play some grooves all the way from

swing to R&B to gospel. There will be Brazilian, Cuban, Trinidadian, and Jamaican rhythms as well as salsa, reggae, calypso, pop, funk, rumba, samba, and samba-reggae. And there will be, of course, some of the grooves that Ndugu played and recorded with Michael Jackson.” The clinic stage will be crowded with two drumsets, plus an array of percussion including bongos, congas, timbales, cajons, triangles, tambourines, and “toys.”

Jacqueline Acevedo originally did not show an interest in her father’s profession until one day when she asked him to show her how to play congas. Memo cherishes each time he performs with his daughter. “We have a spiritual connection,” he says. “We have a special communication, both with our eyes and our ears. Sometimes in the studio you can’t have eye contact, but you have to listen for what the person is going to do.

“Sometimes the other percussionist comes from not another background but another mindset,” Acevedo continues. “You have to hope that the percussionist has experience playing not only with another percussionist but as a drumset player, too. Percussionists should go in with the mentality that they are there to support the drumset

player because the drumset really holds the group together. The percussionist has to think support as well as *colors*—and taste! It’s very dangerous when you have a percussionist with too many toys for the whole gig but doesn’t know that the secret of playing well is making choices. Instead of playing *all* the toys, play the *right one*.

“The bottom line is there has to be a very musical approach,” says Acevedo. “The music is going to dictate what I play and when I play it. So there has to be a knowledge of the tune format, and there has to be a lot of discipline of playing and sticking to one instrument per section. It’s not just four bars here and three bars there.

“The drumset player is going to walk out of our session knowing the importance of learning percussion,” Acevedo concludes, “and vice-versa.”

PN



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### George Kollias

Born in Korinthos, Greece in 1977, George Kollias started playing drums at age 12. Known for his extreme metal chops, in 2004 he joined forces with the US band Nile. He now lives on both continents, playing with Nile and teaching at the Modern Music School in Athens, Greece where he schools students in (natch!) extreme drumming.

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# Take it to the Shed!

By Stanton Moore

The focus of my PASIC 2012 presentation will be on the importance of a solid foundation and what we can do creatively and musically with the simplest of ideas. I know the idea of “foundation” seems boring; it did to me in my earlier formative years. But I’ve come to realize that I can develop most new ideas I come across or want to develop relatively easily because I can trace just about anything back to some element that I have already developed in my foundation.

Working on your foundation means developing your rudiments, stick control, understanding of theory, and concept of time and subdivisions. These things can seem boring when you are working on them, but trust me: The quickest shortcut to virtuosity is a good foundation.

By working with Mark Wessels to develop the new *Fresh Approach to Drumset* book and video lessons, I had to work through every element of the book, thus re-solidifying my own foundation. By doing all of this I exposed weaknesses I didn’t even realize I had. The end result was that I felt more comfortable and confident in my own playing. I felt more grounded and solid.

The topic of foundation is a big subject, and we cover it extensively in the book and video lessons of *Fresh Approach to the Drumset*, so I want to just touch on a couple of simple ideas and show how once we develop them and understand them on the foundational level, we can make some real music out of them.

Let’s start by looking at this very simple paradiddle variation.

## Notation Key



It’s number 33 in George Lawrence Stone’s *Stick Control* book. It’s a paradiddle followed by left-hand lead inverted doubles. It’s beat one of example 4 plus beat two of example 5 in lesson 2 of *Fresh Approach*. David Garibaldi has identified this as the foundation of the “King Kong” beat. Joe Porcaro calls it the “Rock and Roll Paradiddle.” Many people have used this sticking in one way or another. Steve Gadd has used it; Stewart Copeland has used it; Neil Peart, Mitch Mitchell, Ian Paice, Mel Lewis, Lloyd Knibb, and Mike Clark have all used it as well.

If you play it just as it is on the page with no musicality, it’s not too exciting at all. But there’s so much you can do with it if you know how.

Let’s look at the sticking from a different perspective. One of my favorite drummers is Idris Muhammad. He was born and raised in New Orleans, so he drew a lot of inspiration from the Mardi Gras Indians.

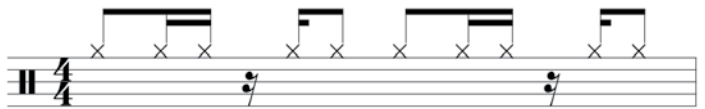
STANTON MOORE . Drumset Clinic . Friday 3:00 P.M.

One of the main rhythms in Mardi Gras Indian music (and New Orleans second line as well) is this.



This rhythm has roots in Africa. As African people were forced to migrate to the New World through the horrible practices of slavery, this rhythm developed in Haiti and was named in Cuba as the Cinquillo. It eventually made it to New Orleans and became the main tambourine rhythm of the Mardi Gras Indians.

Idris heard this rhythm growing up in New Orleans. He would play the rhythm on the hi-hat to approximate the tambourines of the Indians.



He would then fill in the rhythm with his left hand. Notice that this now becomes the sticking we first started talking about!

Idris would then add the mambo bass drum (also called the tresillo) and occasional backbeats.

He would create killer funk grooves out of it as well.

Here's his groove to Grant Green's version of "Ain't it Funky Now."

Idris played many sessions in the studios in New York City. A young drummer came down from Rochester New York and started making a name for himself in the New York studios as well. This young drummer has cited Idris as an early influence on him. The young drummer I'm referring to is the great Steve Gadd. Check out this classic Steve Gadd groove.

## ADDITIONAL DRUMSET SESSIONS

**Cliff Almond**

Drumset Master Class . Thursday 11:00 A.M.

**Joe McCarthy and The Afro Bop Alliance**

Drumset Showcase Concert . Thursday 12:00 P.M.

**Billy Kilson**

Drumset Clinic/Performance . Thursday 1:00 P.M.

**Fidel Morales**

Drumset Master Class Thursday 2:00 P.M.

**Richie Gajate-Garcia & Roland Garcia**

Drumset Clinic/Performance . Thursday 3:00 P.M.

**Todd Sucherman**

Drumset Clinic/Performance . Thursday 5:00 P.M.

**Drumset Panel Discussion**

*The Modern Private Teaching Studio* . Friday 9:00 A.M.

**Marko Djordjevic**

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

**Jason Bittner**

Drumset Clinic . Friday 11:00 A.M.

**Tony "Thunder" Smith**

Drumset Clinic/Performance . Friday 1:00 P.M.

**Marko Marcinko**

Drumset Master Class . Friday 2:00 P.M.

**Steve Gadd, Pedrito Martinez, and Jhair Sala**

Drumset Clinic . Friday 5:00 P.M.

**Pat Petrillo**

Drumset Clinic . Saturday 10:00 A.M.

**Marvin "Smitty" Smith**

Drumset Clinic . Saturday 11:00 A.M.

**Tom Brechtlein**

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

**Ari Hoening**

Drumset Clinic . Saturday 1:00 P.M.

**Jost Nickel**

Drumset Clinic/Performance Saturday 3:00 P.M.

**Mike Mangini**

Drumset Clinic . Saturday 5:00 P.M.

When I first started to try and learn this, I said to myself, “What the heck is that?” I then made a couple of *realizations*. I realized that it was a sticking I already knew very well. The RLRR-LRRL—number 33 in *Stick Control*, the rock and roll paradiddle, etc. I also noticed that it was the same sticking Idris Muhammad was using, just played much faster. Because I have a strong rudimental foundation, I was able to work it up quickly. I also realized that the sticking was the same in the front as it was in the back! Just fast in the front, slow in the back. So Steve was still using the sticking in a very similar way to Idris in the back of his groove.

Check out the following example that switches from the Idris Muhammad groove to the Steve Gadd groove

Idris

Steve

So now I've just given you 300 years of drumming history in just a few minutes! We've gone from Africa to Haiti, to Cuba, to New Orleans, Congo Square and the Mardi Gras Indians, through Idris Muhammad, up to New York, where Steve Gadd sped it up—and the rest is history!

Here's an example of this same sticking idea used in the style of Stewart Copeland.

Neil Peart used something very similar in the bridge to “YYZ.”  
Lloyd Knibb is considered the undisputed godfather of all Jamaican

drumming; this includes ska, rock steady, and reggae. Get a *Best of the Skatalites* CD to hear some of Lloyd's playing. Lloyd would use a variation of this sticking on the bell of the hi-hat in some of his ska beats as well.

It seems very clear to me that Stewart Copeland “borrowed” from this idea and moved it up to the ride cymbal for his own take on this classic idea.

During a NAMM show I walked up on Jeff Hamilton showing something to Jim Pettit (owner of the Memphis Drum Shop). Jeff was demonstrating how the great Mel Lewis would use this same idea.

Using this sticking and variations of it to create a steady flow of eighth or sixteenth notes is what many have referred to as the “rub a dub.”

Mitch Mitchell used this same sticking for the Jimi Hendrix tune “Little Miss Lover.”

Ian Paice used it for the beat to Deep Purple's “You Fool No One.”

David Garibaldi has also used this same sticking for the basis of the “King Kong” beat. David had heard a drummer by the name of Pete Depoe playing a loose interpretation of this sticking on the bell of the ride cymbal. David added Swiss triplets to it to come up with what is usually referred to as the “King Kong beat.”



I've given you several other drummers' variations on this simple sticking, but the sky really is the limit with this. Experiment with different sound sources on the kit and see what you come up with.

You can check out the *Fresh Approach to Drumset* project more fully and get free samples by going to [www.FreshApproachToDrumset.com](http://www.FreshApproachToDrumset.com).

We'll get into some other foundational ideas and how to use them musically during my actual presentation at PASIC. Hope to see lots of you there!

**Stanton Moore** is the drummer for New Orleans-based funk band Galactic. He has also released several solo albums and plays with the group Garage a Trois. Moore has also appeared on recordings by Corrosion of Conformity, Irma Thomas, Robert Walter, Tom Morello and Boots Riley, Will Bernard, Diane Birch, Alec Ounsworth, and Joss Stone, and performed with John Scofield, Karl Denson, George Porter, Jr. and Leo Nocentelli (of the Meters), Charlie Hunter, Warren Haynes, John Medeski and Chris Wood (of Medeski, Martin and Wood), Donald Harrison Jr., Dr. Lonnie Smith, Dr. John, Tab Benoit, Robert Walter, the New Orleans Klezmer All-Stars, and the Preservation Hall Jazz Band, to name a few. He has also released a multimedia project (book, DVD, CD) titled *Groove Alchemy* that explores the roots of funk drumming and a DVD/book titled *Take it to the Street* that focuses on New Orleans drumming styles. PN

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# 12 Rudiments / 12 Hand Motions: Complete Hand Technique and the PAS 40 Rudiments

By Bill Bachman

In years of teaching drumlines and private lessons, I've found that other than rhythm and timing errors, virtually every error or shortcoming is due to a lack of technical facility or an underdeveloped (or undeveloped) hand motion. Sometimes fixing errors requires helping players to better understand how to coordinate the hand motions they already have developed, but more often it's a matter of the players needing to build the necessary technique/hand motions.



The unique hand motions necessary to play anything and everything are all found in the current 40 PAS rudiments, but is a list of 40 rudiments too intimidating to the drummer who just wants good mechanics/technical facility? Furthermore, for those who do have rudimental ambitions, do the current 40 PAS rudiments properly prepare drummers for the challenges that lay ahead in the current musical climate? In this article and at my PASIC clinic I plan to make my case for the 12 gateway rudiments and open some discussions on updating the PAS rudiment list.

I believe I've effectively narrowed it down to 12 rudiments that contain all of the techniques and hand motions necessary to play anything and everything else (gateway rudiments). I prefer to look at the rudiments in terms of the necessary hand motions for two reasons: (1) these 12 rudiments and their unique hand motions will quickly train players with well-rounded hand technique and the physical tools they need to play anything and everything else, and (2) focusing on only these 12 technically crucial rudiments makes the process of developing hand technique much less daunting than dealing with all 40 PAS rudiments and countless hybrids, especially to those who may desire technical facility more than becoming a rudimental master. Out of the current PAS 40 rudiments, the 12 rudiments and their key hand motions I chose are:

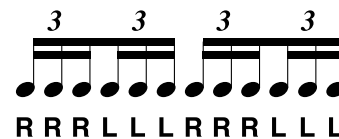
1. Single Stroke Roll: covers the successive identical free strokes on a single hand motion.



2. Double Stroke Roll: covers the "alley-oop" technique, or the two successive free stroke combination requiring more finger control for the second and use of forearms at faster tempos.



3. Triple Stroke Roll: covers the "alley-oop-oop" technique, or the three successive free stroke combination requiring more finger control for the second and third strokes.



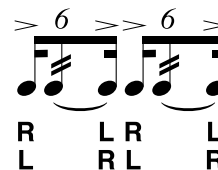
4. Buzz Roll: covers the pressure into the head closed buzz hand motion.



5. Paradiddle: covers the upstroke/downstroke hand motion, plus the diddle after an accent combination motion.

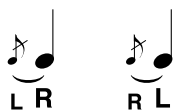


6. Six Stroke Roll: covers the non-diddled accent within roll motion as well as the downstroke/upstroke motions.

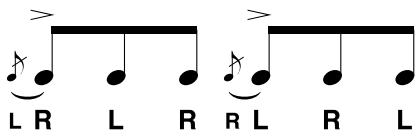




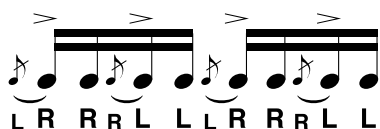
7. Flam: covers the downstroke/upstroke motions, but more importantly the Moeller “whip and flop” hand motion at faster tempos.



8. Flam Accent: covers the downstroke/upstroke motions, plus the triple beat after an accent combination motion.



9. Flam Tap: covers the intentional decrescendo bouncing triple beat motion, or “no chop, flop, and drop.”



10. Inverted Flam Tap: covers the Moeller “whip and stop” downstroke hand motion.



11. Drag: covers the free stroke rebound into a finger-control diddle motion at faster tempos.



12. Dragadiddle: covers the accented diddle played with a free stroke and downstroke combination. (On a side note, the dragadiddle is the only rudiment in the PAS 40 that features an accented diddle followed by a low tap. Personally, I would prefer a “drag accent” much like the flam accent to teach this hand motion rather than a hybrid of an accented drag and a paradiddle.)



Let’s briefly look into the history of the rudiments in America. In 1933 the National Association of Rudimental Drummers (NARD) was formed and standardized the essential 13 rudiments, later expanding it to 26. Then in 1984 the list expanded to the 40 PAS rudiments we

know today. Ancient snare drum music consisted of rudiments strung together in a given order, much like a piano player learning the seven notes in the key of C and only ever playing those seven notes in a given sequence. In recent decades, however, rudimental literature has become more advanced than ever as it borrows bits and pieces from hundreds of rudiments and combines them into countless rhythmic combinations and rudiment hybrids. So, the rudiments’ purpose has changed in this modern era; they’re no longer the verbatim building blocks used to write (or “assemble”) repertoire.

I believe that the top players in the world are playing more rudimentally diverse and technically challenging music at a higher level than ever, yet a high percentage don’t even know the PAS 40 rudiments. Furthermore, in today’s rudimental climate, if all you knew were the PAS 40 rudiments, you’d know quite a few redundant and rarely (if ever) written rudiments while having huge gaps in what you need to make the cut. I believe we could better serve this younger generation of rudimental players by giving them an updated list of necessary tools, and an angle to focus first and foremost on developing great mechanics through the 12 gateway rudiments.

Now let’s look at the rudiments from a drumset player’s perspective. For years I’ve been on a campaign to help drumset players understand the ultimate value of rudiments: the mechanics/hand motions contained within that can be used by individual hands completely outside of a rudiment’s context. Other than the idea of orchestrating the rudiments around the kit, most don’t see the value in them. (For example, I probably wouldn’t bother learning inverted flam taps, since I’ll probably never play them orchestrated around the drumset, BUT, if I can play inverted flam taps, then look at how useful the individual hand motion will be on the drumset!) Many are intimidated by the whopping list of 40 rudiments and then an endless list of “hybrids” (many of which are way more necessary or helpful to know than the rudiments in the 40) and don’t know where to start or simply don’t bother with the rudiments. Rather than burden drumset players who aren’t particularly interested in rudimental mastery with such a long list, why not focus on the 12 gateway rudiments that equip a drummer with the mechanics necessary to play everything else?

So what are the options? We certainly don’t want to negate tradition; preserving the history of our art form is certainly of great importance. Maybe there could be a separate list of the 12 gateway rudiments? Maybe the 12 gateway rudiments could be highlighted as such on the list of PAS rudiments? Maybe we could keep the current 40 rudiments and expand into an even bigger (and potentially even more overwhelming) list? Maybe it makes sense to make a totally new list and preserve the 40 much like we still know the 13 or 26 NARD rudiments? I’m sure there will be many opinions, and I hope a great discussion will ensue, but no matter what I feel, it’s time to modernize in order to better serve percussionists of all levels and focus within the realm of percussion.

In conclusion, the 12 gateway rudiments with their key hand motions are ultimately a means to an end—great hands that can play anything! I hope that many of you will be able to make it to my PASIC clinic; my goal is to help players and teachers learn how to get better results faster, and open some discussions on the rudiment list and rudimental pedagogy in order to farther the art form and better serve the next generation.

I plan to dissect and break down these 12 gateway rudiments to demonstrate the key hand motions within, look at their application outside of the rudimental context, study the “four basic strokes” (full/down/tap/up) and the four accent/tap scenarios (most of which require techniques beyond the four basic strokes such as Moeller whip techniques and “floppy” rebound techniques), and review the current 40 PAS rudiments and the pedagogical benefits of the 12 key rudiments.

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Happy drumming, and I hope to see you there!

**Bill Bachman** studied percussion performance at the University of North Texas and is a graduate of the Berklee College of Music. Bill has played with and instructed many award-winning marching percussion groups including the UNT drumline, Cadets, Bluecoats, Blue Knights, and Carolina Crown. He is the author of Row-Loff's instructional books *Rudimental Logic*, *Quad Logic*, and *Bass Logic*, and is a columnist for *Modern Drummer* magazine, who published his most recent book, *Stick Technique, the Essential Guide for the Modern Drummer*. Bill designed Vic Firth's Heavy Hitter Pad series, his Vic Firth signature "Billy Club" drumstick for tenor drummers, and the Remote Speedy Hat, which alleviates the need to cross over to play the hi-hats. Bill teaches worldwide through live Internet feeds via Skype, as well as at Lone Star Percussion in Dallas. For more information visit [www.billbachman.net](http://www.billbachman.net). **PN**

## ADDITIONAL MARCHING SESSIONS

### Marching Percussion Festival

Thursday 9:00 A.M.

### Small Ensemble Competition

Thursday 5:00 P.M.

### Marching Percussion Individuals

Thursday 5:00 P.M.

### Sandi Rennick and the Santa Clara Vanguard Front Ensemble

Clinic/Performance

Saturday 12:00 P.M.

### Paul Rennick and the Santa Clara Vanguard Percussion Section

Clinic/Performance

Saturday 4:00 P.M.

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# Swiss and Hybrid Rudiments; Influences on Modern Drumming A Drummers Heritage Event

**T**he PASIC 2012 Drummers Heritage Event (DHE) presents three of the finest performers, clinicians, teachers, and composers presently active in the world of drumming. The DHE committee is honored to have these artists accept its invitation to perform during this year's PASIC.

Mark Reilly, United States Army Old Guard. Traditional rudiments with Swiss/hybrid components.

Jeff Prosperie, the United States Military Academy Hellcats. Swiss/hybrid influence on DCI.

Michael Burrirt, the Eastman School of Music. Modern concert solo with Swiss/hybrid components.

The soloists will share their thoughts on Swiss and hybrid rudiments and why they apply them to their own area of musical expertise.

To demonstrate how Swiss and hybrid rudiments can be used in modern drumming, these three exceptional artists will perform solo works they've written for field and concert snare drums utilizing these modern techniques.

**A DRUMMERS HERITAGE EVENT . Marching Clinic/Performance . Saturday 2:00 P.M.**

Today, there are 40 rudiments and a plethora of hybrids in use by many drummers in the United States, a number up from the Standard 26 dated 1933. This growth constitutes both a challenge and an opportunity. It will be exciting to hear the opinions and compositions by Riley, Prosperie and Burrirt. The session will be moderated by Dennis DeLucia.

Last year, the first DHE was given by historian and drummer John Moon with the Colonial Williamsburg Fifes and Drums, directed by Lance Pedigo and presented to a near capacity audience in Indianapolis. This year's DHE promises an equally large attendance. Make sure you arrive early. This Drummers Heritage Event is not to be missed.

The DHE committee wishes to thank the Percussive Arts Society and the Marching Percussion Committee, Neal Flum, Chair. The Marching Percussion Committee has extended

welcoming hands to DHE, making possible its existence.

Drummers Heritage Events are made possible by the generosity of more than 250 drummers, fifers, and pipers who participated in the PASIC 2002 Drummers Heritage Concert in Columbus, Ohio. They donated their performances for inclusion in a subsequent commercial DVD. The Percussive Arts Society has administered the in-house sales of the *Historic Drummers Heritage Concert* DVD. The proceeds from sales of this DVD are being used to underwrite annual PASIC Drummers Heritage Events, thus securing awareness of our percussion heritage for future generations.

PN



Mark Reilly



Jeff Prosperie



Michael Burrirt

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# PASIC 2012 Health and Wellness Events

By Frank Shaffer

In our continuing quest to provide ways for percussionists to maintain and improve their health and well being, the PAS Health and Wellness Committee is presenting five sessions at PASIC 2012.

## MIND/BODY/SPIRIT WORKOUT

Every morning, Thursday through Saturday, all of us have the opportunity to jump-start the day by participating in the Mind, Body, Spirit Workout—"Be a Healthy Musician"—beginning at 7:30 A.M. Rob Falvo, Alexander Technique guide, and Sherry Rubins, strength and conditioning guide, will combine their energy and create a "workout" that builds balance, strength, focus, power, flexibility, and a mind-body connection that can be cultivated from that moment onward.

This is not a seminar, it is an activity. Participants need to bring a towel, water, and a willingness to explore indoor holistic fitness accompanied by live percussionists, blending the energy of rhythm with the awareness of body movement. We will walk away with an increased awareness of the body, how the mind influences the body, and the spiritual connection inherent in all of it—through breath.

Research continues to be done about the mind/body connection and how one influences the other. The HealthRHYTHMS section of the Remo website provides excellent information



Rob Falvo

about this topic, and there are several books on the Alexander Technique available. Jen Hoeft's *FUNDamental Fitness* is also excellent for continuing some of the principles learned at this session.

Sherry Rubins is a senior lecturer at the University of Texas at San Antonio. She directs the percussion and steel drum ensembles and teaches undergraduate and graduate percussion majors. Sherry is Principal Percussionist/Timpanist with the Mid Texas Symphony and Principal Percussionist with the San Antonio Opera. Recently, she also held the position of Acting Principal Timpanist and Acting Assistant Principal Timpanist/Percussionist with the San Antonio Symphony. Sherry has been a certified fitness professional for over 20 years. Currently she is certified in group fitness by the Aerobic and Fitness Association of America (AFAA) and Les Mills as a Body Pump Instructor. Sherry teaches for Spectrum Athletic Clubs in San Antonio.

Rob Falvo is a professor of music and director of the percussion department at Appalachian State University, Hayes School of Music, Boone, North Carolina. He is an international performing and recording artist, appearing with the Erick Hawkins Dance Company, New Music Consort, Tokyo Symphony Orchestra, Masterworks Chorus and Orchestra, Manhattan Chamber Orchestra, Philidor Percussion Group, and the North Carolina Symphony, among others. He has recorded on Koch, Newport Clas-

sics, DMG, Equilibrium, and 11 West Records (Smith Publications) labels. Rob received a B.M. from SUNY Fredonia and M.M. and D.M.A. degrees from the Manhattan School of Music. Since 1994, he has studied the Alexander Technique and in 2007 graduated from the Chesapeake Bay Alexander Studies—North Carolina Teacher Training Program, becoming a certified teaching member of Alexander Technique International. Since being certified he has given numerous classes and workshops in North Carolina.

## THE HEALING SOUNDS OF GONGS AND SINGING BOWLS

Michael Bettine will present an exciting new clinic/performance, The Healing Sounds of Gongs and Singing Bowls. People are constantly looking for new ways to help relieve the stress of busy lifestyles. Pioneered in the 1960s by Yogi Bhajan, later by gong master Don Conreux, the ancient practice of using gongs, singing bowls, and bells to create healing vibrations has been on the rise. Since 2000, Michael Bettine has been presenting Sound Healing Sessions for meditation, Yoga, and general health and relaxation.

Those attending can expect the following: a short overview of the various types of gongs/bowls/bells that are commonly used; demonstration of various playing and sound techniques; ideas for both personal and group sessions; a



Sherry Rubins



Michael Bettine

short sound meditation session to demonstrate the actual experience; a question-and-answer period. A typical session participant has said, "I actually could feel myself getting calmer and calmer as he struck the gongs with mallets. A few minutes into it, I went into a meditative state."

## MUSIC THERAPY

As many of us know, the field of percussion provides many interesting and rewarding career paths. In *Music Therapy: An Exciting Career Option for Passionate Percussionists*, Michael Marcionetti and Rachel Smith will present a session that will focus on music therapy as one of those paths. Music therapy was established in 1950 and is currently listed among many Allied Health Professions. Music therapists currently serve diverse populations in such areas as mental health, special education, medical settings, developmental disabilities, and more. A music therapist gains a wide variety of musical and therapeutic skills and uses musical interactions of all types, and the relationships that are produced through them, to help their clients reach their goals. Research shows that percussion is the most widely used interactive instrumentation in the field.

The presenters will discuss and demonstrate music therapy techniques, address skill areas required to pursue a career as a music therapist, and present solutions for percussion educators who teach music therapy students. This session is for students, professionals, and educators. It focuses on the training required for a percussion student to become a music therapist as well as how a university percussion professor can best meet the needs of a music therapy student who has been tasked with learning how to play and use percussion instruments. Offered in a fluid format including lecture, experiential activities, discussion, and question/answer segments, handouts will be provided to highlight learning



Rachel Smith

points. Clinical percussion-based techniques will be demonstrated with audience participation utilizing instruments, voice, and body percussion. The presenters will highlight specific clinical populations and demonstrate how the music therapist/percussionist might address their needs.

Further information about this topic may be obtained by reading several current texts including *Tataku: The Use of Percussion in Music Therapy*, and the recently published text *The Way of Music: Creating Sound Connections in Music Therapy*. Online information is available at <http://music-therapydrumming.com/>.

Mike Marcionetti, MT-BC is 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 the Percussive Arts Society. Mike maintains a professional performance schedule as a percussionist with a variety of groups.

Rachel See Smith, MA, MT-BC is a board-certified music therapist with a B.A. in communication disorders and an M.A. in music therapy. She has had extensive experience using music therapy with children with communication disorders, Down's syndrome, cerebral palsy, and those diagnosed with Autism Spectrum Disorder. She resides in Austin, Texas, where she runs her private practice, Music Therapy Services of Austin.

## FREE HEARING TEST SCREENINGS

Hearing Test Screenings will be offered on Friday from 9:00 A.M. until 5:00 P.M. Those who have experienced ringing in their ears after practice, rehearsal, or performance should get tested. It only takes two to three minutes. Sara Neumann and other trained audiologists from the Etymotic Corporation will take care of you quickly, and you can be on your way to the next

session in no time. They will also provide fitting for custom earplugs for those who are interested.

All percussionists should have their hearing tested once a year and should be wearing hearing protection of some kind, particularly when practicing in small enclosed spaces (most practice rooms), in settings where prolonged periods of high volume playing is done (rock bands, marching band, etc.), or when you notice ringing in the ears after any musical activity. This ringing in the ears may indicate the destruction of hair follicles in the inner ear, which is one of the signs of hearing loss. Taking these precautionary steps of yearly hearing screening and using hearing protection will ensure a long, productive life as a percussionist.

## NEW COLLEGE HEALTH AND SAFETY GUIDELINES

College percussion teachers will not want to miss the panel discussion *New NASM Health and Safety Guidelines: Challenges for College Percussion Instructors*. In November 2011, The National Association of Schools of Music (NASM) ratified a new health and safety accreditation standard that obligates institutions to fully apprise all students in music programs of health and safety issues, hazards, and procedures inherent in practice, performance, teaching and listening both in general and as applicable to their specific specializations. NASM also disseminated a Hearing Health Advisory developed in partnership with the Performing Arts Medicine Association. The NASM-PAMA materials are intended to assist music schools and departments in working locally, comprehensively, and continuously to promote hearing health among students and other constituencies.

This PASIC 2012 panel will introduce and review these recent actions and discuss possible music program policies, protocols, and operations that reflect attention to injury prevention, hearing protection, and the relationships to musicians' health. The panel will be chaired by Dr. Kris Chesky, Associate Professor at the University of North Texas and Director of the Texas Center of Music and Medicine. Through innovative research and leadership, Chesky is widely recognized for his efforts to raise awareness of the importance of health promotion within schools of music. Other panelists include Dr. Darin Workman, Doctor of Chiropractic, Drumset Artist, PAS Health and Wellness column editor, and former chair of the PAS Health and Wellness Committee; Dr. Brian Mason, Marching Percussion sub chair of the Health and Wellness Committee, Associate Professor of Percussion at Moorehead State University; John McKinney, former Health and Wellness Committee Chair and Associate Professor of Percussion at Glenville State College; Frank Shaffer, Memphis Symphony timpanist, Associate Professor of Percussion at the University of Memphis, and current chair of the PAS Health and Wellness Committee. PN



Michael Marcionetti

# Symphonic Lab Accessories

## The Audition and Beyond

By Nicholas Ormrod

This session on orchestral accessories will focus on triangle and tambourine excerpts from the ballet and opera repertoire. There will be reference to playing them at auditions and also to actual performance and the requirements of stylistic interpretation. The excerpts will include Bizet, “Carmen”; Wagner, “Die Meistersinger von Nürnberg”; Prokofiev, “Romeo and Juliet”; and Tchaikovsky, “The Nutcracker.”

In my job at the Royal Opera House, where our schedule is split between playing opera and ballet, I have heard a lot of different percussionists performing on accessories, as these instruments are often given to the extra players who come in to join our team. Our section comprises two timpanists and four percussionists (one of whom is also a timpani player), and although that sounds like a full section, our schedule has over 250 performances a season, and when you factor in the rehearsals as well, it is obvious that we need a fairly constant supply of extra players.

In London we are very lucky to have a large pool of first class free-lance percussionists. The differing ways in which these players approach the instruments, and the manner in which they play them, fascinates me. I have strong personal preferences regarding choice of instruments and styles of playing, but like to think that I am open-minded enough to appreciate an alternative view, and I find myself learning new things from my colleagues on a regular basis. However, if an extra player is performing in a way that I think is very unsuitable, I will ask that player to do something differently and explain why; otherwise, I am happy to hear another interpretation.

I am extremely fortunate to have an orchestral job that plays some incredible repertoire and, of course, we don't play one performance but several. In the ROH 2011–12 season, for instance, I played seven performances of Berlioz's “Les Troyens,” 15 performances of Prokofiev's “Romeo and Juliet,” 10 performances of Puccini's “La Bohème,” five of Verdi's “Otello,” 18 of Tchaikovsky's “Sleeping Beauty,” and seven of Wagner's “Die Meistersinger von Nürnberg.” I am very aware that some percussionists do not get the chance to play

NICHOLAS ORMROD . Symphonic Accessories Lab . Thursday 2:00 P.M.

this repertoire in their entire career. At the ROH, we also tend to have more rehearsals than an orchestra performing on the concert platform. This is due to the large number of stage rehearsals we have on top of the music rehearsals. The additional rehearsal hours give my colleagues and me time to try things out and experiment with different instruments and techniques. It also provides us with the opportunity to have colleagues listen out front if they are not required for a particular passage in the pit. This is extremely helpful in confirming if



something works or not in the auditorium. As a result, we have a pretty defined approach to our repertoire and the requirements thereof.

In giving this lab session, I intend to consider how players would approach the excerpts in an audition and the specific requirements of that environment. We all know how hard it is to impress in the audition situation and the extraordinary emphasis there is on playing given excerpts in a particular way. It is very important to articulate in a certain manner in the unrealistic atmosphere of an audition. I have taken part in auditions that have been in very difficult rooms—everything from a recording studio to

a large concert hall—and when you play a tambourine or triangle on its own in these different acoustics you have to adjust the articulation. But is that what the audition panel wants to hear? Do they expect the same approach whatever the acoustics? Do you use the instruments provided or your own?

As a candidate, you tend to go with what your teacher has been drilling into you for years—and there are some great teachers who know how to prepare their students for winning the auditions. During the PASIC session

I will be asking players to play the excerpts as they would for any audition, not specifically for an audition at the ROH.

However, in preparing for orchestral auditions it is all too easy to lose sight of the music and the place we as percussionists have in it. Therefore in this lab session we will also look at how a player might be requested to perform that same excerpt whilst sitting next to me in the pit of the ROH. This may well entail playing on an instrument that you are not familiar with and possibly have never played the like of before! You might not win your audition, but if the call comes to cover a week with a visiting ballet company you need to be able to adjust to whatever their style may be. And don't take it personally if someone leans over and asks you to play something a little differently!

**Nicholas Ormrod** was a pupil of James Blades and is a graduate of Surrey University. He has been a percussionist in the Orchestra of the Royal Opera House Covent Garden since 2004. Prior to this he worked as a free-lance player for over 20 years covering most aspects of the music industry such as Chamber Orchestra of Europe, Orchestra of the Age of Enlightenment, National Theatre (*Sunday in the Park with George*), and the West End (*Oliver!* at London Palladium). He currently serves on the PAS Board of Directors.

PN





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# Digital Recording Tools for the Classical and Performing Percussionist

By Brian Del Signore

The clinic and master class I will present at PASIC 2012 will deal with using digital recording technology to better critique our playing ability and thereby improve our playing. Digital recording software and applications are available for free, or almost free, and can be downloaded onto any computer or smart phone.

The modern performing world is more competitive than ever, and in this age of digital technology, digital audio recording technology is a crucial tool in our preparation. It is unprecedented in history for individuals to have these user-friendly, studio-quality recording tools available to them. All young players have almost everything they need to make CD-quality recordings if they own or have access to a computer or smart phone. For our purposes, a laptop computer or smart phone has everything we need to record, investigate, and critique our playing and musical ability. And we can take it anywhere!

The digital audio recording software I recommend is Audacity. It is available as a free Internet download, and works cross-platform with Mac and Windows-based computers. Just Google "Audacity download" and download the latest version.

The image with this article is an Audacity software recording screenshot of the xylophone part to Stravinsky's "Firebird," the complete ballet, starting just before rehearsal number 132. This screen-shot is approximately seven seconds of audio with the timeline moving from left to



**BRIAN DEL SIGNORE**

Symphonic Recording Lab . Friday 9:00 A.M.

right. We are able to listen to this music as well as see the visual waveforms. This can be most helpful in very fast passages where our articulation and pitches can blur. We can use these tools for musical observation as well as technical dissection, such as critiquing our buzz roll, or honing in on hand-to-hand rudimental performance.

I have presented this clinic and master class at music schools around the USA, and at PASIC 2012 I will present it as a symphonic lab. Information and recorded waveform images will be projected on a screen, and we will hear playback of the recordings we'll make through a stereo sound system. Young members of PAS are invited to register to perform on one of the pre-selected orchestral excerpts. To register, visit <http://www.pas.org/PASIC/SymphonicLabs.aspx>.

We will record and explore the different ways we can look at and listen

## Percussion Excerpts for Digital Recording Tools Lab

### **Xylophone**

Kodaly: "Hary Janos Suite" (movement V, bars 1-12)

Stravinsky: "Firebird—Complete Ballet" (rehearsal 127-133)

### **Glockenspiel**

Dukas: "Sorcerer's Apprentice" (rehearsal 17-24)

### **Cymbals**

Tchaikovsky: "Romeo and Juliet" (2 measures before O to P)

### **Tambourine**

Dvorak: "Carnival Overture" (beginning to six measures before B)

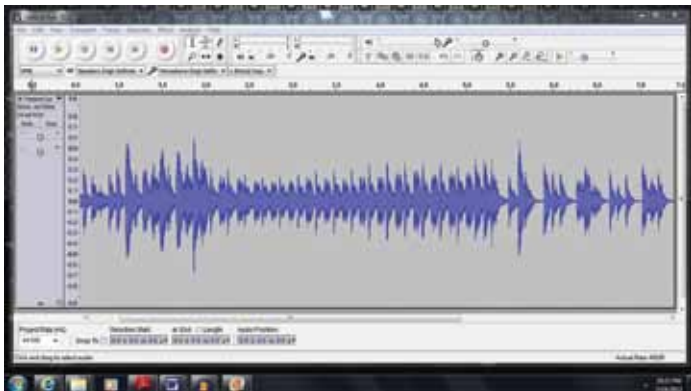
### **Snare Drum**

Prokofiev: "Lt. Kije" ("Birth of Kije," rehearsal 1-2)

Rimsky-Korsakov: "Scheherazade" (3rd movement letter D, letter F, 4th movement letter N, P to R)

Long Roll (buzz, different dynamics)

Note: All instruments will be supplied. Please bring your own mallets.



to the sound. Our main focus will be to more clearly hear and actually see our playing.

Regardless of whether you come to perform one of the excerpts, or whether you even consider yourself a classical percussionist, if you are a performer, you will want to attend this lab.

**Brian Del Signore** is the Principal Percussionist and Associate Principal Timpanist of the Houston Symphony. Previously he held a one-year position as Principal Percussionist of the Grand Rapids Symphony and has performed with the Philadelphia Orchestra and the Pittsburgh Symphony. Del Signore has recorded with the Houston Symphony for RCA-BMG Classics, Virgin Classics, Naxos, Koch International, and Telarc Records. He earned a Bachelors of Fine Arts degree from Carnegie Mellon University and a Masters in Music from Temple University in Philadelphia, where he studied with the Philadelphia Orchestra's Alan Abel. For more information, visit [www.briandelsignore.com](http://www.briandelsignore.com). PN



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# Life in the Trenches

## Timpani in Performance and Audition

By Peter Flamm

I am very excited and honored to host the Timpani Lab at this year's PASIC in Austin. One aspect that I like about this format is that it is a *performance lab*. The emphasis will be on life "in the trenches"—the practical issues a timpanist encounters, mainly while performing complete works with an orchestra, but also as an audition candidate.

After years playing timpani in a variety of contexts, I've come to believe that the goal of preparation is to give myself the mental space I need to be in the moment while performing. Once you've taken care of the common factors in any playing situation (including tuning, mallet choices, learning your entrances, and marking your part so you have a clear road map), you can have the confidence to be much more involved with making music. While much of the class will be devoted to reacting to what I hear from each performer, here are some examples of some more advanced concepts that we can apply once we are finished with basic preparation.

No other instrument in the orchestra is called upon to play a major role in so many pieces without the support of anyone playing a similar instrument, let alone the same notes. The fact that we are usually in the back row of the ensemble does not make matters any easier! We need all the information we can gather, both visual and aural, in order play with the rest of the orchestra. Many ensemble problems can be solved if we know which instrument to listen to just before we enter, as well as while we are playing.

Another technique I rarely hear mentioned is to learn how to play visually with other instruments in the orchestra. It is well worth the time and effort to observe exactly when a violinist begins to make a sound using the bow, or how the Principal Trumpet uses body language and breathing to make sure that the rest of the brass section begins and ends together.

The plan for this class is to have each performer play a work that demonstrates a different aspect of orchestral timpani playing. This way, we can see an outline of how the role of timpanist has changed from Mozart's time to the present. It is important to be able to imagine what the various composers would have expected from timpanists in their time, even if we intend to perform on modern instruments with modern technique.

PETER FLAMM . Symphonic Timpani Lab . Thursday 1:00 P.M.

My experience is that the timpanist must be highly trusted by the rest of the orchestra as well as the conductor. They may love the way you played in the audition, but if you cannot be depended on day after day, the honeymoon will be short. We will explore how to project confidence while remaining flexible enough to make changes on the fly.

Every timpanist has ideas on intonation and preferences regarding which drum to use for each specific pitch. However, I think a lot of people do not think their tuning needs through when they are going to play on unfamiliar drums, either for an audition or as a substitute. If the works I'm playing call for anything beyond basic fourths and fifths, I like to make a chart for each drum. I also find it helpful to make the same kind of chart showing the order of changes for each drum. Below are examples for the 4th movement of Bartok's "Concerto for Orchestra." Please note that this is how I like to tune this section. Refer to *The Working Timpanist's Survival Guide* by John Tafoya (Carl Fischer) for the actual part.

Example I  
Tuning order for each drum  
31    29    26    23  
(starting pitches, feet on 31, 29)

G	C	E <sup>b</sup>	E
F	B <sup>b</sup>	D	
A <sup>b</sup>	C		
F	D <sup>b</sup>		
G#			
A			
G			

Example II  
Pitches needed on each drum (low to high)

31	29	26	23
F	B <sup>b</sup>	D	E
G	C	E <sup>b</sup>	
A <sup>b</sup>	D <sup>b</sup>		
A	D*		

\* Depending on the model of drum and my comfort with the set as a whole, I may tune the final D on the 29-inch or 26-inch drum.



The next step is to find each pitch I need on the drum itself. If there are gauges, it is a lot easier, but you still have to keep your ears open. No gauge is 100 percent reliable. Once I know the pedal position for each required pitch, I can practice the moves I need to make on each drum (G to F, F to A<sup>b</sup>, etc.). Auditions are much harder, but you generally will not have to perform an excerpt like this as your first piece.

Sometimes, I will make charts for more than one way to tune a particular excerpt. This can be used to see the benefits or problems with each plan. Try this tuning chart idea the next time you have a complicated tuning section to play. The charts really help me see exactly what I need to do when I have to master a difficult passage.

When you have decent control over the instrument, your technique, and the specific part you are playing, you can focus on the real reward of this job: making music *with* your fellow musicians, regardless of whether they strike, pluck, blow, or bow their instruments. Having a comprehensive game plan is great, but it is also crucial to have the flexibility to make the small adjustments that allow you to really make music *with* your colleagues rather than merely playing alongside them.

**Peter Flamm** is Principal Timpanist of the San Antonio Symphony. He has held the same position with the Canton (Ohio), Charleston (South Carolina) and Indianapolis symphonies. In addition, he has performed as a guest timpanist with many orchestras across the country, including the National Symphony, the Houston Symphony, the St. Paul Chamber Orchestra, and the Cleveland Orchestra. He has B.M. and M.M. degrees from the University of Michigan. His main timpani studies were with Paul Yancich, along with significant work with Jack Moore, Roland Kohloff, and Cloyd Duff.

PN

## ADDITIONAL SYMPHONIC SESSIONS

### Symphonic Committee Panel

*European Timpani Schools, featuring prominent European Timpanists*  
Friday 11:00 A.M.

### Christopher McLaurin

Symphonic Clinic . Friday 2:00 P.M.

### Bill Patterson

Symphonic Bass Drum and Cymbal Lab . Friday 3:00 P.M.

### Richard Weiner

Symphonic Keyboard Lab . Saturday 11:00 A.M.

### Alan Abel

Symphonic Clinic . Saturday 12:00 P.M.

### The United States Marine Band Percussion Section

Symphonic Master Class . Friday 4:00 P.M.

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# Complementary Percussion

## Developing and mastering tambourine, triangle, cymbals, and bass drum performance through music other than orchestral excerpts

By Keith A. Aleo

Typically, concert percussionists focus their practice sessions on snare drum, keyboard percussion, and timpani. Rarely do they practice the “accessory” percussion instruments—tambourine, triangle, bass drum, and cymbals. More importantly, the use of the term “accessory” to describe a group of percussion instruments diminishes their importance and role in the concert percussion world. Rather, tambourine, triangle, bass drum, and cymbals are more appropriately described as “complementary instruments,” as they enhance the entire percussion section and instrumental ensemble.

Band and orchestral pieces often times have more “complementary” percussion instruments than snare drum, timpani, and keyboard parts. Many orchestral pieces like “Scheherazade” or standard overtures like “La Forza del Destino” have extremely important complementary percussion instrument parts that require serious attention and practice. The importance of developing a good technical and musical foundation to these instruments is imperative for any

percussionist. How does a percussionist practice these instruments? Where does one start?

Developing a foundation for any instrument only through the practice of orchestral parts does not appropriately address basic skills, essential techniques, and comfort on the instrument. Perfecting exercises and etudes that are written expressly for a particular instrument are key to developing a good foundation for one’s playing.

This clinic will focus on how to practice these instruments through musical etudes and fundamental exercises, as well as how to incorporate them into a college curriculum. The end goal is to be inspired to practice and perform on these instruments.

Play through the following short etude for tambourine. This is a wonderful way to begin practicing tambourine before delving into any orchestral parts. Use shake rolls in the beginning and note the accent in



KEITH ALEO . Symphonic Clinic . Saturday 10:00 A.M.

### Tambourine Etude #1

Moderato ♩ = 96 Keith Aleo

The image shows two staves of musical notation for a tambourine etude. The first staff is marked 'Moderato' with a tempo of 96 beats per minute. It begins with a forte (f) dynamic and features a series of eighth notes with accents. The second staff starts at measure 5 and is marked piano (p), featuring triplet patterns and accents.

Music example from *Complementary Percussion* by Keith Aleo  
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measure 4; for that accent, consider using an open-hand technique to make it truly sound different than the other notes before it. For the flams, you can use several techniques, but try to keep the tambourine up and use your index and middle finger in an alternating fashion. Best of luck with this short but involved etude!

**Keith A. Aleo** is Director of Education and Orchestral Activities at the Zildjian Company, a member of the percussion faculty at the Boston Conservatory, Director of Percussion at the Interlochen Arts Camp in Michigan, and Director of Percussion at the University of Rhode Island. **PN**

# Markus Rhoten

Principal Timpanist with the New York Philharmonic Orchestra  
and faculty of the Juilliard School of Music.



Photo: Yoko Devo

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# Dynamics on Snare Drum

By William J. James

Rhythm and dynamics are the most important tools we have to be expressive on snare drum. In my lab at PASIC, and in this article, I will discuss the importance of using dynamics in multiple environments.

We are very lucky to play an instrument that has a dynamic range greater than any other. However, we are also cursed by this fact, as is often demonstrated by our non-percussionist friends when they run in the opposite direction when asked to listen to us play snare drum. Our loud dynamic is incredibly effective when we need to be powerful, but how often do we really need to use such an extremely loud dynamic? On the flip side, all of us have received the comment, “Your dynamic range needs to be bigger.” But what does that really mean?

My goal with the snare drum lab at PASIC is to discuss the dynamic range of the snare drum in the following performance settings: ensemble, solo, and audition. These environments are very different from one another, and those differences need to be taken into account when preparing for each setting.

## ENSEMBLE PLAYING

When playing with a group, one would think that a large amount of the decision-making related to dynamics is out of our control. If a conductor asks you to play something a certain way, you do it. Conductors are in charge, and you have to give them what they want. In a chamber setting, there are times when you must compromise with others to create a shared concept. But outside of those scenarios, we have a great deal of dynamic freedom in our playing.

Dynamics are a tool of orchestration and expression. The printed dynamics give us the framework. Our own interpretation and personality direct us towards a more expressive performance. We can ride on top of everyone else, leading the charge, or we can fit into the texture and blend in with those around us. Sometimes it can be fun to play barely audible to see if the audience notices you are even there. The roll in “Capriccio Espagnol” is a famous example of this. It is a great opportunity to play incredibly soft during the violin solo. If the dynamic is soft enough when the violin is playing, the snare drum really isn’t audible. But as soon as the violin pauses or takes a breath in the phrase, the snare drum is heard as if it is way off in the distance. This powerful idea can be used throughout the repertoire.

The fourth movement of Prokofiev’s “Fifth

WILLIAM JAMES . Symphonic Snare Drum Lab . Saturday 9:00 A.M.

Symphony” provides great examples of when you can use your own personality in the dynamics to create a more exciting performance. The section starting at rehearsal 111 is a driving rhythmic section with a powerful melody from the brass and timpani. There is a driving eighth-note pulse throughout with sixteenth notes, added almost as grace notes. The accents are mostly on beats 1 and 3, but occasionally additional accents are added to help drive the orchestra. I choose this section to blend into



the orchestra with only the accents sitting on top of the overall dynamic. Sure it is loud, but being loud is relative. Chris Deviney used to tell me to “pick your spots” when choosing to be aggressive. Here, I save it until we arrive at 112, where the printed dynamic goes from *f* to *ff* and the rhythm is straight eighth notes. This is where I really want to take over and lead the group. The entire ensemble is essentially a rhythmic entity. There are no melodic lines playing with the snare drum. All of the melodic material happens in the snare drum rests. The intense rhythmic focus is why I see this as a perfect opportunity for the snare drum to lead the charge. On the page, the written increase in dynamic may seem slight, especially since there are no accents. However, I choose to make this a big change and show off the snare drum’s ability to be a rhythmic leader.

## SOLO PLAYING

In my opinion, it is very hard to pull off a snare drum solo. We are disadvantaged since we have no melodic means; all we have are rhythm and dynamics. There are multiple styles of snare drum solos rhythmically, but they all have a dynamic element that is crucial to “pulling it off.”

When I was preparing for my college auditions, I was trying to play my prepared repertoire for as many people as I could. Gerhardt Zimmerman was the conductor of the North Carolina Symphony at the time and was a family friend. I worked up the courage to ask him to listen to me play, and to my shock, he said yes. I had prepared Delecluse 9 because I had heard that was a standard audition solo. Not surprisingly, I was struggling with such a hard solo at only at 17 years old. When I played it, I expected Zimmerman to work with me on all of the complex rhythms and subtle nuances that I clearly wasn’t executing. To my surprise, all we worked on was dynamics. We went over all the swells and sudden drops in dynamics as if they were more important than the rhythm. At the loud roll he said, “This is the climax of the whole solo! Really let me have it!” This was a remarkable moment for me, and it has helped me throughout my career. Not only did it teach me the importance of dynamics in expression, it taught me that a snare drum really could be a solo voice.

Looking back, I know that Gerhardt knew I was too young and didn’t have the proper technique yet to play Delecluse 9 rhythmically perfect, but he knew I was smart enough to play expressively. Rhythm is essential when playing snare drum, but this experience taught me that dynamics are probably even more important. Ultimately, if a rhythm doesn’t come out just right, the audience probably won’t notice—even in an audition setting when they have the music in front of them! But if a snare drum solo is dynamically stale, you can bet they will notice!

So how do we decide what are appropriate dynamic levels when preparing a snare drum solo? Pacing is probably the most important point of emphasis. Jim Ross used to grind that into my brain at Northwestern University. “Save it for the end” or “Save it for the *ff*.” In any solo there are loud moments. How do we know which are supposed to be the most



## If a snare drum solo is dynamically stale, you can bet the audience will notice!

extraordinary? Can others come down in relative dynamic so that the really important moments shine through? The same questions can be asked for soft dynamics. How soft can I make the quietest moment of the piece so that everyone leans forward in their seats? Can I bring a *p* section up in dynamic slightly so that the *pp* section right after it is more noticeable? Similar questions can be asked in crescendos and diminuendos. Can I diminuendo fast so it is surprising? Can I crescendo slowly and wait until the last second to create a powerful moment? These are the sorts of questions that will help with pacing and help the solo tell a story, rather than making it a series of events.

### AUDITIONS

Playing snare drum at an audition is similar to both of the topics discussed already; however, additional factors must also be considered. The repertoire performed at an audition is either an excerpt from an orchestral work or a solo. For the most part, preparing a solo for an audition is exactly the same as preparing for a recital or any other solo performance. The variables are the acoustics of the room and the proximity of the panel to the drum. These may have more of an impact in an audition than in a recital setting. Usually, extremely soft dynamics are not affected by the size of the room, but extremely loud dynamics definitely can be. You want to be seen as a sensitive player who has a nice, full, loud dynamic rather than a harsh, painful one. If the panel is only 15 or 20 feet away from the drum, you may want to tone down the loud dynamics. You may offend some poor violist on the panel.

For excerpts prepared for an audition, it is appropriate to use the same thought process for playing with an ensemble. However, we must remember two important differences: you are playing *alone*, and you may know the score to the work better than some of the people on the panel. The fact that you are playing alone makes a big difference in the loud dynamic. The *ff* dynamic I play with the orchestra in the Prokofiev example would be far too loud if playing by myself. The audition is a weird environment where you are trying to *represent* what you would be doing in the orchestra while not always playing *exactly* as you would with the group. You only need to sit on one mock audition panel to know what I am talking about. When players come in and play “Scheherazade” or “Pines of Rome” way too loud, you tend to see them as insensitive. The panel often doesn’t think that you actually need to play that exact

dynamic with a group. The psychology of perception between the panel and applicant is interesting. The main reason I think we perceive the dynamic as too loud is because we have nothing (or no one) to which to compare. The panel is trying to imagine the orchestra while listening to a solo player. Dynamics have to be adjusted in order for this to happen. This will be a major point of emphasis on the excerpts the participants play at PASIC.

Finally, don’t forget that you have probably spent way more time studying the music than the panel. I make this point because a lot of the character that you may want to add, like the Prokofiev example described earlier, may be too much. Luckily, the Prokofiev is a standard work, so everyone sitting on the panel will know it, and it is probably safe to take a liberty from the printed dynamic. However, the non-percussionists on the panel are unlikely to be familiar with “Exotic Birds” or William Schuman’s “Third Symphony.” This makes taking dynamic liberties more of a risk. When in

doubt, play the ink! Chris Deviney used to ask me, “Is this a safe or unsafe gamble?” Whenever I am playing something different than what is on the page, even if I have a good reason for it, I always ask myself that question.

In the Snare Drum Lab at PASIC, I will demonstrate examples of how dynamics can appropriately be used in ensemble, solo, and audition environments. I will use recordings to mimic a live ensemble environment and have the participants demonstrate opportunities to serve different roles dynamically. The participants will also prepare solos and a few excerpts to demonstrate how appropriate dynamic choices can be made when playing alone.

**William J. James** is Principal Percussionist of the Saint Louis Symphony Orchestra. He won the position at age 25 and is still one of the youngest principal percussionists in the country. Previously, he was a member of the New World Symphony in Miami Beach, Florida. He graduated from New England Conservatory with a Masters of Music degree as a student of Will Hudgins. He received his Bachelor of Music Degree from Northwestern University, where he studied with Michael Burritt and James Ross. PN



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# A Music Career Beyond Education or Performance

By Daryl McCain

**“W**ow! Where did the time go? Next year I’ll be a junior and I haven’t even decided in which area of music I want to major. I really don’t want to teach, and as much as I love music I don’t want to play for a living. What am I going to do?”

Sound familiar? Or maybe this is you: “I really hate this corporate bean-counter job. Wish I had done more with my music. I can’t wait to be gigging with my band this weekend.”

If either scenario hits close to home for you, then you need to attend the Professional Development session “Industry Executive to Entrepreneur; How Can I Do That?” Here you will discover a music career opportunity unknown to many. You will also be presented with detailed steps for entering this field, as well as advice for anyone that has entrepreneurial aspirations.

My personal journey through the industry and to entrepreneurship inspired me to develop and present this session. As an undergraduate music major I reached a crossroads my junior year. I had not yet declared whether I would be an education or a performance major (an instrumental music degree with emphasis in percussion, requiring a minor, was a third option). Having taught many band camps and seeing the life of a band director—in addition to seeing the life of my mother, a dedicated classroom teacher—sadly, I was not inspired to enter education. And short of winning an audition with a decent symphony orchestra upon graduating, I was not prepared to pay my dues in order to make a living as a performer. The term “starving artist” was too literal for me. So option three was looking more and more like the route I would take. But what would I do with this non-descript degree?

That semester our university percussion ensemble was performing at the state music educators conference. While at the convention, a fellow percussion major and friend, who had transferred from another institution, introduced me to his friend and former classmate who was, at that time, the head of marketing for a major drum company. I learned what he did and I was blown away! I wanted to know, “How can I do that?” His advice was to major in music and minor in business. It was so clear now. Option number three was it! His second piece of advice was to tell me that when

DARYL MCCAIN, PAT BROWN & DAVID KELLEY . Professional Development . Friday 10:00 A.M.

I reached a point at which I was able to help others as he had just done, I should do that. That is, in large part, what has compelled me to develop and present this session. That person became and remains one of my mentors.

The session format will be a three-man panel. Joining me are industry colleagues David Kelley, president of his own percussion products sales rep firm, Kelley International Sales Inc., and Pat Brown, president of The Brown Group—a sales and marketing firm catering to music products clients. For some, this will be an introduction to Music Business. For those already familiar with *the business*, you will have the opportunity to hear from three industry veterans and entrepreneurs who have segued into their own respective related ventures. For all, expect to gain resources that will aid you as you pursue an industry career. You will also be able to ask specific questions of the panel regarding their journeys through the industry.

As I speak to students, I encounter a common question: “How do I break into the music industry?” Perhaps you were unaware that such a genre of music existed and became interested only after finding out—just one more reason to attend this session. During what will essen-

tially be a 50-minute group mentoring session, you will be provided with some dos and don’ts when it comes to breaking into the industry. A partial list of topics include:

## DEGREE PROGRAMS

Key to landing a position in any career field is the right balance of education and experience. Historically, industry executives have been former music educators who transitioned out of academia to business. Commonly, they would go work in sales to gain business experience. This experience enabled them to more easily move into an industry position. More recent years have found that colleges and universities created specific curriculums and music business programs that offer degrees tailor-made for our industry. Basically a hybrid music and business degree, these programs academically prepare students for the music industry. In order to provide some practical and hands-on preparation, all music business programs require an internship.

## INTERNSHIPS

In addition to being a requisite to graduation from any music business program,



Daryl McCain



Pat Brown

an internship is perhaps the best “foot in the door” or “wedge” vehicle one can use to break into the industry. Typically, you will work for a company at its corporate office, be given major responsibilities, and gain invaluable experience. Your time as an intern is also ideal for meeting people and networking.

### NETWORKING

As the G.I. Joe catchphrase goes, “Knowing is half the battle.” Additionally, it’s not necessarily who you know, but *who knows you*. The concept of three degrees of separation is also very true, so the larger your network, the more people you will know. Without a doubt, knowing the right people means they will be able to offer you assistance (1st degree) or they know someone who can (2nd degree), or they know someone who knows someone who can (3rd degree). This is, of course, assuming you have cultivated strong relationships in your networking and have not burned any bridges.

### BURNING BRIDGES

Contrary to what one may believe, the music products industry is relatively small (in terms of influential people). As easily as the three degrees of separation can work in your favor, they can work to your detriment just as easily. If you have burned a bridge in a significant way with any person of influence, expect that to become widely known.

### LEARNING THE INDUSTRY

Subscribe to industry publications in order to stay abreast of what’s going on, and check classifieds for actual job opportunities. Attend conventions such as PASIC, your state Music Educators Association, NAMM shows, and the Midwest Band and Orchestra Clinic. While attending, take the opportunity to meet and introduce yourself to company representatives, industry personnel, and influencers. This is a perfect time to use and improve your networking skills.

### PERSONAL GROWTH AND PROFESSIONAL DEVELOPMENT

Attend seminars and workshops. The American Management Association (AMA) offers a variety of seminars ranging from business and interpersonal skills to sales and marketing and management skills. These seminars are offered in all 50 states at an experience level ranging from entry level to senior executive. Seminars are open to individual non-members of AMA, although discounts are provided to members.

I highly recommend reading business books, business journals, and business case studies. An afternoon spent at your local bookstore or library studying business reference material is an excellent *no-cost* way of enhancing your personal growth and professional development. This investment in time and study *will pay dividends*.

### BE WILLING TO START ON THE GROUND FLOOR

Even with appropriate formal education and experience (an internship, for example), it is unrealistic for you to expect to start anywhere other than entry level. Though there are examples of industry/business “rookies” entering at a management level, these occurrences are equivalent to being drafted into the NBA or NFL and immediately becoming a “starter.” The same way Kobe Bryant and Steve Young paid their dues with limited playing time for years before moving into starting roles, you will have to pay dues before moving up the ladder. This point was made blatantly clear to me when, in my first interview for an industry position, I was asked, “How would you feel and what would your reaction be if you were asked to clean out the refrigerator in the office break room?” Since I was fortunate to have several mentors and key experiences in anticipation of an industry career, I was well prepared for such a question. I welcome those reading this article to attend the session and ask me exactly how I responded.

### ENTREPRENEURSHIP

For some, an entrepreneurial spirit drives them beyond wanting to have a specific position or work for a specific company. This spirit compels them to develop something of their own. With the true nature of entrepreneurship, these individuals take a risk and venture out on their own to satisfy this desire by creating and building a company themselves. For some this desire is so strong they enter the industry by initially starting and building their own business. Some of today’s top percussion companies began as entrepreneurial ventures.

Know that as an entrepreneur you will be taking significant risks. Perhaps you are investing personal funds. Perhaps you have to give a personal guarantee for a loan used to start your business. You must realize that your income now has a *direct* correlation to the success of your business. You must also realize that you are now responsible for all aspects of your business—receivables, payables, payroll, taxes, generating business, etc.—and that the potential success you can have is exponentially greater. Success in something you envisioned. You conceptualized and something you have invested significant sweat equity in is one of the most gratifying things possible. *Big risks yield big rewards!*

Plan to attend this informative session to learn what big rewards await you in the music industry.

**Daryl McCain** spent 15 years in the music products industry with various manufacturers and distributors. He received a B.S. in Music (Percussion) from Austin Peay State University, a B.S. in Marketing from Indiana University South Bend, and completed an MBA from

the University of Phoenix. He currently operates his own company, providing corporate teambuilding drumming workshops, keynote speeches, and marketing consulting services specializing in the music products industry. **PN**

## ADDITIONAL PROFESSIONAL DEVELOPMENT SESSIONS

**Michael Marcionetti, MT-BC  
& Rachel Smith**  
Health & Wellness  
Professional Development  
Thursday 12:00 P.M.

**Zoro**  
Drumset Professional Development  
Friday 4:00 P.M.

**Ken Scott**  
Electronic/Technology  
Professional Development  
Saturday 4:00 P.M.

# Nicholas Papador and the Noiseborder Ensemble: 'Subatomic Time'

By Ben Yancey

**A**t this year's PASIC, Dr. Nicholas Papador and two other members of the Noiseborder Ensemble will present a performance/clinic of their piece "Subatomic Time." The men and women of this ensemble have come together not only to create new pieces but also to innovate new ideas and techniques to further their field. Hopefully through this article and their PASIC performance, you will see that they have done just that.

## THE NOISEBORDER ENSEMBLE

The Noiseborder ensemble is a multimedia ensemble from Windsor, Ontario, that incorporates a wide variety of instrumentation as well as live audio processing and video mixing. Although the group came into formal existence in 2008, some of the members have worked together since 2006, and all together the group has created and performed more than twenty original works. Members of the ensemble include Nicholas Papador (Assistant Professor at the University of Windsor and President of the PAS Ontario Chapter), Brent Lee (Associate Professor at the University of Windsor and Associate composer of the Canadian Music Centre), and Sigi Torinus (Professor and Chair of Integrated Media in Visual Arts at the University of Windsor). Members of the ensemble not performing at this year's PASIC include Trevor Pittman, Chris McNamara, Megumi Masaki, Anthony Giglio, Riaz Mehmood, Martin Schiller, Owen Eric Wood, and Nicolas Alexander de Cosson.

In 2010, the ensemble received funding from both the Canadian Foundation for Innovation and the Ontario Ministry of Research and Innovation. With this funding, the ensemble was able to establish the Noiseborder Multimedia Performance Laboratory, a studio space at the University of Windsor. There, the ensemble can experiment and create works uninhibited by technological needs. This lab includes a wide range of instruments, equipment for audio and video recording, and hardware and software for editing.

In 2011, the ensemble was awarded a three-

**NOISEBORDER ENSEMBLE . Electronic/Technology Clinic/Performance . Thursday 10:00 A.M.**

year citation grant from the Social Sciences and Humanities Research Council of Canada to further fund their research of audio and video techniques used in multimedia performance.

**Ben Yancey:** *Tell me why you are passionate about this ensemble and the work it does.*

**Nicholas Papador:** The Noiseborder Ensemble has helped me integrate many of my passions in performance: solo/chamber art music performance, improvisation, and work with electronic music and video. Often, Western chamber music improvisation remains limited, and I'm always seeking deeper levels of formal structure and architecture from my improvisatory playing.

In terms of multimedia, there's a confinement with fixed audio and video in that the media becomes the metronome with limits in the live performer's tempi, etc. In other cases, non-metronomic media becomes a sound wash or drone. Either way, the media is most likely in an accompaniment role rather than an equal participant in the live performance experience.

Noiseborder's work allows me to play meaningful, significant compositions that incorporate classical, jazz, and pop elements as well as engage in a multimedia performance practice where the percussion, video and electronic music interact with an equal level of expression and malleability.

## THE COLLABORATION PROCESS

Papador says that when performing with fixed audio or video recordings, the performers often become limited with their artistic liberties. The same can be said about composition. In a good collaborative piece, no one member or media type has ultimate say over the others, but rather they all adjust and grow to everyone's creative ideas. This leads to every member of the ensemble being completely free to compose and be creative. This process can be quite

lengthy, demonstrated by the fact that "Subatomic Time" was a work in progress for over two years, but the results speak for themselves.

**BY:** *Can you describe the collaboration process involved in creating this piece?*

**NP:** Brent Lee composed the score for "Subatomic Time," Sigi Torinus created the live video, and I perform the live component, but the building process is highly collaborative. Sigi may select instrumentation based simply on what they look like and their visual appeal against video footage. Much of my own playing and improvisations become parts of both the score and the video. Our pre-production sessions are often demo performances, whose content are recorded and incorporated in the live electronic audio and video.

## "SUBATOMIC TIME"

"Subatomic Time" is a three-movement piece featuring Papador on percussion along with live audio and video processing. With this piece, the ensemble is drawing similarities between audio and video techniques used in performance. Often the percussion part is mimicked or contrasted by various audio and video techniques such as color saturation, amplification, and reverberation. To further elaborate on this concept of sight and sound, many of the images in the piece have been created by placing percussion instruments under an electron microscope, and often the listeners are viewing an extremely close up view of the same instrument they are hearing.

The instrumentation of the piece is extremely varied, as each movement has its own variety of percussion instruments and audio equipment. As the piece progresses, Papador makes his way around the stage from station to station, performing on each instrument with a wide variety of techniques. Although the piece features Papador on percussion, every mem-



ber and media type is an active component of the performance. Not unlike most chamber ensembles, all of the members take artistic liberties with their parts, which makes each performance unique.

It is important to the ensemble that the listeners experience the piece on its own terms, so Papador doesn't comment publicly on many of his specific techniques. However, he does shed light on some particularly interesting moments that demonstrate how the group is drawing parallels between audio and video material.

**NP:** Movement 2 ("RGBongo") features a video landscape, which is controlled by the percussionist's performance on congas and junior congas. Each drum has individualized amplification and [audio] processing. The drums also send a signal to the computer to control the hue of the image on the screen. The tumba produces red hues, the conga produces green, and the quinto produces blue. The high junior conga, when struck, sends a signal to the computers to change the image on the screen. Sigi's images define the arch of the piece conceptually, but it's the drumming improvisations that dictate the shape and pacing of the visual ideas.

Papador also describes a portion of the third movement, "Particle Zoo."

**NP:** The percussionist gently warms up and strikes the tam-tam. The tam-tam is a projection surface, which comes into view as the gong is struck. As the gong decays, the percussionist moves to a China cymbal, which is affixed with contact microphones and is heavily amplified and processed, producing sounds that would otherwise be inaudible in a concert setting. The percussionist plays the entire segment with small pins. The video is controlled live and contains images of the player executing cymbal scrapes with pins and very close projections of cymbals and pins.

**BY:** *What are some of the important aspects of the piece, and what do you think makes the piece significant?*

**NP:** "Subatomic Time" is a significant composition for solo percussion, particularly with its emphasis on its equal dialogue with other media. I believe the piece captures an aesthetic essence of a large-scale work not unlike the works of Steve Reich or John Luther Adams in terms of space and slow progression of process. However, the multimedia interactions give the piece a different feel in terms of texture and formal architecture.

#### THE CLINIC

After Noiseborder's performance of "Subatomic Time" there will be a clinic portion of the session that is perfect for anyone who wants to learn more about the piece or more about audio and video processing. During this portion, each member of the ensemble will discuss the instrumentation, electronics, processing, and software involved in "Subatomic Time," as well as their desired effects.

**BY:** *What do you hope that the audience will take away from your clinic?*

**NP:** I believe the primary take-home from this clinic will be establishing some guidelines and aesthetics to consider when undertaking multimedia projects. Also, I think the audience will notice that, although Noiseborder's projects have received funding from a number of Canadian granting institutions, much of our work can be accomplished with consumer-level means and that barriers to entry in beginning multimedia projects are by no means prohibitive.

The Noiseborder ensemble demonstrates that with determination, a clear vision, and teamwork, much can be accomplished. Not only has the ensemble been able to create significant pieces, but the group has also been able to make advances in performance practice, find

new ways to use technology in music, and create a center where artists can push the boundaries of their field. This session promises to be both an incredible performance as well as a great learning opportunity for all who attend.

**Ben Yancey** obtained his Bachelor of Music degree from the University of Central Florida under the Direction of Jeff Moore, Kirk Gay, and Dr. Thad Anderson. He is currently studying with Dr. Kurt Gartner at Kansas State University, where he serves as Graduate Teaching Assistant in Percussion. **PN**

## ADDITIONAL ELECTRONIC/ TECHNOLOGY SESSIONS

**Jeremy Barnett**

Electronic/Technology Clinic  
Friday 4:00 P.M.

**Nathaniel Bartlett**

Electronic/Technology  
Showcase Concert  
Saturday 3:00 P.M.

# Vibes as Part of a Latin-Jazz Rhythm Section

By Christos Rafalides

I would like to take the opportunity to talk about something I consider to be an original contribution to the vibraphone literature.

That would be the role of a vibraphone as part of a Latin-jazz rhythm section—not as an instrument that solos, but as part of the rhythm section. When I say Latin-jazz I mean Afro-Cuban, not Brazilian. These are two different styles of music.

A little background on how I got into this: When I started gigging in New York, I was only able to get gigs that paid enough for three musicians. The trio set-up that I liked the most was with bass and drums—no piano or guitar to comp for me. So one day I got to play with the legendary Latin-jazz bass player John Benitez. I was so thrilled. My roommate at the time, Steve Hass, was the drummer in the band. At some point while we were playing, John stopped the band, pointed to me and yelled “Montuno.” I was scared to death. I had no clue what he wanted me to do. That’s when everything started.

I was getting more and more into this music, and I was trying to create that sound/feel in a vibraphone trio setting. I was going to the Bronx to listen to the “real cats,” and sometimes I would sit in playing “campana”—just hitting a cowbell on one and three. I know it sounds easy, but it’s not. In every gig with the trio, I would record John singing different types of montunos while clapping the clave—even counterpoint on top of the original montuno. I would then run home to transcribe and try to conceptualize this whole new language. That’s when I realized that even though there are plenty of recordings of Latin-jazz bands featuring vibes as a solo instrument, there is nothing with vibes being part of the rhythm section. I knew that I was up to a challenge, and that challenge was my inspiration.

I was getting tips from all the great musicians around me at the time. I even remember going to a record store with the great drummer Antonio Sanchez in order to get some record-

ings that he was recommending to me. Little by little it was coming together. But as soon as I started getting it right, John Benitez asked me to do a gig in the Bronx on a Saturday night. I showed up, and I remember seeing the piano player burning on all those vamps/montunos. I was shocked. His nickname was “Pulpo,” which means “octopus” in Spanish. I’m



looking at John not knowing what to do. John is smiling, and while playing the bass he started singing my counterpoint line against Pulpo’s montuno. I had to find a way to play it. No time to figure out sticking or anything. People were dancing in front of me. I had to just play and make it happen. I felt blessed and cursed at the same time. When I finally locked into the

groove, it felt like a million dollars—a feeling of achievement!

This is how I ended up loving and playing this music—music that in not part of my heritage, since I was born and raised in Greece. Greek music doesn’t have syncopation, but it has all kinds of odd meters. That led me, along with John Benitez and Steve Hass, to the recording of our first *Manhattan Vibes* CD, which features the jazz standard “All The Things You Are” in 7/4 clave.

Before I share some examples with you, I would like to point out a few things that are crucial for the execution of those rhythms.

- This music is based on syncopation and off-beats. You have to be able to feel the off-beats as strong as you feel the downbeats. I figured that the only way I could do this is by “dancing”—moving my body while I’m playing. After all, this is dance music and it has to groove really hard. Feel free to move your body.

- As far as technique, whatever you decide to play has to feel really easy and comfortable, otherwise it’s not going to dance. Find something simple and pretty that can lock in with the congas or the drums and stick with it. Usually the harmony on those vamps is easy. It’s the rhythm that can be complex.

- You have to be disciplined and keep repeating the riff you are playing without changing it. Repetition creates amazing energy and powerful dynamic/momentum.

- You *must* practice with the metronome ON all the time because your time has to be extremely solid. But your time feel has to be able to swing along with the rhythm section. Usually, this type of music is on top of the beat. That doesn’t mean that you have to rush.

- Independence between left and right hand comes in handy, especially when you are the

Visit <http://www.pas.org/publications/September2012webextras.aspx> to hear the musical examples in this article.



only chordal instrument in the ensemble. I've been developing a few techniques/exercises that can be seen in my original compositions for solo vibes. These two pieces are being published by Studio 4 Music.

I divide the concept of "vibes as part of a Latin-jazz rhythm section" into two categories:

First: Vibraphone trio with bass and drums.

Second: Quartet with piano, vibes, bass and drums.

I should mention that I learned a lot about how to play behind a Latin-jazz piano player by playing for years with the incredible pianist Hector Martignon. Recently, I recorded with his big band (Banda Grande), and this recording will be a great demonstration of vibes and piano playing montunos together.

The approach between the first and second categories is completely different.

Here are some examples. Note that the

montunos in category one are called "Vibes 1," and in category two they are called "Vibes 2."

Now, turn on the metronome, grab the mallets, start humming the clave, and move your body to the rhythm.

Enjoy!

### Montuno I-IV-V in G minor

Vibes 1

Musical notation for Vibes 1, showing a melodic line in G minor. The notation consists of two staves. Above the first staff are four chord symbols: Gm7, G7b9, Cm7, and D7b9. The melody is written in treble clef with a key signature of two flats and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties.

Vibes 2

Musical notation for Vibes 2, showing a melodic line in G minor. The notation consists of two staves. Above the first staff are four chord symbols: Gm7, G7b9, Cm7, and D7b9. The melody is written in treble clef with a key signature of two flats and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and ties.

# Montuno over C-7-A7-G7

Vibes 1

♩ = 112

C-7 Ab7 G7 C-7 Ab7 G7

3 C-7 Ab7 G7 C-7 Ab7 G7 C-7

Vibes 2

C-7 Ab7 G7 C-7 Ab7 G7 C-7

3 Ab7 G7 C-7 Ab7 G7 C-7

# Montuno over C7

Vibes 1

♩ = 104

C7 C7 C7 C7 C7 C7 C7 C7

3 C7 C7 C7 C7 C7 C7 C7 C7



Vibes 2

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a repeat sign. The second staff has a C7 chord marking above the first measure. The music consists of eighth-note patterns with various articulations like accents and slurs.

**Montuno over D-7**

Vibes 1

Two staves of music in 4/4 time, key of B-flat major. A tempo marking of quarter note = 116 is present. The first staff has D-7 and G7 chord markings above the first and third measures. The second staff ends with a double bar line and repeat dots. The music features eighth-note patterns with slurs and accents.

Vibes 2

Two staves of music in 4/4 time, key of B-flat major. The first staff has D-7, G7, D-7, and G7 chord markings above the first, third, fifth, and seventh measures. The second staff continues the eighth-note pattern. The music is characterized by slurs and accents.

**Christos Rafalides** studied vibraphone with Ed Saindon at Berklee College of Music and with Joe Locke while earning his masters degree at Manhattan School of Music. He teaches at Queens College. Christos has played with many well-known artists touring the U.S. and Europe as well as leading his own band, Manhattan Vibes. Upcoming recordings include *Blue November* with Manhattan Vibes, Hector Martignon's *Banda Grande*, and a new vibes trio recording titled *Secret Love*. For more information, visit [www.manhattanvibes.com](http://www.manhattanvibes.com).

PN

# New Solo Vibraphone Works

By Joe Locke

In the course of my travels over the last several years, I've been approached many times about writing some pieces specifically for solo vibraphone. In the lexicon of literature for the vibes, I've long felt that there has been room for pieces of medium difficulty that are musical, well composed, and would be a welcome addition to any mallet player's recital program. I am in the process of completing *Six Pieces for Solo Vibraphone*, to be released in the fall of 2012, and am excited to be able to give *Percussive Notes* readers a preview of some of them here. I will be playing some of these at PASIC.

## SWORD OF WHISPERS

This is dedicated to the great American vocalist Jimmy Scott. His rendition of "Everybody's Somebody's Fool" with the Lionel Hampton Big Band made a huge impact on me when I was a teenager. I must have listened to it a thousand times. I was drawn to his phrasing and the emotional depth of his singing. Years later I had the great pleasure of recording with Mr. Scott. When we met at the

studio, I asked him what he wanted to record, and he said, "There's an old tune I haven't sung in years. I'd like to dust it off and see what we've got." That's right, it was "Everybody's Somebody's Fool"! Recording that song with him is a thrill I'll never forget.

The title of this etude comes from a journalist, reviewing one of Scott's performances. "The art of Jimmy Scott," he wrote, "cuts to the truth like a sword. But it is a sword of whispers."

The song itself is a straight eighth-note ballad, which has an almost Brazilian feeling, resulting from a recurring vamp that stresses the upbeats.

THE JOE LOCKE/GEOFFREY KEEZER GROUP . Evening Concert . Friday 8:30 P.M.



intro Ami

pp

let ring

The very consonant melody is simply stated in A minor (measures 9–15).

9 A Ami Dmi

13 Dmi E7 Ami

It then modulates to C minor for a brief composed "solo" section. Here, there is some sophisticated harmony, superimposed over the tonic C minor chord, and then a series of diminished chords, which bring us back to the song's bridge, in its original key (measures 74–80).

72  $A\flat\text{maj}7(\flat 5)$   $G7(\flat 9)$  (Cmi) 3 3 3

76  $Cm^6$   $Cm^6$   $F^\circ$   $G^\sharp^\circ$   $B^\circ$   $Cm^6$   $D^\circ$

80 **D**  $A(\text{add}2)$  Dmi

Although this piece is not overly demanding technically, paying attention to the balancing of melody and accompaniment as well as phrasing and dampening, raises the difficulty level considerably.

You can see a video of Joe Locke performing “Sword of Whispers” with Geoffrey Keezer and Tim Garland at [www.youtube.com/watch?v=8MAYhR6aw58](http://www.youtube.com/watch?v=8MAYhR6aw58).

### NOW I LAY ME DOWN

This was originally recorded as the first movement of my “Suite Di Morfeo” from the CD *4 Walls of Freedom* (Sirocco Music 2003, with Bob Berg, James Genus, and Gary Novak), as well as on *Van Gogh by Numbers* (Wire Walker Music, 2005), a collection of mallet duets with Christos Rafalides. This new through-composed version maintains the original character of the piece with the addition of some new colorations and a few dampening and pedaling suggestions. There are two motifs in this composition.

Motif 1:

**A**  $Fmi$   $G\flat\text{maj}7$   $A\flat 7(\text{sus}4)$

13

Motif 2 (measures 21–22):

$Ami$   $B\flat$   $F^6/C$   $Gmi/C$

19

ped.

The harmony in this song is quite simple. Most of the interest comes from the top and bottom lines creating a pleasant chord progression.

Visit <http://www.pas.org/publications/September2012webextras.aspx> to see the video Joe Locke performing “Snowfall in Central Park” at the Berklee College of Music, July 26, 2011

**A**

13 Fmi Gbmaj7 Ab7(sus4) A°7 Bbmi

But there is one moment of greater tension and chord density.

16 Dbmaj7 Bb/D E Eb E/A Ab(add2) G/F Ab/G G/Ab

As the title implies, “Now I Lay Me Down” is a lullaby, intended to sooth the person for whom it is being played.

### SNOWFALL IN CENTRAL PARK



Joe Locke performing “Snowfall in Central Park” at the Berklee College of Music, July 26, 2011

This is a programmatic piece inspired by an early winter’s walk in New York City’s Central Park. In the original version, recorded by the chamber trio Storms/Nocturnes on the CD *VIA* (Origin, 2011), pianist Geoffrey Keezer and I represent the snowfall. Saxophonist Tim Garland is the protagonist in the story—the person enjoying a stroll. In this solo version, both roles are melded into one. The composition is based on a series of arpeggios, which are repeated in several keys after being initially stated at the beginning of the piece.

*mp* loosely / freely falling, like snowflakes

Each of these progressions is punctuated by an “event,” representing the various movements of the snow as it falls, sweeps and swirls. Some highlights in the etude are:

- interesting harmonic activity over a static major chord, in this case a G<sup>b</sup> maj7.

*Ped.* \*

- tri-tonic “stacking” of harmony over a stationary chord, in this case a B min11 b5 (measures 28–33)

*a tempo*  
*pp*  
very lighty .....

• Slide dampening\* (measures 47–50)

\* courtesy of Ed Saindon

New material is introduced at the end of the piece, representing the stroller's emergence from the park and out onto the streets of the city.

## RUMINATIONS

This was inspired by a great venue, a great piano, and a great view. I composed this piece at the Douglas Beach House in Half Moon Bay, California, on the room's gorgeous 9-foot Steinway while looking out at the Pacific Ocean. If you can't ruminate there, you can't do it anywhere! Originally written for a quartet and recorded on my *Force of Four* CD (Origin, 2008), my idea to turn this composition into a solo vibes etude came from the 4-part choral-type harmony in the A section—each mallet having its own voice.

The B section gets a bit trickier, with a metric modulation into a faster 5/4 tempo. Here, the right and left hands take on different duties, the right playing the melody while the left plays an arpeggiated accompaniment.

**B**

Abmaj7/C

Gbmaj7/Bb

etc ...

All six etudes in the collection are through-composed. I will, however, be providing a “chord changes only” option in parts of some of the pieces for improvising players. Although there are tempo suggestions and dynamic markings in all of the etudes, my desire is that each performer finds his or her own emotional connection to these pieces. I’m really looking forward to hearing these etudes played by students and professionals alike, and the personal spin that each player will bring to them!

**Joe Locke** has won numerous awards and polls, including the 2006, 2008, and 2009 Mallet Player of the Year award from the Jazz Journalists Association. He is active as a clinician/educator and has been the International Vibraphone Consultant at the Royal Academy of Music, London, on a visiting basis since 2008. Joe’s latest recording is *Signing* released on the Motema label and features Joe with pianist Geoffrey Keezer, Mike Pope, and Terreon Gully. For more information, visit [www.joelocke.com](http://www.joelocke.com). PN

## ADDITIONAL EVENING CONCERTS

Andy Narell Steel Band/Big Band Project featuring Relator (vocals) with special guests Mark Walker (drums), Luis Conte (congas/percussion), Etienne Charles (trumpet) with University of North Texas Steel Band (Mark Ford, director), University of Texas Jazz Band (John Mills, director) and McCallum High School Steel Band (CJ Menge, director)

Thursday 8:30 P.M.

The Pedrito Martinez Group with special guest Steve Gadd

Saturday 8:30 P.M.

# New Keyboard Literature

By Dr. Brian Zator

“What pieces are you playing right now?” “Do you know of any new pieces that are gaining popularity?” These are common questions asked by the percussion community, but especially keyboard players. Fortunately, with a wealth of information available online on the PAS website, publisher sites, and composer web pages, individuals can learn about new pieces with greater ease than ever before. Additionally, one may listen to recordings, watch videos, talk to professionals, and attend live performances to become acquainted with new works.

Our showcase concert, “New Keyboard Literature,” will accommodate those seeking answers to the questions above by featuring a variety of new works for marimba, vibraphone, and xylophone. As educators, we felt it was important to present works suitable for both students and professionals. Therefore, each artist will perform one intermediate-level and one advanced-level solo. A newly commissioned keyboard quartet will conclude the concert, and a list of new keyboard solos and ensembles will be distributed.

The four performers include myself (Texas A&M University–Commerce), Jonathan Ovalle (University of Michigan), Matthew Coley (Iowa State University), and Eugene Koshinski (University of Minnesota–Duluth). Among the eight keyboard solos, five are for marimba, two for vibraphone, and one is for xylophone.

## BRIAN ZATOR

The intermediate work I will perform is my



Brian Zator

BRIAN ZATOR, JONATHAN OVALLE, MATTHEW COLEY, & EUGENE KOSHINSKI

New Keyboard Literature Session . Friday 3:00 P.M.

arrangement of a Minoru Miki koto solo. The koto is a traditional Japanese string instrument with 13, 15, 17, or 21 strings stretched across a six-foot soundboard. Koto players adjust the pitches with movable bridges, pluck the strings with picks on their right hand, and bend the pitches up and down with their left hand.

Creating these sounds on a marimba requires various roll techniques, different playing areas, and glissandos. The solo, “The Young Sprout,” comes from Miki’s *Ballades for Koto Solo*, a collection of five solos organized within each season (winter, spring, summer, and fall).

My advanced solo is “Run!” by Howard Hersh. Bearing the same name as Jonathan Leshnoff’s marimba solo, made popular by Janis Potter, Hersh’s solo is a five-minute, high-octave work that spans the entire range of the keyboard with flourishing runs. Hersh is a composer from California and a non-percussionist. He composes primarily for chamber ensembles and voice while serving as the music director for the Sacramento-based performing ensemble Music Now.

## JONATHAN OVALLE

Jonathan Ovalle is serving his second year as the co-coordinator of the University of Michigan percussion program, where he earned Bachelor and Master of Music degrees. Well versed in many styles of music, Ovalle will



Jonathan Ovalle

open with a newly commissioned vibraphone solo by New York City-based composer/percussionist and friend Aaron Siegel. Correlating with Cage’s Centennial Birthday celebration, this work will incorporate some of Cage’s ideas of prepared piano by utilizing a prepared vibraphone.

After knowing Ovalle for about 24 years, and hearing him play all styles of music and percussion instruments including jazz vibes, ragtime, drumset, marimba, and hand drums, I can assure you that you will not want to miss his performance. Also an outstanding composer, Ovalle will perform the premiere of his new virtuosic xylophone solo as his advanced work.

## MATTHEW COLEY

Matthew Coley is an outstanding percussionist who specializes in marimba, composition, and hammered-dulcimer. Unfortunately, we don’t have time in our performance to have Coley play dulcimer, as this would be an amazing addition to the concert. Coley teaches at Iowa State University and among other awards, he earned third place at the prestigious 5th World Marimba Competition in Stuttgart.

His advanced piece is his own five-movement composition “Concealed Chambers.” Coley will perform select movements for this concert, choosing from “Thalamus,” “Amygdala,” “Cortex,” “Medula,” and “Hypothalamus.”



Matthew Coley



Referring to different parts of the brain, each movement musically depicts each of their functions, ranging from atonal rumblings in the low end of the keyboard, to flowing one-handed melodies over ostinato patterns, to virtuosic runs up and down the marimba.

For his intermediate piece, Coley will perform Tim Ferchen's vibraphone solo "A Farewell to Those Left Behind." Dedicated to those who lost their lives in New Orleans from Hurricane Katrina, Ferchen has created a beautifully poignant homage to the victims. Using both classical and jazz harmonies, the piece is set in an A-B-A form and alternates between lush chordal writing and active rhythmic figures.

### EUGENE KOSHINSKI

Eugene Koshinski, the percussion professor at the University of Minnesota-Duluth, is well versed in many areas of percussion as well



Eugene Koshinski

as composition. His work, "Concerto for Marimba and Choir," recently received the 32nd Annual ASCAP Foundation Nissum Prize, an incredible accomplishment considering there were 230 other entries. Koshinski will perform one of his advanced solo works, "Variations on Viñao," which explores the possibilities of two-mallet playing. The piece is technically challenging, but it has a graceful flow and creative variations. While none of the musical material was derived from Viñao's work, the compositional techniques employed were inspired by those found in "Khan Variations."

In the spirit of presenting new and lesser-known works, Koshinski will perform "Miss Malan," a native Taiwanese Folk Song arranged by Feng-Hsu Lee, a composer from Taiwan completing his Doctorate at the Hartt School of Music. Lee's other works include percussion ensembles, orchestral pieces, chamber works, and piano pieces, and "Miss Malan" is a beautiful addition to the intermediate-level marimba solo repertoire.

### THE BIG FINALE

The final piece on the concert is a newly commissioned keyboard percussion quartet by Hans Magne Græsvold (b. 1936) featuring all four artists. Lasting approximately eight minutes, the new work will be tonal in nature and will have four equal parts. Græsvold is a Norwegian composer writing for different genres, including a marimba solo, "Capriccio." His early works were influenced by Norwegian folk tunes, while his most recent compositions are reminiscent of Bartók, Schoenberg, and Messiaen.

Please join my esteemed colleagues and me as we present some great new literature for keyboard percussion while helping you find ways to expand your own repertoire.

**Dr. Brian Zator** is the Director of Percussion at Texas A&M University-Commerce and has performed at six PASICs, various conventions and festivals across the U.S., at Carnegie Hall, and in Brazil, Japan, and Australia. Providing instructional videos for marimba, he is the primary keyboard artist for the Smartphone app "Pocket Percussion Teacher." Active within PAS, he is on the Board of Directors, serves on the Keyboard and Percussion Ensemble Committees, and will assume the Secretary position on the Executive Committee in 2013. **PN**



# Finding Your Voice

## Composing Without Fear

By Blake Tyson

I often tell my students that they should try to compose their own music. Most of the time they respond by saying that there's no way they could ever do it, that they don't know how to, that they don't have any ideas, or that they tried and were terrible at it. Many people are afraid to write music because they think they aren't very good at it. They think that even if they can write something down, it will be absolutely horrible.

They are right! But, that's okay. First compositions are usually not great, or even good, but they are a start. They are a way into the world of composing. Leaving the fear behind and writing something, anything, is the only way to get better. Just like learning how to speak is a slow process, so is developing a compositional voice.

The first time I tried to ride a bike, I made it about twenty feet before I ran into a tree and fell off. The second time I tried, I fell off again, but I didn't hit any trees. Before long I was neither hitting trees nor falling off. I have been trying to write music since I was young, and I've hit plenty of trees along the way. When I was 12, I had no idea how music really worked, and so the things I wrote were terrible. Music was still a foreign language to me. I could imitate some of its sounds. I could press keys on a piano and recreate great pieces of music, but I couldn't figure out why those pieces worked and mine didn't.

The question I hear from students most often is some form of "How do you do it?" That question doesn't have a short answer, and even in a very long response there isn't an answer that will satisfy everyone. Teaching composition is a tricky endeavor. It's one thing to show students how to write a piano sonata in the style of Haydn, but quite another to lead them toward finding their own style and their own voice. It's certainly beyond the reach of my PASIC clinic to do either of those things. What I hope to offer is some advice that will help you get started composing, help you find a way to move forward with an idea that's been running through your head, and help you persevere when things seem hopeless.

### STUDY MUSIC

To compose music you need to study music. Listen to music—a lot of it and lots of different kinds. Pay attention in theory class. Don't

BLAKE TYSON . Keyboard Clinic/Performance . Saturday 2:00 P.M.

ever think that part writing and augmented sixth chords aren't important. It is essential to know how music works. You may not use every compositional tool you acquire, but you will limit yourself if you simply ignore them. If you really understand how music works, it will be easier to compose your own. (As a bonus, it makes you a better performer, too.)

When I began studying with Michael Burrirt, he seemed to always be excited about composing and was always writing a new piece. I asked him how he learned to compose. His answer was that he took apart the pieces that he loved to find out how they worked. That's great advice because it really works. It's what composers have done for centuries. Find pieces that speak to you, take them apart, and figure out how they work. It's like learning how to build a car engine. You can read books about engines and memorize all the different parts, but the best way to understand how to build an engine is to take one apart.

I've taken apart a lot of pieces, from Bach fugues to pop songs from the '80s. My influences are wide-ranging, and while I'm aware of many of them, others are so ingrained in who I am that they are part of my subconscious. The tension and release of 16th-century counterpoint, the musical pacing of Phillip Glass, the melodies and textures of Thomas Dolby, the piano works of Mozart and Bartók, the music of composer/percussionists like Gordon Stout that I've spent so much time playing and studying, and thousands of other pieces by hundreds of other composers are all tumbling around inside my brain.

### FIND YOUR INSPIRATION

Maybe it's a book you read or a movie you saw. Maybe it's a poem, or someone you love, or a mathematical formula. My pieces usually have a very personal side to them. I often think of them as musical poems. They may be based on ideas or images that are very easy to describe, but there is often a second meaning that can't quite be put into words. "Vertical River" was inspired by a rafting trip on the Boise River, but on a deeper level, it is more about my great friendship with John Parks. "Cloud



Forest" depicts an exciting and slightly dangerous journey I took in Ecuador, but underneath that is a reflection of the wonderful people I met and the wonderful times I had while I was there. "A Ceiling Full of Stars" is, on the surface, about a child's imaginary adventure in space, but at its heart it is a "thank you" letter to my parents. I truly believe that we can say things in music that just can't be said with words. Being able to express emotions in a way that would otherwise be impossible is probably the most satisfying aspect of composing for me.

### DON'T BE AFRAID TO TRY

Again, you have to be okay with writing something that is imperfect. In fact, you have to be okay with writing something that is absolutely horrible. You will hopefully never have to sit through a performance of my early chamber piece "Castles of Red Imagination," or my piano solo "Reasons?," or "Lamentation and Rage" for string quartet, or even "Variations on a Triangular Theme." Those pieces weren't great (and had some ridiculous names), but I learned things by writing each one of them. Even the most disastrous piece had an idea, a technique, or a texture that worked. And while I would never want those pieces performed in public

today, parts of them live on in my more recent compositions.

### DON'T GIVE UP

In the end, you have to find your voice on your own, and it can be a long journey. Don't be discouraged if you feel like you've been unsuccessful. Learn from what you've done and try again. Every bad piece you write is a step toward your first good piece, and every good piece is a step toward a great piece. You might find your voice without even realizing it. At first you may not recognize that you have learned how to speak a new language—one that is uniquely your own while, at the same time, being the sum of your experiences.

It could be years later as you look back at what you've done that you find that moment when it happened. Looking back at my early compositions, I think I found my voice long before I realized it. I rejected it for many years and tried to find another language. I did that for the worst possible reason. I rejected it not because I didn't like it, but because I felt that others didn't like it. Now I know that there is no style of composition that is inherently more meaningful or important than any other. If the music you are writing is honest and comes about through hard work, serious thought, and perseverance, you should never be afraid to share it.

I hope that by sharing my ideas about composition I can encourage others to try composing for the first time, or to try it one more time. By letting go of fear and embracing composing as a learning experience, great things can begin to happen. Finding your voice opens new avenues of expression and lets you communicate

with friends as well as with people you've never met. My clinic will include performances of my solo marimba works "Firefish" and "A cricket sang and set the sun." My good friend Payton McDonald will join me in a performance of "Vertical River," and I'll play "Cloud Forest" with a quartet of my students from the University of Central Arkansas.

I hope to meet many of you at this year's PASIC. Please join me and my friends for what I hope will be an inspirational and informative clinic.

**Blake Tyson** is Associate Professor of Percussion at the University of Central Arkansas. He is active as an educator, composer, and performer, with performances at PASIC, numerous days of percussion, and international festivals on five continents. PN

## ADDITIONAL KEYBOARD SESSIONS

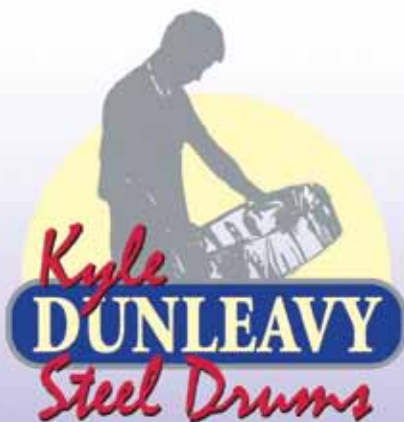
**Keyboard Committee Lab**

Friday 10:00 A.M.

**Ed Smith**

**Keyboard Clinic/Performance**

Friday 1:00 P.M.



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# Something Old, Something New... An Interview with Michael Burritt

By Nathan Daughtrey

**M**arimbist and composer Michael Burritt will be performing with colleagues and former students in his showcase concert this year—his eighth featured performance at PASIC. With previous teaching positions at Kent State University and Northwestern University, Burritt now holds the highly coveted position of Professor of Percussion at the Eastman School of Music. I caught up with him to talk about his upcoming performance in Austin.

**Nathan Daughtrey:** *How do you feel you have evolved as an artist/performer/composer since your first PASIC showcase concert twenty years ago?*

**Michael Burritt:** Besides the grey hair, I have probably changed as an artist quite a bit. In terms of composition, I have had more opportunities to write for a variety of mixed instrumental ensembles with and without percussion. This has changed how I think as a composer, pushing me to write more intuitively. I moved from thinking predominantly as a percussionist to thinking more about musical ideas at the base level. I believe you can always hear a certain rhythmic energy in my music, and you know it's me, but in a different wardrobe. So I think it's changed my writing in a significant way and for the better.

As a performer, I know I listen to myself and to others in a different way. I'd like to think a more mature ear has developed. It's hard to point to one thing that molds you, but I will say that having the opportunity to perform with many fantastic artists and ensembles over these twenty years has been a big part of it. My dear friend and gifted pianist Alan Chow, Professor at Northwestern University, has taught me a lifetime of music from our collaborations. Just listening to his musicianship has challenged me to think about color and line at a much deeper level. Playing with others pushes you to hear your instrument differently, and I believe you grow by leaps and bounds each time you do it.

**ND:** *How will this year's performance differ from your previous showcases?*

**MB:** I am sharing the stage with several of my great friends and colleagues as well as

MICHAEL BURRITT . Keyboard Showcase Concert . Friday 2:00 P.M.

several of my former students. It's so much more fun than being up there alone. I love to play solo, but I think another way I have changed is my passion and love for chamber performance.

**ND:** *Who can we expect to see sharing the stage with you?*

**MB:** The focus of my writing in the past decade has been in the chamber music idiom; therefore, I have programmed three works to reflect this output. The first, "Out of the Blue" for piano and marimba, will be performed with Alan Chow, for whom the piece is also dedicated. "OOTB" was commissioned for the 2008 World Marimba Competition in Stuttgart, Germany. Chien-Kwan Lin, Professor of Saxophone at Eastman, will join me in premiering "Stealing Silence" for soprano sax and marimba. Chien-Kwan is someone I've thoroughly enjoyed working with and an incredibly dynamic performer.

For the first time ever I will perform with my cousin, former student, and great friend Thomas Burritt. To say that I am proud of Tom would be an understatement. Together we will give the PASIC premiere of the marimba duo "Into the Air" by Ivan Trevino. Ivan is a former student of mine who has written some terrific music for percussion as well as string and mixed instrumental ensembles. (Ivan's marimba quartet "Bloom" won first prize in last year's PAS Composition Competition.) The program will close with "Rounders" for percussion trio and solo marimba, which was commissioned by the 2009 Paris International Marimba Competition. I am thrilled to have three of my recent graduates from Eastman performing with me. Sean Connors, Amy Garapic, and Chris Jones were all at Eastman when I wrote "Rounders" and have played it with me many times.

**ND:** *Is it rewarding to perform alongside former students, whose careers you've helped to shape?*

**MB:** Any time I have the opportunity to perform with my students it's a very special



and particularly rewarding experience. As a teacher you share so much life with your students. From celebrating achievements they never thought possible to counseling them through difficult times. When we perform together there is a special connection and shared appreciation for one another that is quite profound. I'll never forget premiering my piece "Shadow Chasers" in Atlanta at PASIC '94 with four of my students: Tom Burritt, Blake Tyson, Rob Ferguson, and Pete Reimer. This was one of my all-time favorite musical experiences and one we still regale together.

**ND:** *Aside from featuring primarily chamber music, is there a common thread or theme that runs through your concert?*

**MB:** There is an old saying: "Something old, something new, something borrowed, something blue." Someone once told me that was a good paradigm for programming a concert. I can more or less bend that idea to work in this case. "Rounders" isn't necessarily old, but it has been around for a while

and has been getting some play. There will be a world premiere. The borrowed element is Burritt borrowing from Burritt. “Out of the Blue” and “Stealing Silence” both have moments where I borrow themes and ideas from other pieces of mine—something I’ve seen many composers do, and I’m not too proud to follow along. The “something blue” is obviously “Out of the Blue.”

**ND:** *Being such a prolific composer yourself, how do you balance performing your own works with those by other composers?*

**MB:** I can’t imagine performing exclusively my music. I think it could make me crazy and definitely too introspective as an artist. I learn so much from the repertoire I have performed over the years from Schwantner and Sueyoshi to Klatzow and Xenakis. More so, as a teacher I feel a great responsibility to continue growing, and that means not only writing music but also challenging myself to learn new works whether it be solos, concertos, or chamber music. This serves to “fertilize” my musicianship as a performer and—without question—as a composer as well.

**ND:** *Speaking of which, you were a part of the consortium commission for Alejandro Viñao’s popular work “Khan Variations” with some of the foremost marimbists in the world. The world premiere on your program is a new work by him. How did this commission come about?*

**MB:** I had known of Alejandro’s work, but it wasn’t until I performed “Khan Variations” that I realized how much I enjoyed his musical esthetic. It is, of course, complex and sophisticated writing, but I find a pathos in his music that truly connects with me more than anything. There is so much music in his pieces, and that’s where the reward lies. Alejandro and I corresponded several times about “Khan,” which led to the commissioning of “Riff” for piano and marimba with Alan Chow in 2007. Alan and I have given two performances of “Riff,” an extremely challenging and worthwhile experience, but difficult to program consistently because of the rehearsal time needed and the sheer breadth of the work. We had talked frequently about another solo vehicle, like “Khan,” that I could tour with and perform more often. This new work is another fantastic contribution and a piece I believe will be played for years to come. I don’t have the entire piece at this point, but what I do have is quite challenging and uses the marimba beautifully. I don’t mind challenging if it works, and most times Alejandro’s music does and is worth the effort. Alejandro has become a dear friend, and performing his music is

not only invigorating musically but, more importantly, it is immensely meaningful on a personal level.

**ND:** *In addition to your PASIC Showcase Concert, what other projects are on the horizon for you?*

**MB:** I would be remiss not to mention that I’ll be performing on my new Malletch MJB (Burritt) signature marimba that I co-designed with Leigh Stevens. This has been a hugely rewarding project, and the result is honestly even better than I had imagined. Leigh is a brilliant acoustician and musician with a history of developing fantastic instruments. However, when I brought my ideas to him for this new instrument I wasn’t sure we could come up with something that hit on all cylinders. Well, we have! I believe we have developed a very exciting new concept on several significant levels that creates the sound I will undoubtedly play for the rest of my career. So, now promoting the new instrument, working with my fantastic students at Eastman, and continuing to challenge myself as a performer and composer during my next 50 years on the planet will keep me busy. That and hanging out with my new dog, Dex!

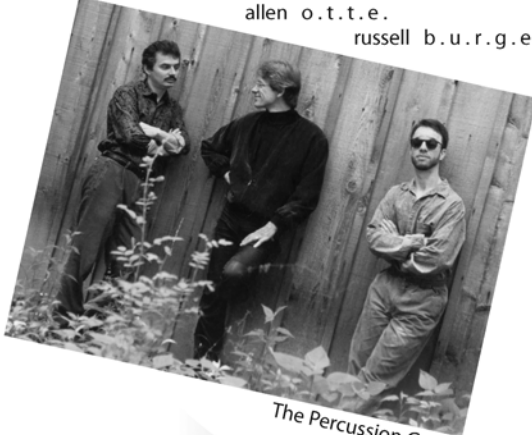
**Dr. Nathan Daughtrey** is a keyboard artist, composer, and educator, teaching Percussion and Music Composition at High Point University (North Carolina). His performances, clinics, and compositions take him all over the U.S. and around the globe. Active within PAS, he is the *Percussive Notes* Keyboard Editor, serves on the Composition Contest and Health & Wellness Committees, and organizes the PASIC Fun Runs each year. **PN**

**for audition dates and further information**

Paul Hillner, Assistant Dean  
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# Born to beAT wild!

By Nebojsa Jovan Zivkovic

In the last two decades I have increasingly shifted from solo marimba and percussion pieces towards chamber music. While I still love solo performance very much, I also look for that extra “chamber challenge”—that special feeling one gets in performance with a group. In German, we have a word for that experience: “Gruppendynamik” (group dynamic), not referring to the actual loudness (*forte*, *piano*, etc.) of the performance, but rather the spirit, groove, impact, and that special synergetic effect one can only experience in chamber music—action, reaction, impact, flow (yes, this smooth, yet uneven flow), when all is locked together, and when fine nuances comes out.

One of the pieces I will be playing, “Born to beAT wild,” allows me to loudly (and *wildly*) beat a big bass drum with both hands, while the trumpet player has the opportunity to get red in the face, testing the limits of his lips and instrument. So, it is indeed an energetic piece for trumpet and a very big drum—nothing more, but certainly nothing less. If you listen

carefully, you might even catch a glimpse of the popular rock song the piece is named after.

Written in 2010, “Sex in the Kitchen” is a multi-percussion duet that uses, as one might expect, several kitchen sounds and requires a lot of passion and anger. Technically, it involves some extremely difficult unison playing and is a challenge for both percussionists.

Also on the concert is my recent marimba solo “MAGMA” (2010). It is a constant flow of energy, which starts so unassumingly and silently in lowest “earth-moving” strokes, and develops into storming lava that, by the end, cools down and becomes stone. This closes the musical arc of this 6-minute intense piece with hardly any rests. As a concert closer, I programmed “TAK-NARA,” a percussion quartet with a humble marimba solo in the first movement, inspired by the mythical name

of Tenerife islands and their genesis. While the first movement focuses on different colors and atmospheric instrumentation (including whistled spoken language “Silbo Gomero” from the Spanish Canary Island, La Gomera), during the second movement one rocks from beginning to end, celebrating one rhythmical motif—an eighth and two sixteenth notes, just as the word “Tak-Nara” sounds.

Additionally, with God’s help I will present my latest work, “Carte Blanche” for solo marimba and two percussionists, but let us all be surprised with that one. At this point, it is still an unborn child that I don’t want to speak much about.

I salute and appreciate the guest artists that will be sharing the stage with me: the young Spanish percussion trio, the Tak-Nara Percussion Trio, and my good friends from Switzerland, the Tchiki Duo. I also salute my yet-to-be-named trumpet player who will join me on “Born to beAT wild.” I invite you to visit me 30 minutes after the concert at the Innovative Percussion booth for conversation, hugs, and collegial critics.

**Nebojsa Jovan Zivkovic** performs throughout Europe, Asia, and annually through Latin and North America. Many of Zivkovic’s compositions have become standards in percussion repertoire. With over 300 performances of his works annually in over 50 countries, Zivkovic is one of the most frequently performed composers of marimba and percussion music worldwide. Zivkovic has performed with the Minnesota Orchestra, Stuttgart Philharmonic, Munich Symphony, Bochum Philharmonic, Austrian Chamber Symphony, Hannover Radio Symphony, Bielefeld Philharmonic, Belgrade Philharmonic, Slovenian Philharmonic, Slovenian Radio Symphony Orchestra, National Orchestra of Costa Rica, and others. **PN**



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# The Fujii Duo:

## A Family Quest for the Japanese Marimba

By Haruka Fujii

**W**hy does Japan have so many marimba players? The population of marimba players is greater than in other countries. Many of the international marimba competitions are filled with Japanese participants that are highly skilled. Japanese marimba literature is repeatedly selected as the set repertoire in those competitions. Why is this so?

### XYLOPHONE IN JAPAN

Starting with the Edo period (1603–1868), Japan has developed a history of its own unique marimba culture. A boat-shaped xylophone (believed to have originated in Vietnam) traveled through China and reached Japan during this period. Used in Kabuki (traditional Japanese theater, which was one of the primary forms of entertainment at the time), the sound of this pitched percussion instrument became very popular with the Japanese public. This boat-shaped xylophone evolved into a tabletop instrument with the influence of the American xylophone.

It was designated as a music instrument in the national education curriculum, which made the xylophone one of the most common child-owned music instruments (next to the harmonica) by the late 1950s. Every school in Japan was required to use the tabletop xylophone for its music program, escalating the competition of xylophone manufacturers who later became the leading manufacturers of marimbas, such as Yamaha, Saito Gakki, and Korogi.

### XYLOPHONE TO MARIMBA

The success of two great xylophone masters during pre- and post-World War II periods contributed to the popularity of keyboard percussion instruments in Japan. Yoichi Hiraoka was known as the “King of the Xylophone” in the U.S. and performed with the New York Philharmonic under Toscanini at Carnegie Hall in late 1930s. Eiichi Asabuki became a national icon by performing 15 minutes of xylophone music every morning for five years on Asahi Broadcasting from 1952 to 1957, and later founded the Japan Xylophone Association. Another significant influence was the arrival of the Lacour Musical Missionary Group from the U.S. in 1950. American marimbist Lawrence L. Lacour formed a marimba quartet to spread Christianity in post-war Japan, and toured

THE FUJII DUO . Keyboard Showcase Concert . Friday 5:00 P.M.



all over the country from the north tip (Hokkaido) to south tip (Kyusyu) giving 128 performances. These performances inspired many of the keyboard percussion players of that time and furthered the shift from the xylophone to the marimba.

### MOTHERS OF JAPANESE MARIMBA

This foundation, beginning with the boat-shaped xylophone, has created superb marimba artists like Keiko Abe and Michiko Takahashi. Their cooperation with marimba manufacturers since the 1960s, in search of new designs and better sound (Abe with Yamaha, Takahashi with Mizuno Marimba), contributed to the development of the instruments and created the base of the beautiful 5-octave marimbas of today. Improvement of the marimba was also made possible by their collaborations with composers in the 1970s, when much of the representative marimba literature was born. The modification and development of the instrument coincides additionally with the rise of contemporary music in Japan.

Our mother, Mutsuko Fujii, is another marimbist who contributed to the development of Japanese marimba music and society. Her career started as a marimba prodigy, winning first prize at a prestigious children's music competition sponsored by the Ministry of Education and







Fujii Trio: Marimba Stück with Two Percussionists by Maki Ishii

the National Broadcast Station at age 15. As a result, she had many public performances all over Japan and abroad. She continued her study with Yoshihisa Mizuno Michiko Takahashi and was one of the first-generation students of Keiko Abe. She has developed a close relationship with Korogi Marimba, has been involved in the improvement of their instruments, and has introduced its rich sound both inside and outside of Japan. She continues to perform at international venues in the USA, Canada, Germany, Switzerland, China, and Taiwan.

Her quest to increase the marimba repertoire has resulted in over 60 works written for her by respected composers of Japan, including Maki Ishii, Akira Miyoshi, Akira Nishimura, and Toshi Ichinyanagi. Some of the best of her commissioned works were written for her marimba duo with Tomoko Kusakari (active between 1972–83), and later recorded on her albums: *Marimba Works by Maki Ishii* and *Marimba Music of Akira Miyoshi* on the Kosei label. Some video clips of her representative repertoire, performed by the Fujii family, are also available on YouTube.

In addition to her career as a performer, she has done an astonishing amount of marimba-related research. The results of this research were recently completed after years of work in cooperation with numerous students and faculty at the Senzoku Marimba Research Group. This research allows a closer look at Japanese marimba history and is available to be viewed on the PAS website in the following three publications: Fujii Database Vol. 1: *Japanese Marimba Works* (list of 724 marimba works written by Japanese composers), Fujii Database Vol. 2: *Japan's Top 5 Xylophone and Marimba Maker's Quest*, Fujii Database Vol. 3: *The Development of Music for the Xylophone and Marimba in Japan*.

#### MUTSUKO'S OTHER ACHIEVEMENT

Mutsuko Fujii raised two daughters who continue to pursue her faith in the marimba through performance. Rika and I have each been through our own development and career paths. Our focus has naturally included the inheritance of the rich history and culture of Japanese marimba as we seek to share it with the world—not only the works written for Mutsuko, but numerous compositions that are not yet available outside of Japan. Many of the works have been premiered but not published, presumably since some of them did not meet the popular demand of the time. They are tucked away in an artist's drawer, just waiting to be found again. Our passion is to discover these historical and valuable



Fujii Duo: Hiten-Seido II by Maki Ishii at Toppan Hall

pieces and introduce them to broader audiences, while at the same time continuing to collaborate with the younger generation of composers, creating new works for further development of marimba culture and heritage.

#### PASIC 2012

We are very excited to present a program including three works that were written for Mutsuko Fujii: “Etude Concertante” (1977) by Akira Miyoshi, “Wind Song” (1989) by Takekuni Hirayoshi, “Hiten Seido II” (1987) by Maki Ishii, and two newer works including New York-based composer Akemi Naito’s “Sanctuary” (2005) and Tokyo-based Eiko Orita’s “Spring Scenes” (2010), written for the Fujii Family.

**Haruka Fujii** is a solo percussionist and marimbist who has won international acclaim for her interpretations of contemporary music, having performed premieres of works from composers including Tan Dun, Nico Muhly, Joji Yuasa, and Maki Ishii. Since 2010 she has performed as a member of Yo-Yo Ma’s Silk Road Ensemble. She has frequently collaborated with composer Tan Dun, performing his “Water Percussion Concerto,” “Paper Percussion Concerto,” and opera *Tea* in major venues across the world.

PN

# RoseWind Duo

## New Music for Marimba and Saxophone

By Scott Herring

Over the past six years, much of my creative efforts have centered on performing with fellow University of South Carolina School of Music colleague and saxophonist Clifford Leaman as the RoseWind Duo. Dr. Leaman is one of the most respected saxophonists in his field, and together we have had the opportunity to travel throughout the U.S. and abroad performing works for saxophone and marimba. In recent years, the duo has traveled to France, Spain, China, Sweden, and, most recently, Scotland for a performance at the 2012 World Saxophone Congress.

When we began to consider performing together, each of us was aware of only a few works for this instrumentation, such as Akira Yuyama's "Divertimento for Marimba and Alto Saxophone" and David Maslanka's "Songbook for Alto Saxophone and Marimba." We did some preliminary research and found a few other works, but realized there was not a strong body of known repertoire for this genre. At this point, we began to work with some familiar composers to write works for our duo. In recent performances, many of the works we programmed were written specifically for RoseWind, which we feel a strong obligation to promote. We enjoy the special connection with music when we have the opportunity to share ideas with composers and they share ideas with us—a truly symbiotic relationship. In 2008 we released our first CD, *Release* (Equilibrium Records – EQ 92), which includes new music for the saxophone and marimba. This disc represents the premiere recording for each of these works, three of which were written expressly for RoseWind.

The program for our PASIC Clinic/Concert will also focus on new music for marimba and saxophone, and will include two newly commissioned works by RoseWind. We will perform the title track from our CD, "Release," by John Fitz Rogers. John is a colleague of ours at USC and is likely known best in the percussion community for his marimba duo, "Once Removed." We will also perform selected movements from "Nine Etudes for Saxophone and Marimba" by Braxton Blake. This is an extremely challenging work for both instrumentalists and is set in nine short vignettes, each between one and three minutes in length. Also on the program will be Mark Ford's new work, "Wink," which was recently released on his CD *Stealing a Moment*. Mark wrote this piece with his two sons in mind and explores styles that range from jazz to rock.

Another colleague of ours, Reginald Bain, wrote the first of two newly commissioned works for the duo, titled "Iteration." Scored for marimba and saxophone, the work is accompanied by electronic sound using MaxMSP, Csound, ProTools, and other sources. Reginald's piece "Luminescent," for saxophone and marimba, appeared on our CD. Finally, we will perform a new work by Christopher Deane titled "Exposure to the Elements." Chris has indicated that in his current position, he is frequently exposed to elements of contemporary jazz, and this new work will reflect this.

Attendees will receive a handout with score samples from the works

ROSEWIND DUO . Keyboard Clinic/Performance . Friday 12:00 P.M.

performed on the session, as well as a list of other published works for marimba and saxophone that the RoseWind Duo has performed and/or commissioned. It is our hope that people leave this session with ideas of new works they can program on concerts and recitals. We are very grateful to the PAS Keyboard Committee for selecting RoseWind for this presentation and are excited to share this music at PASIC.



**Dr. Scott Herring** is Associate Professor and Coordinator of Percussion at the University of South Carolina, where he directs the USC Percussion Ensemble and the Palmetto Pans steel drum band. He has served as past president of both the South Carolina and Kansas PAS chapters and is the current designated host of the South Carolina Day of Percussion. PN



Visit [www.pas.org/publications/September2012webextras.aspx](http://www.pas.org/publications/September2012webextras.aspx) to see RoseWind Duo performance highlights.

Web Extras

# Go Interactive!

By Dave Holland

There's no bigger thrill than sitting in the audience at PASIC and being wowed by an amazing session or inspired by an evening concert! We in the Interactive Drumming Committee believe the best way to round out these classic experiences is to "go interactive." This year, we're serving up another amazing menu of experiences that put you right in the middle of it all.

## DAYTIME SESSIONS

We're excited to be inviting back two presenters who haven't been at PASIC in many years: Keith Terry and Christine Stevens. Keith, an internationally recognized body music artist, will be doing both an interactive workshop and a "not to be missed" showcase concert featuring the percussion instruments we carry around with us every day. Fresh off her new book tour, Christine will, in her session, uncover the science behind interactive drum circles.

Rounding out the session line-up is Kenya Masala who will be serving up a high energy session of rhythm games specifically designed with teamwork in mind.



Keith Terry . Friday 2:00 P.M.



Christine Stevens . Saturday 2:00 A.M.



Kenya Masala . Saturday 12:00 P.M.



Nina Rodriguez . Friday 9:30 P.M.

## PANEL DISCUSSION (FRIDAY, 3:00 P.M.)

Even panel discussions get the interactive touch when hosted by the IDC. This year, we're thrilled to have some of the top names in the Percussion Education World sharing and demonstrating how they integrate drum circles into their work to create deeper musical connections with their students. Panelists include: Matt Savage, Director of Marching Percussion, UNC and Owner of Rhythm Alive; Dr. Julie Hill, Director of Percussion Studies, University of Tennessee Martin; Peter Hussey, Associate Professor of Percussion, Lewis & Clark Community College; and Lonny Benoit, Director of Percussion Studies, McNeese State University.



Jeff Stewart . Thursday 9:30 P.M.

## EVENING DRUM CIRCLES

After a full day of being inspired by the best in the business, come share your passion for percussion with others at the Late Night Drum Circles. Nina Rodriguez and Jeff Stewart may be new to PASIC, but they're both highly regarded professionals in the drum circle facilitation world. Jeff kicks off the festivities on Thursday night and Nina keeps the jam alive on Friday. And don't forget to help us celebrate the opening of PASIC with an interactive jam bright and early Thursday morning, and then the closing drum circle Saturday afternoon.

## WORLD FOLK JAM

It's hard to beat a high-energy, artfully facilitated drum circle. But we also recognize that there are many players of more intimate world percussion instruments who come to PASIC looking for an opportunity to connect and jam in a more casual, non-facilitated setting. So if you play frame drum, thumb

piano, berimbau, or other more intimate world percussion instruments, bring your axe to Austin and join us Thursday and Friday at 9:30 P.M. for the World Folk Jam.

## DRUM CIRCLE FACILITATION WORKSHOP

The Sunday after PASIC tradition continues this year with another all-day Drum Circle Facilitator Workshop. This year, PAS is thrilled to present Christine Stevens and her "Art & Heart of Drum Circle Facilitation" workshop. If you do any work in the interactive drumming arena, you won't want to miss this opportunity to learn from and be inspired by one of the best facilitators in the country. Be sure to register for this event separately by following the link on [www.pasic.org](http://www.pasic.org).

With all of this high energy, interactive learning to take part in, this is definitely a PASIC you won't want to miss. So make your plans now to head on down to Austin and "go interactive!"

PN

# Mbira Connections: Harare to San Francisco

By B. Michael Williams

**M**bira music of the Shona people of Zimbabwe is captivating. The cyclic interlocking lines and pulsating polyrhythms are infectious in their energy, and the vocals are deeply expressive, even if we don't understand the language. Over the years, I have learned many Shona songs (although I don't speak Shona), and have always contacted Shona teachers and friends to help me with the meaning and pronunciation of the words.

When mbira songs are played and sung in Africa, the lyrics are often extemporized on the spot, expressing whatever is on the singer's mind at the time. There are also some standard songs that go with particular tunes. Sometimes the words of such songs are short, pithy statements such as, "We told you so," "The bees are stinging me!" or "The bad farmer is me, Father."

Such cryptic lines are rich in metaphor to such an extent that a single statement conjures up an entire narrative of meaning. Many of these standard lines express emotions, teach morals and social mores, and remind the listener of community responsibilities. Often, the lyrics express the hardships of poverty, suffering, and powerlessness, but with a sense of hope and strength to endure the experience and make it through.

One of my favorite lines comes from the ancient mbira tune "Nyamaropa," which I learned from Chartwell Dutiro: "Mushazoi sekerera nhamo ichauya?" meaning, "Are you going to smile when the problem comes?" This is a powerful sentiment, and a bit of a conundrum in the style of a *Zen koan* (a pithy question or riddle meant to be answered not with logic or reason, but from the deeper recesses of one's being as a means of attaining Enlightenment). Problems may be viewed as disguised opportunities, so they should be welcomed as a path toward positive growth. This is only one of many possible interpretations, and each listener will take the metaphor from his or her own point of view.

Several years ago, I began looking into the connections between African music and music from my own culture, specifically the American South. Of course, I was aware of the African-American and Afro-Cuban influences on early jazz, rhythm & blues, and rock 'n' roll, and I knew the banjo came from Africa. What I was most interested in were African-American influences on Southern folk music. I began looking into early blues and spirituals, as well as folk songs that migrated into the American South via English and Irish traditions and became infused

**B. MICHAEL WILLIAMS & ADAM SNOW**

World Clinic/Performance . Thursday 2:00 P.M.

with African-American influences. Specifically, I wanted to explore some of the same lyric sentiments I had discovered in the mbira music of Zimbabwe. Starting with blues artists such as Robert Johnson and Blind Willie McTell, I explored Carl Sandburg's *American Songbag* and some of Pete Seeger's work. I also looked at more contemporary artists such as Paul Simon and Bob Dylan, Jimi Hendrix, Bob Marley, and a fairly new and exciting group called the Carolina Chocolate Drops.

My clinic will be structured much like a lecture-recital (I prefer to call it an "informance"), in which I will make a few introductory remarks between each piece. Opening with "Nyamaropa" (considered the oldest song in the mbira repertory at over 1,000 years old), I will follow with the African-American spiritual "Mary Don't Weep" and Bob Marley's

"No Woman, No Cry," performed on mbira. The effect I hope to capture is a demonstration of the semantic similarities between the ancient spiritual songs of the ancestors and more contemporary expressions from my own culture and language.

I will perform the Shona song "Nhemamusasa" as a traditional story song, teaching a number of important social lessons. In the spirit of the same metaphorical conundrum described above, the meaning of the story will depend on the point of view of the individual listener. The traditional Shona song is followed by the English folk song "The Water is Wide," another highly metaphorical lyric with any number of meanings.

Another traditional Shona song is "Baya Wabaya" ("To Spear, to Spear"), a song about a battle. Again, it is a metaphorical battle that can occur within an individual, a conflict between two people, or a war between nations. In this version, I will translate from Shona into English between phrases as I play mbira. The basic sentiment expressed is that a world in conflict is out of balance. The "hook" phrase is, "If I were in my own land, by now the sun would have risen, the rooster crowed. This land is upside-down." The traditional song is followed by a more contemporary expression of the same sentiment in Bob Dylan's classic "With God on Our Side."



B. Michael Williams (left) and Adam Snow

Visit <http://www.pas.org/publications/September2012webextras.aspx> to see the video B. Michael Williams, Mbira Connections: Harare to San Francisco.

## Web Extras



I've often been intrigued by the structural similarities between mbira music and 12-bar blues. A traditional mbira tune is based on a 48-pulse cycle that can be divided into four "quarters" of 12 pulses each. Although in reality a circle can't be divided, I use the concept of four divisions in order to explain the music in words. These "divisions" can be said to be marked by changes in tonality or "chords." Furthermore, the original tuning of the mbira is said to have been equi-heptatonic, or seven equal tones to the octave. It was this scale that African slaves tried to replicate on Western instruments in the early days of jazz, resulting in the ubiquitous "blue notes." If I take the opening tune, "Nyamaropa," and chop off a bit of the first quarter, I get a pretty convincing rendition of a 12-bar blues, which I will employ in the final piece on the program, Jimi Hendrix's "Red House." The meaning I derive from "Red House?"—"Are you going to smile when the problem comes?"

**B. Michael Williams** teaches percussion at Winthrop University in Rock Hill, South Carolina. He is a three-time Past President of the South Carolina PAS Chapter, serves on the World Percussion Committee, and is an Associate Editor of *Percussive Notes*. PN

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# Hands On'Semble: Finding Your Voice in World Percussion

By Randy Gloss

A common scenario for Hands On'Semble clinics over the years has been for us to play some of our music and then discuss it, dissecting and deconstructing each of the pieces performed and talking about the ideas, concepts, and personal aesthetic choices that went into making each piece. In doing so, a topic that has come up with some regularity during these discussions is the rather enigmatic idea of finding your own voice, which on one hand is a rather difficult and complex thing to pinpoint, and vastly different for everyone, while at the same time innately uncomplicated.

One of the many things that John Bergamo (the group's founder) was particularly gifted at was unlocking doors for young musicians and helping them to open up and find their own artistic voice. It was so ingrained in his approach as a teacher that, to this day, it is still an underlying byproduct of a CalArts education (where John founded the percussion program), and is at the core of what Hands On'Semble is all about.

The content of this article is not particularly exclusive to world percussion, and the title's use of that term is really just topical for describing the nature of Hands On'Semble's work and the context of our presentation at PASIC. What follows are simply some ideas and sentiments that have come up during the years spent with John, Hands On'Semble, and at CalArts that I think are relevant to this idea of finding your own voice.

## IT'S A BIG WORLD

There is no doubt that music is bigger than any of us, and the vastness of music and percussion out there in the world is completely staggering. Even if you reach a certain level of "mastery" in one area, there will still be so many areas you still know little to nothing about. There is also a somewhat looming expectation in western culture to learn so much about so many instruments. It can be overwhelming to say the least, and ultimately it's not feasible to do it all. At some point in our development we reach crossroads and make choices to pursue certain music, instruments, and courses of study. Later, these decisions can come to define us (as "what we do," "what we play," and even "with whom we play" as our careers develop). When you come upon these

HANDS ON'SEMBLE . World Clinic/Performance . Saturday 1:00 P.M.



crossroads of opportunities, focus on individual pursuits, explore your interests and passions, be true to yourself (i.e., follow your heart). Go for what excites you, draws you in, and compels you to learn more. Be a student of rhythm and music, open to the possibilities in percussion and letting your influences and interests dictate your palette of colors, language, and timbres that resonate for you and how you speak music.

## WHAT'S MORE IMPORTANT?

We live in a time in which there is a rapidly diminishing hierarchy of what is regarded as important to know. Is it better to know how to play congas or drumset? Tabla or timpani? Marimba or mbira? More and more these types of questions become less relevant with regard to studying, performing, developing, and ultimately sustaining a career. Living in a city like Los Angeles, I see as much opportunity for world percussion as I do for western percussion. It's become a level playing field with significant potential and opportunity for any/all of it, becoming more about what we're individually drawn to, with all of us having converging and diverging interests. We are experiencing a period of tremendous individual artistic styles

on global proportions in the percussion world today. Even instruments once perceived as "simple" or even "toys" not so long ago have been taken to new virtuosic heights and even synthesized into the vernacular of many percussionists. As each individual has seemingly limitless potential, each instrument has the potential to be as shallow as a puddle or as deep as any ocean, with the only restrictions being the ones we impose.

## FOUNDATION

In whatever direction music takes you, it is helpful to start with a strong foundation. Simply put, the stronger your foundation, the taller you can build. A strong foundation can serve you in all subsequent endeavors. While music can be vastly different around the world, the essence of a good drummer is often the same: a good sense of time, a clear understanding of form, overall musicianship, and "feel" for the music. Additionally, good technique can obviously also serve as a great benefit to any drummer. Having such skills and musical sensibility will definitely be an asset that can serve you well. While your foundation can help to offer insight in finding commonalities and under-

standing the differences, when studying a “new” music and style of drumming, make sure to keep an open mind and try not imposing your perspective onto the subject you are learning.

## TEACHERS

Good teachers are essential, as we can stand taller on the shoulders of those who came before us. Seek them out. Teachers inform and mentor but can also act as guides through the music and culture being studied. Teachers can come in many forms, even (and especially) outside the context of the classroom. They have an overwhelming ability to inspire and empower (this is particularly important in finding and developing your own voice or approach). A great teacher is one who is generous to share and impart knowledge for the benefit of teaching students with the hope that they succeed without limitations and exceed all expectations. If you are fortunate enough to have great teachers, thank them, be sincere and respectful in your approach, study hard and practice well, as you are truly blessed.

## LISTENING

It all starts with listening. We hear an instrument, a sound, certain music, and are drawn to it. In oral-based traditions, it starts (and often just continues) with mimicking what we hear and see. Regardless of what music you explore, listening is paramount. Considerable listening experience is essential in learning the subtleties, details, and nuances of any music. Spend time actively listening with your undivided attention, not just music as “wallpaper” or background, but real focused listening. This can be especially helpful if you didn’t grow up immersed in that music during your formative years. Regardless, listening is a vital tool to better understand history, language, idiomatic styles, and more.

## SINGING

The voice and percussion have always been connected, and surely music is language—so sing everything. Bebop is a musical language, Indian classical music is a language, Ghanaian drumming is language, etc. Around the world this is often the case, so sing everything, period. There are so many tremendous benefits to singing: it helps with memorization of musical ideas and pieces, reinforcing and internalizing of ideas, and at its core it helps with phrasing, musicality, and giving dimensionality, bringing the music to life, and more. Not to mention the literalness of “finding your own voice” when you spend so much time singing your ideas.

## TRADITIONAL AND CONTEMPORARY

With regard to world music, having opportunities to perform both traditional and contemporary approaches to the music you study can be extremely helpful, if not essential. There is no substitute for the experience of actually

playing the music in its traditional context. Additionally though, having forums for experimental/creative pursuits with the instruments or within the scope of the music (without having to adhere to stringent stylistic rules or practices) can also be of great importance, especially with regard to bringing in this idea of “your own voice.” Learn the rules and tradition, develop a strong foundation within that music, and then learn to “break” the rules while maintaining a certain musical integrity.

## CULTURAL BACKGROUND

While on the topic of opportunities in world music, I would like to add that while coming from the specific culture you are studying can clearly be advantageous on many levels (cultural connection, growing up with the music, etc.), in no way is it the sole determining factor. Deep knowledge and high-level artistry can be achieved regardless of ethnicity, skin color, gender, etc. In this day and age, does one need to be European to play western classical music? Does one need to be African-American to play jazz? While the thought of this seems laughable now, not so long ago these myths were largely considered true. Being born of a certain culture or ethnicity does not guarantee or predetermine one’s ability to play that style of music, as there is no substitute for hard work and love for one’s subject. Music and drumming are not elitist, nor exclusive. Music enriches lives and brings communities together. Every person has a connection with music on some level. It should be shared and enjoyed by all, and therefore belongs to (and is for) everyone. So do your thing, but don’t get hung up on something as “your thing,” as there is no ownership on any of this.

## COMPOSING

Try tying it all together in your practice, performance, and experiments in composition. Prior to meeting John Bergamo I never conceived to write a piece of music. I was always intimidated by the thought of composing and held it in such regard that I believed perhaps I wasn’t qualified to compose, and that it might be left to actual composers. John instead would suggest, “Who better to write for you than yourself?” It was actually a prerequisite set by John when we started Hands On’Semble that each member had to compose and contribute compositions to the group’s repertoire. When I told him I didn’t compose, he smiled and said, “Then you can’t be in the group.” So, I began to compose.

## WHAT IF?

Most of the material for my compositions still comes directly from certain practice routines that John initially suggested. Experimenting and cross-pollinating ideas, letting “what if” be the mantra: What if I try it this way? What if I try it that way? What if I do

this? What if I do that? What if? Trying not to compartmentalize information, we allowed ideas and information to freely mingle and intertwine. Keep in mind that new ideas are often synthesized, borrowed, adapted, interpreted, and influenced from somewhere, so nothing is really new anyway. In that moment of creating, don’t censor yourself; trust and develop your own flow. Later you can sculpt and edit your ideas. It can take years to hone what is your perspective, identity, and voice, so have fun and enjoy the process as we are all just “works in progress.”

## OUTPUT OF IDEAS

Even though we are these “works in progress,” don’t be shy about putting your work out there. I would recommend not just being a sideman (as percussionists often relegate to this role). Have your own group/project, something you have a vested interest in as a vehicle or outlet to support your ideas, compositions, and artistic vision, and also as a way to exert or maintain some control of your output and work as a musician.

## TEACH

Share your knowledge, teach, and pass it along, as we are all just links in a chain. Teaching is also an excellent way to reinforce and refine your own ideas, and gain clarity and a new depth of understanding of your subject, while at the same time disseminating information and sharing your love for your art. It can be incredibly rewarding on so many levels.

## LEARN

At any age and at any level, be receptive to new opportunities to learn and grow. This keeps us open, humble, and ever-improving. Because of the vastness of our subject, there’s clearly no limit on learning, so enjoy the journey rather than focusing on the destination.

## THANKS TO JOHN

In closing, I would like to offer my most heartfelt congratulations to John Bergamo on the auspicious occasion of his being inducted into the PAS Hall of Fame. It is with my sincerest gratitude, love, and respect that I thank him for his far-reaching contributions in the field of percussion, and on behalf of everyone whose lives he’s touched in innumerable and immeasurable ways: thank you.

**Randy Gloss** is freelance percussionist living in Los Angeles, a founding member of the acclaimed world percussion group Hands On’Semble, and a teacher at California Institute of the Arts (CalArts). For more information visit [www.randygloss.com](http://www.randygloss.com). **PN**

# Bones and Bodhran: Beyond Tradition

By Bruce Carver

**B**ones and Bodhran: skin and bones. A bones and bodhran duo is a unique and quirky duet. These instruments don't get a lot of playing time in the percussion community. Each instrument is thought of in a very specific way in a very specific place in a very specific type of music. But why? In a world where the next big idea is the key to career longevity, interest and attention taking these two instruments beyond their traditional template is a breakthrough for players and for playing. And with advancements in production and construction, there is absolutely no limit to the new directions each can take. Your imagination is your only limitation.

Anyone who attends PASIC expects a community of experimentation and innovation. PASIC is a place where drummers can see what is going on, what other percussionists are doing, what's *happening* in the drumming world. So when I met Brad Dutz, a like-minded percussionist who viewed his percussion instrument, the bones, in the same way that I see my bodhran—a lyrical, expressive instrument begging to be released from its traditional stranglehold of chatter and drone—we knew we had a fresh and provocative subject to offer the percussion enthusiast. We are stoked to share what we've discovered in the hope that



PHOTO BY KELLY HAZEN

**BRAD DUTZ & BRUCE CARVER**

World Clinic/Performance . Thursday 12:00 P.M.

our innovations may lead to a new fresh approach for other percussion instruments and other percussionists who dare to invent.

When I moved to Los Angeles ten years ago, one my first phone calls was to Steve Forman. Steve is arguably the most knowledgeable bodhran historian and player. Before he moved to Scotland to receive his doctorate in composition, I met Steve at his studio near the beach in L.A. and we ended up playing, talking, and listening. Let me say that again: *listening*. The CD that changed everything for me was *flat fish*; the band was *Flook*; the bodhran player was John Joe Kelly. John Joe's playing whispered in my ear, "The bodhran is capable of more." Still within the Irish footprint, *Flook* presses the edge of the traditional Irish envelope, as does Kelly with his bodhran playing. The impact of this CD was so extreme, I wound up on a two-week sojourn around New Mexico, following the band, introducing myself to John Joe, studying his technique, and talking to him about his virtuosic instrument.

Why was I so inspired? Because John Joe plays the bodhran like a drumset. For the first time I could hear a bass drum, a snare crack, a tom run-down. And as a percussionist, this extension of the bodhran's reach was something I was very interested in. If the bodhran could mimic a drumset, where else could I take it?

I have played bodhran for over 27 years. I started out by taking lessons from several great bodhran teachers in the heart of the rich and dense Irish community of Chicago. I learned their tradition—how to accompany other Irish instruments in an Irish "session" environment. But after a while, I lost interest. The drum didn't hold my attention in this single-minded environment. It was a background instrument that kept time, laying the rails for other instruments and singers, and I was often asked to play more quietly.

With encouragement from John Joe, I decided to blow the lid off. Why couldn't the bodhran be a multi-dimensional instrument? It is a percussion instrument capable of playing in any musical style, in any time signature. Why should it be limited to jigs and reels? I began to play the bodhran like I play most other percussion instruments—considering everything it can do and exploring the outer regions of the instrument. Turn it upside down, go over the line, stretch it, pull it, twist it, have a snack, and start again.

Then I met Brad Dutz—an elite percussionist, a writer, a performer on many instruments. Brad studied in Ireland with the great Mel Mercier, yet he is not restricted to the bones. I couldn't wait to play with someone of his pedigree. Together we had the chops to create an environment where we could let these instruments off their leash and see what they could really do. Our duo started with improvisation but with a sense of composition and forward motion. When Brad and I play we listen in the moment and connect. Whatever happens will happen—and what happens is usually pretty cool.

See what you think on the accompanying video, *BONES & BODHRAN: Mostly Modern*



When Brad and I first sat down to play together, we discovered a similar attitude about what we wanted to accomplish in our duet—venting excitement, reaching higher ground, surfing right where the water breaks.

Everything starts with improvisation.

When we jam, our first thoughts are, “This is a moment in time, an event. This particular musical union will never happen again. How interesting can it be, how musical?” We play in the moment and we like to have fun, but it is not just about us. The musical ride is an adventure but at the end of the day it must be an event for the listener as well. This requires a path and a destination.

“Path” is just another word for direction, musical motivation. And “destination” means it has to go somewhere. This is not self-indulgent. So as we explore improvisationally, we think compositionally. The path reveals itself through our union—thoughtful improvisation utilizing ebb and flow, humor and pathos, speed and space. Our musical experience gives us the ears to hear it when it reveals itself. And once we are on it, the simpatico that we have as a duo allows us to journey through, arriving at the same destination with our audience intact and inspired.

Check out the accompanying video *Bones and Bodhran: Beyond Tradition*.

We recognize the bones and bodhran sound completely different. Bones: high, sharp, and “clackity,” up in the stratosphere. Bodhran: low, liquid, and thundering, deep in the earth. Contrast is good. This contrast in tessitura and color make these two a good sonic pairing.

Our improvisational vocabulary is exponentially increased by the volume of playing techniques we have due to the number of percussion instruments we each play professionally. Every instrument in the percussion kingdom has a heritage and a tradition, but all of these strokes and hits and slaps and runs can be migrated to other drums, allowing for an endless realm of possibility, if the player can and will go there.

Initially, one may think of the bones and bodhran as a playing style that has been fossilized. You expect something dusty. The rhythm bones date back in some form almost as far as recorded history. Where the bodhran originated, no one is even sure. It may have been used as a call to war or a farm implement. But the bones and bodhran of today are enjoying a renaissance. For the bodhran, craftsmen like Seamus O’Kane and Darius Bartlett act as alchemists, not only integrating new materi-

als, but new techniques that allow for greater flexibility in every level of playing.

Modern bodhran makers utilize every possible contemporary construction technique. This translates to truer shells, tunable mechanisms, and stricter tolerances, allowing the drum to be sturdier and more playable. More notes and more timbre are available in every instrument.

The single most important element of the drum is the head, and modern heads reflect these same advances. Drum makers are playing with new formulas for converting animal heads into singing musical parchment. Modern treatments create a better pH, and more flexible tanning allows for greater elasticity and more notes. The skins are more resilient and capable of extreme pitch change.

The modern tipper—the stick with which you strike the drum—is less club-like in design, more stealth-like. With this streamlined design, dense materials such as ebony wood, snake wood, and black wood can be used to provide speed and tone. This new design allows the tipper to be more delicate, producing rich melodies, fast run-downs, and multi-octave playing.

With the new tipper comes a new way to play; the playing hand becomes fluid and free. It’s called “top-end playing.” Only one side of the stick hits the drum, unlike the old Kerry style where you grasp the stick in the center and flip back and forth, playing on both ends. Top-end playing is easier for any percussionist to learn because it mimics learned techniques studied in the pedagogy. For a player that already has chops on tabla, snare drum, or mallets, the top-end grip is an easy transition. All you need is a little instruction and your imagination. Cleaner, more dynamic, this top-end style allows modern musicians to play the bodhran more like a drummer. It is more efficient to get around the drum. You can play anything you want. The drummer is no longer restricted. Playing is more accurate, expansive, dynamic—in other words, more musical. Similarly with the bones, two-hand playing and application of advanced technique brings more experimentation, making it easier and more fun to play.

So, if the instrument is no longer restricted and the player is no longer restricted why should we restrict the “axe” and where it is played?

Here’s another video to check out: *Bones & Bodhran: 7/10*

This is accuracy and power; this is exploration, experimentation, invention, and reinvention. Playing in all styles, not just Irish. These



*BONES & BODHRAN: Mostly Modern*



*Bones and Bodhran: Beyond Tradition*



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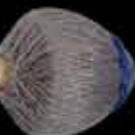
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*Bones & Bodhran: 7/10*

instruments can groove whether it is a jig, a reel, or hip-hop. No restrictions.

The bones and bodhran students of today are usually percussionists who are studying or have studied Western percussion instruments along with world instruments. My studio, like Brad's, teaches many world instruments, even drumset, by demonstrating grip, drum position, sticking exercises, and grooves, how to accompany, and how to solo. This is way too much to cover in one workshop, but you will see and hear all these concepts in our PASIC session, "Bones and Bodhran: Beyond Tradition," integrated into a landslide of playing right at the edge of the universe.

Once you get your grip together a great resource for building bodhran technique is the tried and true *Stick Control* by George Lawrence Stone. Use R for Down and L for Up.

These are modern tools for modern percussionists. We can take them anywhere we want them to go.

**Bruce Carver** is a professional percussionist in Los Angeles. You can contact him at [bruce@labodhran.com](mailto:bruce@labodhran.com). Visit Bruce's website at [www.labodhran.com](http://www.labodhran.com).

PN

## ADDITIONAL WORLD SESSIONS

**Brian Rice** . World Clinic . Thursday 2:00 P.M.

**Acadêmicos da Ópera (Austin Samba School)**

World Showcase Concert . Friday . 11:00 A.M.

**Andy Narell with special guests Mark Walker (drums) and Luis Conte (congas/percussion)** . World Clinic . Friday 10:00 A.M.

**Rajna Swaminathan** . World Clinic . Friday 12:00 P.M.

### World Committee Panel

*World Ensembles and Community Engagement:*

*Various Perspectives* . Friday 1:00 P.M.

**Steve Gadd, Pedrito Martinez, and Jahir Sala**

World Clinic/Performance . Friday 5:00 P.M.

**Keith Terry** . World Showcase Concert . Saturday 11:00 A.M.

**Kirk Brundage** . World Clinic . Saturday 1:00 P.M.

**Tony McCutchen and the PASIC All-Star Steel Band**

World Clinic/Performance . Saturday 2:00 P.M.



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# Choosing Percussion Ensemble Repertoire

By Paul Buyer

Over the past several 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 “Getting a Teaching Gig,” to last year’s panel, “Creating Lifelong Percussionists,” these topics have ignited passionate discussions and revealed some of the real issues in percussion education today. At PASIC 2012 in Austin, the PAS Education Committee continues this tradition, presenting a topic that could be one of the most relevant sessions offered for percussion educators.

## THE PANEL

This year, the PAS Education Committee will host a panel discussion titled “Choosing Percussion Ensemble Repertoire.” Our distinguished panelists encompass a collaboration of esteemed high school and college percussion educators, band directors, authors, and incomparable leaders in percussion and music education. Panelists include **Mike Lynch**, Assistant Director of Bands at Simpson Middle School (Georgia), Director of Percussion Studies at Lassiter High School, and co-author of *Field Level*; **Nathan Daughtrey**, composer, percussionist, editor for C. Alan Publications, and Visiting Lecturer of Percussion and Music Composition at High Point University (North Carolina); **Julie Hill**, Director of Percussion Studies at the University of Tennessee at Martin and Secretary of PAS; and **Ralph Hicks**, Band Director at Mitchell Intermediate School (Texas), percussion instructor at the Woodlands High School, and co-author of *Beyond Basic Percussion*.

The purpose of this panel discussion is to learn about appropriate high school and/or middle school level percussion ensemble repertoire. Criteria such as instrumentation, musical difficulty, number of players, length, and quality will all be discussed. This topic has broad appeal to both high school educators and collegiate students who often serve as instructors of high school and middle school percussion students. This session will also benefit attendees who will leave with lists of works each panelist feels are appropriate for these levels of students. In addition, panelists will address the value of having (or even starting) a percussion ensemble

in high school and/or middle school and the benefits it can have on training and developing well-rounded percussionists and ensemble players.

## THE POWER TO CHOOSE

So, how do *you* choose percussion ensemble music? What process or criteria do you follow? How do you find works that fit your rehearsal schedule, your personnel, your numbers, your talent, and your instrumentation? There are many variables. Perhaps it is through word of mouth, referencing percussion textbooks, exploring publisher websites, or watching videos on YouTube. Or maybe it is through reviewing concert programs on the PAS website, reading literature reviews in *Percussive Notes*, or attending the New Literature for Percussion Ensemble session at PASIC. Whatever your approach and philosophy, choosing percussion ensemble repertoire is a great challenge and responsibility—one of the most important responsibilities percussion educators have on a consistent basis.

The following was taken from the foreword of the Texas University Interscholastic League (UIL) publication *Prescribed Music List*:

*The art of choosing music carries responsibilities of the highest magnitude since our students' musical growth is dependent upon the wisdom of each decision. Therefore, the success of all performing ensembles and, more importantly, the music education of the students... is determined in large part by how well each director meets the challenge of providing appropriate, stimulating, and rewarding literature. Always be mindful of the fact that the music chosen will clearly reflect the depth, quality, and integrity of our music programs and our priorities as music educators.*

Let's take a closer look at some of the topics and questions our panelists will discuss.

## INSTRUMENTATION

This may seem obvious, but a program's instrument inventory will play a large role in determining which percussion ensemble works a director will be interested in programming. Very often, the number of keyboards can be a deal-breaker, as many works call for four

marimbas (sometimes including two 5-octave instruments) and two vibraphones. Although substitutions are often acceptable, other instrumentation challenges can include a piccolo timpani, tuned gongs, world percussion, and other found instruments, accessories, and sound effects not used on a regular basis.

## MUSICAL DIFFICULTY

Balancing musical difficulty with performance quality is one of the key factors to helping students realize their potential. Selecting music that is too advanced can have negative effects, both for the music itself and the students' musical experience. Musical difficulty must always be carefully weighed and evaluated with rehearsal time in order to put students in the best position to succeed. According to Reginald Smith Brindle in *Contemporary Percussion*, “Nothing sounds well unless it is played well, and nothing sounds so awful as percussion which is not played well enough.”

## NUMBER OF PLAYERS

Since percussion ensemble works can range from 3–13 players or more, the number of students you have in your ensemble will greatly impact your repertoire choices. If you have a small number of players, part assignments may require all students to play on every work, so it is important not to spread them too thin. If you have a large number of players, part assignments can be distributed so students do not play on every work. This allows for more challenging part assignments on the works they *do* play on and the flexibility to program smaller works (quartets and quintets) as well as larger works (septets, octets, or full group).

## LENGTH

The length of each work should also be considered when choosing percussion ensemble repertoire. Works that are eight or ten minutes long will require more rehearsal time than works that are four or five minutes long (depending on musical difficulty). In addition, longer works will take up more time on the concert. Depending on how long your concert

EDUCATION PANEL DISCUSSION . Saturday 3:00 P.M.

will be and how you plan to organize and balance your rehearsal time, the length of the works you choose is an important factor in the preparation process.

### PROGRAMMING

Programming involves choosing which genres to perform on your concert such as historically/pedagogically significant works, “pop” percussion ensembles (usually large ensembles with rhythm section), modern or contemporary works, keyboard ensembles, marimba ensembles, arrangements and transcriptions, and novelty pieces. Programming also involves consideration for the audience, entertainment value of the concert, and the potential for students’ musical growth.

### QUESTIONS

Some of the questions our distinguished panelists will address include:

1. How do you research new music for percussion ensemble?
2. How do you balance the need to teach percussion fundamentals and general musicality, while at the same time being audience accessible?
3. Who do you feel are some of the rising composers from the next generation that percussionists should be commissioning works from?
4. Since percussion ensemble is not like band or orchestra where everyone plays (playing the same instrument on each piece), how do you juggle the inherent variance of ensemble size and instrumentation in programming?
5. What are the criteria you use to determine if a composition has artistic merit?

### BEGIN WITH THE END IN MIND

The late Stephen Covey, author of the best-selling book *The 7 Habits of Highly Effective People*, encourages us to “begin with the end in mind.” This simple but powerful habit is one of the biggest differentiators between successful and unsuccessful people. To begin with the end in mind when choosing percussion ensemble repertoire, we must be proactive in establishing a game plan and *work backwards*, visualizing the end result and taking into account all of the topics we have discussed in this article.

If you are a director or student that would benefit from helpful advice from experts, quality lists of repertoire, and valuable content for your program, we sincerely hope you will join us at PASIC for what promises to be an outstanding panel discussion.

### BIBLIOGRAPHY

- Brindle, Reginald Smith. *Contemporary Percussion*. Oxford University Press. 1991.
- Buyer, Paul. “Balancing Musical Difficulty with Performance Quality.” *Percussive Notes*, June 2002.

**Paul Buyer** is Director of Percussion, Director of Music, and Professor of Music at Clemson University. He is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life*, published by Morgan James Publishing (2012) and *Marching Bands and Drumlines: Secrets of Success from the Best of*

*the Best*, published by Meredith Music Publications (2009). Dr. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees, chair of the PAS Education Committee, and Career Development editor for *Percussive Notes*. PN

## ADDITIONAL PANEL DISCUSSIONS

### Collegiate Committee Panel

*The Weekly Lesson: Maximizing the one-hour slot with your teacher*  
Thursday 1:00 P.M.

### Composition Committee Panel

*Current Trends in Composing for Percussion*  
Thursday 3:00 P.M.

### Health & Wellness Committee Panel


*New NASM Health and Safety Guidelines: Challenges for College Percussion Instructors*  
Saturday 9:00 A.M.

### College Pedagogy Panel

*The Evolution in Practices of Teaching the Global Percussion Student*  
Saturday 11:00 A.M.



### Ensemble Committee Panel

*Ensemble Programming For Limited Resources...Making Mountains Out Of Molehills*  
Saturday 1:00 P.M.



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<b>CHRIS ALLEN</b> Associate Principal Timpani/Section Percussion, Pittsburgh Symphony Orchestra	<b>PAUL EVANS</b> Percussionist, River City Brass, "My Music" PBS TV Series	<b>JEREMY BRANSON</b> Associate Principal Percussion, Pittsburgh Symphony Orchestra
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[music.cmu.edu](http://music.cmu.edu)  

# Putting the FUN in FUNdamentals

By Paul Buyer and Pete DeSalvo

At this year's PASIC, the PAS Education Committee will present an outstanding roster of FUNdamentals clinicians: University of Southern Mississippi Percussion Professor John Wooton; University of Texas at San Antonio Percussion Professor Sherry Rubins; Texas State University Percussion Instructor Kari Klier; Fort Lewis College (CO) Percussion Professor Jonathan Latta; drummer, educator, and author of *Drumopedia* Dan Britt; and drummer, educator, marketing executive, and author of *The Beginner's Guide To Electronic Drums* Bob Terry.

PASIC FUNdamentals clinics are geared towards student percussionists and their teachers, including private instructors and band directors. These clinics teach the fundamentals to students and educators by top professionals in the field. More specifically, these clinics provide attendees with educational and instructional master classes covering the basics of snare drum, keyboard percussion, accessories, drumset, and electronic percussion.

Traditionally, five of these areas are featured each year on a rotating basis. 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 players become, we always return to our fundamentals. FUNdamentals clinics teach concepts such as grip, stroke, beating spot, technique, reading, tuning, muffling, style, groove, improvisation, recording, 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 top 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, inspiration, and helpful tips 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 our FUNdamentals clinics and clinicians at PASIC 2012.

## KEYBOARD

### Sherry Rubins and Kari Klier

This pair of Texas college percussion colleagues is anything but boring. The dynamic duo of Sherry Rubins and Kari Klier will conduct a hands-on basic skills session that will focus on all the beginning skills necessary to have a successful and enjoyable experience on keyboard percussion instruments.



Sherry Rubins

Information regarding grip, stroke, playing area, mallet selection, and sight-reading will all be addressed. So, if you are a student, teacher, or professional, plan on attending this FUN and extremely beneficial session.

## DRUMSET

### Dan Britt

Yard by yard is hard, but inch by inch is a cinch! By employing the concept of reductionism to the drumset—i.e., reducing complex concepts to simpler things and to the interactions of their parts—learning drumset can be a lot easier! As the great philosopher Henry David Thoreau said, “simplify, simplify.” In this session, Dan Britt will break down fundamentals of the drumset into simple parts, then put it all together! Students and professionals alike will enjoy this upbeat and exciting Drumset FUNdamentals clinic.



Kari Klier



Dan Britt

## ACCESSORIES

### Jonathan Latta

Accessory percussion instruments add color and excitement to a musical performance. This clinic will be both colorful and exciting as Jonathan Latta presents helpful, quick ideas to make performing on accessory percussion instruments rewarding, accessible and FUN. Everyone will leave with a new sense of awareness and increased respect for playing percussion accessories. Jonathan brings many years of experience as a college percussion instructor, clinician, and performer to this engaging session. So don't miss this chance to “spice up” your tambourine, triangle, and cymbal playing.



Jonathan Latta

## SNARE DRUM

### John Wooton

In today's world of distractions, it is difficult to stay focused and disciplined while pursuing our

goals. The author of *The Drummer's Rudimental Reference Book* and *Dr. Throwdown's Rudimental Remedies*, John Wooton will "throw down" some innovative ways to make learning snare drum basics more FUN! Bring your sticks and a pad and be ready to have more fun than playing PlayStation and visiting Facebook combined.

**TECHNOLOGY**  
**Bob Terry**

The modern-day drummer/percussionist is open to a myriad of sonic possibilities, as well as an equal number of technical challenges when dealing with electronics. Bob Terry's clinic will be a hands-on comprehensive study of all things electronic in the world of drumming, and will demonstrate and discuss the advantages of using the full electronic drum kit, percussion pad, and hybrid kit. Everyone will leave with a detailed description of each component, how to hook them up, audio samples, and on-stage setups.

This exciting line-up of clinicians continues our yearly tradition of quality educational FUNDamentals clinics. We would like to invite all PAS members who have a desire to contribute to future FUNDamentals clinics to submit a clinic proposal for PASIC 2013 by December 15, 2012.

**Paul Buyer** is Director of Percussion, Director of Music, and Professor of Music at Clemson University. He is the author of *Working Toward Excellence: 8 Values for Achieving Uncommon Success in*



John Wooton



Bob Terry

*Work and Life*, published by Morgan James Publishing (2012) and *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*, published by Meredith Music Publications (2009). Dr. Buyer is a member of the PAS Marching Percussion and College Pedagogy Committees, chair of the PAS Education Committee, and Career Development editor for *Percussive Notes*.

**Pete DeSalvo** is Percussion Instructor at Five Towns College, Dix Hills, New York, and newly retired Director of Bands at Sayville High School, New York. He is the Downstate Vice President of the New York PAS chapter, a member of the PAS Education Committee, chair of the PAS FUNDamentals subcommittee, and has several percussion ensemble works published by Bachovich Music Publications. **PN**

**ADDITIONAL EDUCATION SESSIONS**

**John H. Beck**

Education Clinic . Thursday 3:00 P.M.

**John Wooton**

Snare Drum FUNDamentals . Friday 1:00 P.M.

**Bob Terry**

Electronic FUNDamentals . Saturday 10:00 A.M.

**Sherry Rubins and Kari Klier**

Keyboard FUNDamentals . Saturday 12:00 P.M.

**Jonathan Latta**

Accessories FUNDamentals . Saturday 2:00 P.M.

**Dan Britt**

Drumset FUNDamentals . Saturday 4:00 P.M.

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ALL OTHER UNDERGRADUATE PROGRAMS: JANUARY 7, 2013

**AUDITION DATES FOR FALL 2013 ADMISSION:**  
SATURDAY, JAN. 19, 2013  
FRIDAY, FEB. 1, 2013\*  
SATURDAY, FEB. 2, 2013  
FRIDAY, FEB. 22, 2013\*  
SATURDAY, FEB. 23, 2013  
(\*GRADUATE ONLY)

**ASU Herberger Institute**  
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ARIZONA STATE UNIVERSITY

# Cage, Women, Pan and More!

## Five research presentations at PASIC 2012

By James A. Strain, D.M.A.

The PAS Research Committee invites and encourages all PASIC attendees to take advantage of the various research sessions that will be available throughout the convention. Topics for the presentations include the music of John Cage, surveys regarding the role of women as professional percussionists, a history of the “College Boys” influence on steelbands in Trinidad, an analysis of Nebojsa Zivkovic’s “Tales from the Center of the Earth,” a concerto for marimba/percussion with wind ensemble, and an analysis of David Lang’s percussion quartet “So-Called Laws of Nature.” These topics will be presented in two different types of sessions: Poster Presentations and Oral Presentations.

### POSTER PRESENTATIONS

Two research topics, exhibited as poster presentations, are sure to be informative and enlightening. Check the program for the location of the poster presentations, which will each be on display for an entire day. Both sessions will have the presenters available at specific times in order to discuss their topics as well as guide viewers through their topics and answer questions.

#### Zivkovic’s “Tales”

Jeff Grant’s presentation will be an analysis of Nebojsa Jovan Zivkovic’s “Tales from the

Center of the Earth.” His analysis includes both form and harmonic structure for the composition using vocabulary from the common practice period in order to illustrate how these principles can be used to organize a post-20th century work. Graphic representations of form and harmonic structure will be displayed for the piece, as well as supporting musical examples from other compositions by Zivkovic. The plain language of the presentation will assist in mentally organizing a complex piece and provide a clearer understanding of Zivkovic’s compositional style and idiomatic approach to the marimba. The presentation is guaranteed to enlighten and aid any performers or listeners of Zivkovic’s music to better understand how his pieces are composed.

Grant is the Associate Director of Bands and Director of Percussion at Prattville High School in Prattville, Alabama. He holds a Doctor of Musical Arts degree from the University of Southern Mississippi, as well as bachelor’s and master’s degrees in music performance from Columbus State University and the University of Louisville, respectively.

#### Lang’s “Laws”

Scott Shinbara’s presentation will be an analysis of David Lang’s “So-Called Laws of Nature” with an emphasis on algorithmic methods used in the composition process.

Lang’s percussion quartet, which is fast becoming a standard work for percussion ensemble, uses a compositional style that can be described as “processed based,” or one in which he takes simple, short phrase ideas and expands them under various process treatments. These algorithmic processes abound in compositions by other composers of the minimalist or post-minimalist styles and are not unique to Lang. By using this analytical tool to break down any work to its core processes, a deeper, more significant understanding by the performer is possible, thereby granting a more informed—yet still organic—performance. Shinbara’s presentation will display background information on the compositional style used by Lang, analytical information for all parts of the piece, and his personal conclusions regarding the work.

Shinbara holds degrees from the University of Nebraska and the University of Arizona and is currently ABD on a DMA at the University of Arizona. He is an adjunct instructor of percussion and general music at the University of Nebraska at Omaha.

### ORAL PRESENTATIONS

#### John Cage

Honoring the 100<sup>th</sup> anniversary of John Cage’s birth, Thad Anderson will present a lecture titled “John Cage’s Fourth Construction: An Imaginary Landscape.” Premiered on May



Jeff Grant



Scott Shinbara



Thad Anderson



7, 1942 as his “Fourth Construction,” Cage soon re-titled the work “Imaginary Landscape No. 2 (March No. 1)” to join two other pieces within that series. Because of the work’s perceived “split personality” (“Construction” or “Imaginary Landscape”), there exists many unanswered questions in regards to the academic and performance aspects of the work. As the “Construction” and “Imaginary Landscape” series together represent nearly sixty percent of Cage’s output during his early compositional period (1935–1943), the presentation will first include contextual background information on the percussion music from both series. After discussion of these ten pieces in order to detail the shared qualities among them, as well as Cage’s early exploration of electronic devices and sliding tones, an overall discussion of these qualities present from both series in the single work will be presented. Anderson’s presentation will conclude with a recorded performance of Cage’s so-called “Fourth Construction” in hopes that listeners will hear the work with a new perspective when considered in context with his other works. [Note: Attendees are also highly encouraged to experience a live performance by Anderson of this landmark work during Focus Day (Thursday, Nov. 1, 2012, 1:00 P.M.).]

Anderson is a member of the percussion faculty at the University of Central Florida. In addition to the percussion area, he also teaches courses in music composition and technology.

### Women in Percussion

Meggie Aube will present her research and surveys results on gender in percussion in an oral presentation titled “Women in Percussion: The Emergence of Women as Professional Percussionists in the United States.” As most people are aware, it is far more common for boys, rather than girls, to choose to play percussion as beginners and, as a result, there are far fewer

female than male percussionists in college and at the professional level. Because of this, the percussion field in the United States has been historically dominated by male performers and educators. Aube will examine and discuss this phenomenon by presenting numerous studies and her findings from surveys on gender bias in percussion. Her presentation will examine not only the historical processes that have created this unbalanced gender issue, but also how prevalent it has been, or continues to be, in major symphony orchestras. Highlights of the presentation will include discussion of several significantly influential women percussionists, as well as interviews with twelve professional American women percussionists and their shared similar experiences, all presented in an effort to shed light on the current state of this relevant topic.

Aube earned her bachelor’s degree in percussion performance from the University of Alaska, Anchorage and both her master’s and Doctor of Musical Arts degrees from the University of Iowa. Having previously taught at the Amman National Music Conservatory in Amman, Jordan, she currently resides in Palmer, Alaska, working as a freelance percussionist.

### “College Boys” Steelbands

Elizabeth DeLamater’s Oral Presentation, titled “College Boys’ Steelbands in 1950s Trinidad: How Teenagers Helped the Pan Gain National Acceptance,” will feature numerous audio and video recordings of these better-educated, middle-class white and light-skinned teenagers who helped the pan gain acceptance as a legitimate instrument in Trinidad. During the 1940s, the steelband community in Trinidad consisted mainly of economically lower-class Trinidadians of African extraction, who were considered the basest, most unsound members of society. As a result, their music and instrument were viewed quite negatively

in mainstream Trinidadian society. The late 1940s and early 1950s saw an increased involvement of “college boys” or “white college boys,” including many who formed their own bands. DeLamater will chronicle the participation of middle-class youth in steelbands during this time period in order to show how their participation resulted in a wider and deeper acceptance of the instrument throughout the Trinidadian population. Central to her presentation will be several specific factors that illustrate the vital role played by these college-boy steelbands, as well as an examination of the history and membership of these bands.

DeLamater teaches at Youngstown State University and has traveled widely for research and performance, including trips to Trinidad and Tobago for the 2000 World Steelband Festival and the 2005 Panorama with Phase II Pan Groove. She received her DMA from Arizona State University, her MM from the Florida State University, and her BM from Northern Illinois University. PN



Meggie Aube



Elizabeth DeLamater

## RESEARCH SESSIONS

**Thad Anderson**

Paper Presentation  
Thursday 10:00 A.M.

**Dr. Jeff Grant**

Poster Presentation  
Friday

**Elizabeth DeLamater**

Paper Presentation  
Friday 2:00 P.M.

**Scott D. Shinbara**

Poster Presentation  
Saturday

**Meggie Aube**

Paper Presentation  
Saturday 2:00 P.M.

# 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.

Prior to submitting material for review, please read the submission guidelines at [www.pas.org](http://www.pas.org) under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

## Difficulty Rating Scale

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

## SOFTWARE

### Percussion Organization

Trudy Muegel, William Ray, Glenn Robinson

**\$20.00**

**Trudy D. Muegel**

From the title, I wasn't sure what to expect when I opened this CD; was this supposed to help organize my instruments or sheet music inventory? You really need the subtitle to understand what it is: *A computerized method for organizing the playing assignments for Symphony Orchestra Percussion Sections*. What I found was mildly helpful, but clearly not for any inventory.

Included on the CD are three files: two Excel files and one Word document. One of the Excel files (titled "Percussion Organization") is a database of 674 symphony orchestra pieces that include the title, composer, and percussion assignments for up to four players including a column for "extras" and one that includes a full list of the instruments required. The other Excel file (titled "Assignment Sheet") contains column and row labels allowing the conductor or section leader to fill out a complete concert percussion assignment list by using the cut-and-paste technique from the database file. The Word file contains directions for this process and is fairly patronizing if you know anything about computers.

Basically, the section leader or conductor can create a document that includes percussion part assignments for a full concert. First, they would put the date of the concert at the top of the "Assignment Sheet," then search the database for the pieces being performed on that concert. By copying that information and pasting it into the "Assignment Sheet," a printable document can be created for the percussion section. The percussionists will then know how many players and what instruments are necessary for that particular concert.

Several problems exist with this package. First, there is zero information about the compilers except their names. No bios, no websites, no information to let me know this information is credible. Second, I'm not sure how the pieces in the database were selected. Only percussion parts are included with no mention of timpani, but I searched for many pieces that were absent. For example, I searched the "As" for John Adams' "Short Ride in a Fast Machine." Nothing.

Thirdly, and probably most significant, I know of at least one online option that is much more extensive and much less cumbersome. Percussion Orchestrations ([www.percorch.com/?locale=en](http://www.percorch.com/?locale=en)) has memberships available at two levels. This site contains a searchable database of over 7,000 pieces including 600+ composers. It doesn't have a convenient way to make your own concert distribution sheet, but anyone who knows Excel could easily create one. This database was started in 2004 by Ed Cervenka, who has performed in the percussion sections of several orchestras in the UK.

I understand the intent behind this CD, but fear it is not in a marketed package that will be used by many people. The information here is good, but contains many holes that will discourage players from continued use.

—Julia Gaines

### Virtual Drumline Demystified

Bryan Harmsen

**\$29.00**

**TapSPACE**

This is a comprehensive onscreen training course designed to help composers and arrangers unlock the potential of the *Virtual Drumline* marching and concert percussion sample library. Bryan Harmsen leads the viewer on a step-by-step journey through the basics, set

up, and real-world use of the percussive samples in conjunction with the two leading software notation programs, Finale and Sibelius. Most of the tutorials are between two and five minutes, with a few lasting up to 18 minutes. This format allows the viewer to absorb the concepts in small, incremental sessions that are well organized and professionally presented. As a longtime user of VDL, I found the tutorials reaffirming in how I utilize the product, but I also learned many "secrets" and advanced techniques from watching the videos.

This is an excellent reference guide, and its on-screen, hands-on video presentation conveys the information in an easy-to-understand, thorough manner. Employing the concepts presented in these tutorials will allow you to achieve a more realistic playback of your concert and marching percussion scores. If you currently use VDL or if you are thinking about it, I highly recommend this program, as it answers many questions and clearly explains how to use the *Virtual Drumline* sample library to its fullest capability.

—Jeff Moore

## GENERAL REFERENCE

### Percussion Matters: Life at the Eastman School of Music

John H. Beck

**\$30.00**

**Boydell & Brewer**

John H. Beck was associated with the percussion program at the Eastman School of Music for 57 years. It makes sense that he write a historical account of this infamous college percussion program. He followed Bill Street as only the second full-time percussion professor at Eastman, and he has written a book that is part autobiography and part percussion history.

After an affectionate foreword by alumnus Steve Gadd, Beck describes life for himself as a beginning percussionist and takes the reader through his journey to the Rochester Philharmonic and Eastman, first as a student and then as a professor. Examples of some of the gems inside are a remarkable picture of the original Marimba Masters (Beck, James Dotson, Gordon Peters, Mitchell Peters,

Douglas Marsh, and Stanley Leonard) and a hand-written account by William Street of the Eastman percussion inventory in 1959.

Beck includes a chapter on his four years as a member of the United States Marine Band and devotes the rest of the book to his time as a professor. These chapters include statistics regarding the number of graduates and their degrees, student memories (all anonymous), and an affirmation of the current professor, Michael Burritt. The appendix includes names of all the percussion graduates from 1938–2008, and this list is quite impressive!

Alumni from Beck's program will enjoy this book because it reads just like he talks. College percussion teachers will also enjoy reading about one of the earliest programs in the U.S. Probably not a "must read" for everyone but a fun jog down memory lane for others, it is obvious that this book was a great labor of love.

—Julia Gaines

### The Timpani and Percussion Instruments in 19<sup>th</sup> Century Italy

Renato Meucci  
trans. Michael Quinn

**\$28.00**

**Michael Quinn**

Much of our knowledge of the historical development of percussion instruments has been passed down via teachers, clinicians, and texts about the history of musical instruments. The author of this text is to be congratulated for his extensive research and documentation of the historical growth and use of the instruments he describes. While the historical discussion of early instruments has often been based on opinions, this text includes excellent descriptions of the instruments and their use in performance, and even includes patents with documentation of dates and materials.

The section on timpani dates back to the Venetian operas of the 1600s, and it discusses how timpani were paired with the trumpet section, then later moved to providing harmonic and rhythmic passages found in the operas of the early Italian composers. There are also excellent drawings and sketches providing the dimensions and sizes of the early timpani. It was amazing to me how creative some of the early timpanists were in mechanically addressing tuning and pitch

changes. These included gears to raise the bowl to a fixed head, rotating the bowl to move it against a fixed head, and various levers to move the head.

The percussion instruments discussed start around 1720, when drums and jingling sounds were introduced to the orchestra. The most common include drums of various types and sizes, triangles, cymbals, and the Jingling Johnny, which was introduced by the Janissary bands of the Arab countries. The pitched instruments listed include bell lyra, glass harmonica, and glockenspiel.

I was fascinated in reading about how our current instruments evolved and how composers introduced these sounds into their scores. This text is a quick read and an excellent reference to early instruments that should be in all music school libraries.

—George Frock

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## KEYBOARD PERCUSSION SOLO

### Ensemble for One

Claudio Santangelo

€12.00

#### Italy Percussion Edition

**Instrumentation:** marimba (5.0-octave), 3 temple blocks, 4 tom-toms, bass drum, China cymbal

This work, composed in 2011, is dedicated to Japan, presumably for the March 11, 2011 tsunami disaster. It was premiered at the Days of Percussion in Fermo, Italy on Sept. 10, 2011. The score utilizes a three-stave layout to accommodate notation of the 5.0-octave marimba and additional nine instruments; a notation key and setup diagram are included. The physical publication is of low quality due to the visual layout of staves, rhythmic grouping, and a print quality similar to photocopies.

The work is approximately five minutes and contains a variety of tempi and time signatures including: 4/4, 3/8, 2/8, 1/8, 3/16, and even 24/4. In terms of rhythm and pitch content, the work is highly repetitive and results in a very bland experience; rhythmic material is entirely duple based, and intervallic content preferences perfect fourths, fifths, and octaves. The combination of marimba with the additional underutilized instruments is unremarkable.

While this publication is a solo composition, a MIDI recording of the piece with orchestra and female voice is available on the composer's website: [www.claudiosantangelo.com/discografia.html](http://www.claudiosantangelo.com/discografia.html). In this context, the work is marginally more successful, but no information regarding the existence or purchase of this version is available.

—Ron Coulter

### Haven

Jonathan Kolm

\$10.00

#### Keyboard Percussion Publications

**Instrumentation:** 5.0-octave marimba

Remember working on a jigsaw puzzle and finding some of the pieces missing, or pieces that did not quite fit? This nine-minute work for solo marimba presents a similar puzzle-like challenge requiring the performer to translate short, disjoint ideas into one homogeneous composition.

The composer describes the piece as a “dialogue between two worlds of harmony.” This idea is obvious to the performer and easily understood; however, the sections are more detached than the composer probably intended. This is a “double-edged sword” that can be either a nuisance or a worthy, musical challenge.

The work utilizes single independent (inside and outside), double vertical, double lateral (inside and outside), triple lateral (inside), and single alternating strokes. The performer is also required to execute one-handed rolls in the left hand.

Though this is not likely to become the most popular work in the repertoire, it does offer an interesting challenge to the performer.

—T. Adam Blackstock

### Marimba Singular

Daniel Levitan

\$23.00

#### Keyboard Percussion Publications

**Instrumentation:** 4.6-octave marimba

Anyone familiar with Daniel Levitan's previous works for marimba will find this new composition immediately recognizable as his. It was commissioned by the James Preiss Solo Marimba Commissioning Project and published in 2012.

The piece contains Levitan's signature use of minimal motivic material that is subject to gradual variation (especially rhythmically), generally increasing in complexity as the work progresses. This approximately 10-minute work contains eight key signatures and five time signatures (18/16, 9/8, 12/8, 4/4, 6/4) with the majority of the material in 4/4. The rhythmic material, numerous metric modulations, and time signatures used in this work are similar to Levitan's “Eight Inventions” and “Marimba Four Hands.”

As with some of Levitan's other compositions, “Marimba Singular” does not contain dynamic indications beyond accent markings and ghost notes, which are interestingly referred to as articulations in the performance note. The present 11x17 spiral-bound edition of the work contains 15 measures where accent markings occur within the notation, rather than above or below, making the already dense visual appearance of the pages unduly challenging to decipher.

### IV

The most challenging aspect of the work is the incessant use of wide intervallic content, both linearly and harmonically. The reward here is the potential rupture of the often monophonic line into two or three parts for the adept listener, and the test will be for the performer to coherently delineate these multiple parts within the single line and accurately execute pitch and dynamic balance.

While this work does not significantly deviate from Levitan's established compositional style, it is nonetheless a fine addition to the repertoire and will find use by professionals, graduate students, and perhaps an industrious undergraduate.

—Ron Coulter

### Quondam Reflections

Gordon Stout

\$12.00

#### Keyboard Percussion Publications

**Instrumentation:** 5.0-octave marimba

This challenging, contemporary, 252-measure, unaccompanied marimba solo represents one of the most recent compositions from an American icon of both marimba performance and composition—Gordon Stout. Commissioned by the James Madison University Percussion Commissioning Project and premiered in November 2011 by JMU marimbist Michael Overman, “Quondam Reflections” opens with a lyrical and traditionally tertial harmonic section that will test the most advanced four-mallet marimbist. Several variations follow and primarily include rhythmic cross-rhythms (such as 3:2 and 4:3) that create an increased density. The composition then moves into a more energetic and masterfully relaxing counterpoint that is quite elegant before transitioning to a different quartal-quintal harmonic sound. The piece culminates in a beautiful arpeggiated section, bringing the performer (and listener) back to semblances of the previous cross-rhythmic section. “Quondam Reflections” ends with very loud block harmonies in the lowest octave of a 5.0-octave marimba.

Concluding tonally in E-flat minor, the overall tonal centers change as each section moves throughout this arch-form structure. There are several dramatic harmonic sequences, which will assist with memorization, but this marimba solo should be performed by a skillful undergraduate or graduate student.

—Jim Lambert

### Symphonic Marimba

Claudio Santangelo

€15.00

#### Italy Percussion Edition

**Instrumentation:** 5.0-octave marimba

It is apparent that Claudio Santangelo had the superhuman technical skills of Kevin Bobo in mind by dedicating this piece to him. However, do yourself a

favor and visit the YouTube link to watch Santangelo perform the work himself. He also possesses the advanced technical capabilities needed to execute this work. Using ideas that are prominent in some of Bobo's works, this eight-minute piece is also reminiscent of the compositional style of Nebojsa Jovan Zivkovic.

After a brief introduction, the driving pulse of fourths and fifths in the left hand provide a stable accompaniment for the triple lateral stroke flourishes in the right hand. Requiring finite motor skills, the right hand motive begins at intervals as small as unisons and expands throughout each measure. A reflective character is presented in the second section. Slower and more expressive, an octave melody in the upper voice is frequently sustained through the use of a long one-handed roll. During these instances, a descending triple lateral stroke motive, using a similar idea to the first section, regularly appears. Venturing from the previous motivic material, a brief section using strictly octaves in both hands is strongly based on a 3:2 polyrhythm. Later paying homage to Bobo's infamous “Gordon's Bicycle,” a fast alternating stroke (i.e., controlled one-handed roll) at the interval of a second is used in the right hand with the left hand providing a slower arpeggiated accompaniment. Previous thematic ideas are then elaborated as the work closes with a powerful ending.

While the consistency of motives will facilitate the learning of this work, the endurance and chops required will challenge most marimbists. The moderate to short duration of each structural sectional keeps the listener engaged, as there is always something new happening. Yet, it is the technical foundation that is sure to dazzle audiences and make this work memorable.

—Darin Olson

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## KEYBOARD PERCUSSION DUO

### Shape Shifter

David Johnson

\$23.00

#### Keyboard Percussion Publications

**Instrumentation:** 3.0-octave vibraphone and 4.6-octave marimba

Hinting at atonality and peppered with dissonance, this four-mallet duet has charm and allure. Containing an equal amount of tonality and harmonic discord, this piece is methodical in its tonal delivery. Musical ideas are well thought out and organized as David Johnson has placed clear emphasis on the pacing and character. Starting out at eighth note = 64, pitches delicately unfold for the listener, revealing the nebulous personality of the piece, worthy of its title.

### IV+

Throughout the five-minute work, abstract musical ideas reappear, adding continuity and balance. One idea the composer has woven into the melodic vocabulary is vibraphone harmonics, where a lower note is played as a harmonic with the sounding pitch (two octaves higher) played in succession, effectively adding layers of depth and challenge. While this work is not atonal in the strictest sense, Johnson is not afraid of utilizing dissonances throughout, which are typically presented in half-steps and major sevenths.

Despite the fact that both of the four-mallet voices carry equal musical weight, the vibraphone is prominent on the sonic palette with the marimba typically providing harmonic support in the form of rolls and ostinati. Performers must be sensitive to timing and phrasing within dissonance to pull off a successful recital performance of this fine work.

—Joshua D. Smith

## KEYBOARD PERCUSSION ENSEMBLE

### ClockWorks

Moses Mark Howden

**\$18.00**

#### Keyboard Percussion Publications

**Instrumentation** (5 players): glockenspiel, chimes, vibraphone (shared), marimba (4.0-octave), high woodblock

An option for an introduction to keyboard ensemble, this quintet creatively utilizes a very limited amount of rhythmic and pitch material in service of the programmatic title. The score states that parts may be doubled, adding flexibility in regard to personnel.

The pitch content for the entire three-minute, 18-second piece comprises five pitches (C, D, E, F, A) with the chime and both vibraphone parts each utilizing a single pitch. The work is in 4/4 throughout and made up primarily of half-, quarter-, and eighth-note rhythmic values. However, two parts (chimes and second vibraphone) each contain quarter- and eighth-based triplet rhythms in a limited amount. Coordinating the duple versus triple subdivisions will present the prime challenge in terms of the ensemble.

Each part contains accent patterns, clear dynamic markings, and implement suggestions. The creative use of such limited resources lies in the composer's attention to textural development and the thoughtful interaction of parts. This is a useful and original addition to the beginning repertoire for keyboard ensemble.

—Ron Coulter

### Endless Mountains Wooden

Gordon Stout

**\$49.00**

#### Keyboard Percussion Publications

**Instrumentation** (4 players): 5.0-octave marimba, two 4.0-octave marimbas, and 3.5-octave marimba

According to the composer, "I tried to capture the breadth, scope, and magnificence of the sound of the marimba orchestra in this music, and the image of large and beautiful mountains came to my mind." He does this by combining elements that exploit the percussive nature of the instrument with the sustaining quality that can be achieved as well. With three of the four parts requiring four-mallet technique, it is interesting to note that only one voice is scored for 5.0-octave marimba. Dedicated to Tzong-ching Ju, this work was written for the 2005 Taiwan International Percussion Convention.

The "endless" rhythmic quality of this work for marimba orchestra begins with a cross-rhythmic ostinato in the lowest two voices. Continuing for the entire first half, these parts exclusively use intervals of a fifth. Gradually incorporating other voices, Stout's fascination with "Wood that Sings" is instituted literally. While executing passages on the instrument, performers are occasionally required to sing at the same time. Stout even suggests moments where staggered breathing is necessary. Continually increasing density, the highest voice enters adding sixteenth notes with syncopated accents to the texture. The rhythmic intensity briefly settles as all voices arrive on a triplet subdivision. The regularity in the top three voices gives way as an interdependent line is created through different combinations of eighth-note triplet partials. Intensifying to a climax, all voices arrive on double-stops. Extreme tension is created through chromaticism and duple versus triple polyrhythms. After reflecting on previous material, the motives dissipate and reach a sustaining quality to conclude.

At first glance, some of the individual parts may appear intimidating. However, due to the amount of repetition it will

not be overwhelming for an experienced collegiate ensemble. The persistent, motoric quality will present several challenges and a density that requires refined ensemble skills. Gordon Stout's superior compositional abilities have yet again resulted in a fine addition to the marimba repertoire.

—Darin Olson

### New York Tryptich

Gordon Stout

**\$38.00**

#### Keyboard Percussion Publications

**Instrumentation** (4 players): 5.0-octave marimba, 4.5-octave marimba, 4.3-octave marimba, and 3.5-octave marimba

Originally written in celebration of the Percussive Arts Society's 50<sup>th</sup> anniversary, you too can now feel like part of the all-star marimba orchestra with this quartet scoring. Although it requires four mallets in all parts, the individual techniques are not extremely intricate. Approximately six minutes in length, this through-composed work has Gordon Stout's distinct compositional sound and sonority that most marimbists have grown to love.

Opening with stark dissonance, an intense overlapping of independent lines uses similar techniques in each voice. A strong presence of block chords, arpeggios, syncopated accents, and chromaticism make the preceding section, which is rather unstable itself, appear settled compared to the opening. With the anchoring eighth-note octaves in the bass line, the top three voices are aligned rhythmically. These lines often emphasize a sixteenth-note motive of five, five, and six, created through register accents. Although faster in tempo, a slower more ominous character is eventually achieved through rolls and longer note durations. During this section, block triads are often used in root position or first inversion and scored in a closed fashion. As the work progresses, pairing of the top two voices and the bottom two voices becomes common. Providing the accompaniment, the lower voices frequently maintain an eighth-note pulse. The bottom voice constantly arpeggiates while the tenor voice remains on one pitch for a longer duration of time. Utilizing imitation, there is a lot of interplay between the top two voices as the piece moves to a close.

Stout's continual influence on marimba repertoire cannot be denied. Like many of his other works, this too will likely become a standard on collegiate campuses. This particular selection would add a unique flavor to a senior or graduate recital.

—Darin Olson

### UhScoopuhChalupa

Arr. David Steinquest

**\$30.00**

#### Row-Loff

**Instrumentation** (3 players): 4.3-octave marimba and drumset

David Steinquest has selected four traditional Mexican folk songs including "The Mexican Hat Dance," "The Mexican Clapping Song," "Beautiful Sweetheart," and "La Cucaracha" as a basis for a piece that imitates the Central American family tradition of three players, each holding two mallets, performing on one marimba. Steinquest's introductions and endings are cleverly composed, so there can be a slight challenge for the less-experienced family member with rhythmic support provided by the drumset.

This collection of four Mexican folk tunes can be performed as a suite or individually (or perhaps in a combination fewer than all four). This arrangement is most appropriate for the younger high school percussion quartet. My only question is: what does the title mean?

—Jim Lambert

## PERCUSSION ENSEMBLE

### Africa!

Jared Spears

**\$17.50**

#### Kendor Music

**Instrumentation** (3 players): 2 djembes, dun dun, djabara, gankogui, ratchet, maracas, tambourine, krin, triangle, whistle, gourd, drumsticks (3 pairs)

A high-energy work utilizing several traditional African instruments, this work by Jared Spears is not directly related to any specific African drumming style or influence, but rather reflects the composer's impressions of the native music colors and excitement. The instruments included originate from several different regions of the continent, and Spears provides more accessible substitutes such as congas, bass drum, and woodblocks, in case a full collection of authentic instruments is unavailable.

This three-and-a-half minute piece begins in simple meter with an opening call from the ensemble alternating with brief solo statements by the three primary drum parts. This opening section continues with various layering effects, short written solo sections that incorporate traditional rhythmic figures, and ensemble unison statements. The opening celebration eventually transitions to an aggressive war dance, set in 6/8, featuring call-and-response between the drums (djembes and dun dun), and the other three ensemble members striking pairs of drumsticks together. After a brief return to the opening call, the piece shifts again to compound meter for its building



conclusion, complete with ensemble vocalizations.

The three primary drum parts could easily be doubled or tripled for a larger ensemble. The other three parts feature small multiple percussion setups that could be split among more players if needed. The sections in common time all are written using basic eighth- and sixteenth-note rhythms, which should be accessible to most high school and some middle school ensembles. The compound meter section includes only quarter- and eighth-note figures, but at a fairly rapid pace of 140+ for the dotted quarter-note pulse. All parts are fairly repetitive throughout much of the work.

“Africa!” is not authentically African, but serves well as a “drummy” work for intermediate percussion ensembles. While the instrumentation substitutions are reasonable and should work well, the ensemble would be best served, and the audience more likely engaged, with at least a couple of djembes on hand.

—Josh Gottry

### Drum Machine

IV

Wayne Lytle  
Arr. David Steinquest  
\$40.00

#### Row-Loff

**Instrumentation** (10 players): small crash cymbal, large crash cymbal, sizzle cymbal, hi-hat, snare drum, pedal bass drum, cowbell, agogo bells, 4 metal shakers, vibraslap, 8 concert toms, 4 timbales, 4 woodblocks, guiro, 4 timpani, ratchet, chimes, glass bottle, 2 tam-tams, large chain, metal bucket

Almost all of us have seen, and admittedly marveled, at the various Animusic videos that incorporate percussion into fantastically sophisticated and creative animated contraptions. Transcribed into a percussion ensemble work though, the intriguing drum machine of the video becomes far less interesting. Part of the allure of these videos is the realistic visual of someone’s imagination, but without that element, the transcribed audio product is an unbalanced work that is either boring or challenging for performers (depending on the part) and overly repetitive and unengaging for audiences.

“Drum Machine” is scored for ten players, each with a multiple percussion setup. At least half of the ensemble’s players could reduce their individual parts to just a handful of unique measures. In fact, the program notes indicate that players 5–10 mimic the gears of the drum machine and should be played under the “real” drum machine parts. These parts start in measure one with a quarter-note or off-beat eighth-note pulse that continues uninterrupted for 55 measures. The few parts that do present more frequently changing material may be difficult to play against the syncopated figures that are to be played “with

mechanical precision.” None of the parts contain rolls or grace-note figures, and many of the parts are marked at a single dynamic level throughout.

David Steinquest’s transcription is remarkably accurate and, with some effort, the piece could potentially be performed with the original video. Even with that possible enhancement, however, this ensemble has limited audience appeal, even less pedagogical value, and would have probably been best left as a video to share with friends on your Facebook page.

—Josh Gottry

### Give The Drummer Some

II

Chris Brooks  
\$25.00

#### Row-Loff

**Instrumentation** (5 players): drumset, 4 toms, keyboard percussion, chimes, 3 timpani, 2 temple blocks (or hi/lo Jam Blocks), cowbell, suspended cymbal, tambourine

Part of the Row-Loff “Blast-Off” series for grades 1 and 2, this pack of three percussion ensemble pieces features the drumset along with four other percussionists. The first, “Toms, Baby, Toms,” is written for four graduated toms with the drumset player laying down a basic rock groove. Each tom player gets to play a short solo or two, but a four-measure solo section is provided for the set. The player could play the written solo or improvise. The section could also be opened up for an extended solo. The other toms accompany the solo on rims.

“Not Your Grandfather’s Clock” has a keyboard part that could be played on any keyboard percussion instrument. The second part is specifically for chimes. The obligatory temple block clock-ticking sound is prominent throughout. This is also based on a rock feel, with the drumset providing the beat and also a few bars of written solo.

“Howl of the Groove King” is based on a well-known theme by Edvard Grieg. A rock beat forms the foundation again, with the keyboard percussion and timpani playing more active roles. The

piece ends with a big V–I cadential climax.

These three little pieces could be used very effectively with young percussion students. The keyboard parts are very playable for young musicians, and they can easily be doubled as needed. The drumset part is completely written out, but could be performed with much personal interpretation and improvisation if the student is able. Students could also get experience on several percussion instruments if they were allowed to switch parts from time to time. This set of pieces would be a smash hit on a percussion ensemble concert.

—Tom Morgan

### Images of India

II

Kevin Mixon  
\$9.95

#### Kendor Music

**Instrumentation** (2 players): 2 snare drums, bass drum, high bongo (or hand drum), low hand drum (or conga), shaker, voice (spoken)

“Introduce your students to the unique music of India with this spirited piece using rhythm figures drawn from both traditional and popular music styles.” This description from the publisher is misleading, as the instrumentation and rhythmic material in this work is so generic that the composition could just as easily be titled “Images of Brazil” or “Images of New Orleans.” The only discernable connection with the title’s claim is the 11 measures of vocal material (*solkattu*) appearing throughout.

The work is two minutes long and consists of 72 measures in 4/4. The rhythmic material is entirely duple, consisting of quarter-, eighth-, and sixteenth-note values, thus making the piece accessible to less-experienced students.

The score would benefit from a pronunciation guide for the *solkattu* and a description of what sound or stroke type is desired for the hand drums. It may be the composer’s intention to have the hand drums played with implements, as

no indications are included in the score or parts.

Although dubious in regard to introducing students to the music of India, young percussionists will likely enjoy, and benefit from, the opportunity to vocalize and play hand drums, albeit in a very rudimentary context.

—Ron Coulter

### Look Who Showed Up

II+

Porter Eidam  
\$14.50

#### Kendor Music

**Instrumentation** (5 players): 4 timpani, concert snare, 3 concert toms, bass drum, 2 suspended cymbals

It is difficult to find intro-level percussion ensemble literature that stands out from the rest. With this three-minute work, Porter Eidam has successfully written a piece that has enough flair and uniqueness to move it from “ho-hum” to “pretty cool.”

Part of the interest is found in the timpani tuning (mostly minor thirds), providing a musical character that is more on the mysterious side, in addition to the unifying syncopated rhythmic idea that reoccurs throughout the work. Beginning percussionists will also appreciate the opportunity to take a four-bar solo, of which at least one exists in each part. While Eidam gives the option for ad-libbing the solos, he writes some with crafty hemiolas that players will enjoy performing right off the page. Players will also be challenged in the areas of unison playing and interlocking rhythms, all of which never get more complex than sixteenth notes. This would be a great addition to a middle school band concert that features a select group of star percussionists.

—Joshua D. Smith

### Offenbach vs. Liszt

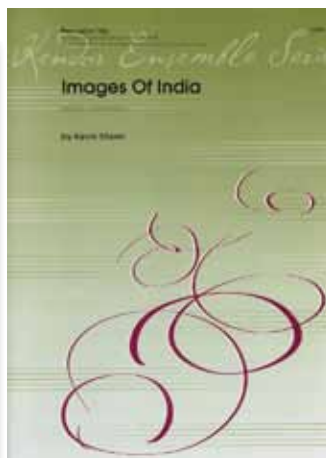
III

Arranged by Chris Brooks  
\$40.00

#### Row-Loff

**Instrumentation** (9–15 players): 3 Boomwhackers (C major diatonic scale set); 3 Boomwhackers chromatic sets (five notes each); 1 Boomwhacker treble extension set; 2 sets of octavators for Boomwhackers; four timpani, xylophone, one 4.0-octave marimba

Are you ready for some Boomwhackers? How about Boomwhackers playing themes from Offenbach’s “Can-Can” and Liszt’s “Hungarian Rhapsody #2”? If you have a moderately large ensemble (9–15) and are looking for an accessible theatrical percussion composition to conclude a concert or just be comic relief for your regular programming, “Offenbach vs. Liszt” is it! Arranger Chris Brooks has skillfully composed a medley combining two quite familiar tunes from these composers utilizing Boomwhackers in a fashion analogous to handbells. It requires up



to 11 performers on Boomwhackers with the remaining four on xylophone, upper and lower marimba (one 4.0-octave instrument) and one timpani.

Brooks suggests there are at least three options for the instrumentation: 1. perform it fully as written; 2. have only the Boomwhackers perform (omitting the xylophone/marimba/timpani); 3. full instrumentation except for the lowest Boomwhackers (parts 8–11, which are doubled in the marimba). Brooks also suggests that the Boomwhackers can be either performed on a wooden table (he provides detailed construction suggestions) or on a hard stage floor.

The overall quality of the performance can be mildly compared to a full orchestra performing pizzicato. This arrangement could be played at a high school performance venue or on a college percussion ensemble concert.

—Jim Lambert

## Ombra

Tobias Brostrom

€65.00

### Edition Svitzer

**Instrumentation** (4 players): Player 1 – triangle, suspended cymbal, wind chimes, vibraphone, bell tree; Player 2 – plate gong, small tam tam or China cymbal, 4.3-octave marimba, concert bass drum; Player 3 – large tam tam, 5.0-octave marimba, suspended cymbal; Player 4 – triangle, suspended cymbal, crotales (low octave), tuned gongs (one octave starting on C4), 4 log drums, concert bass drum, tam tam

In Italian, *ombra* means “shadow.” Composed mainly while Tobias Brostrom was visiting Italy, he states that this piece “should be listened to as though it were a Chinese shadow play... For me, the music consists not only of the dark quality of the conception of the word ‘shadow,’ but it is also volatile in nature.” With the use of large tam tams, bass drums, log drums, rather closed voicings, and harmonic tension on the keyboard instruments, that dark quality does predominate.

Marked *lamentoso* in the beginning with slow rhythms, the piece increases little by little in tempo, rhythm, and density, followed by a sudden free rubato section. One by one, the parts sync up in rhythmic unity for a *tutti* ending.

Approximately 11 minutes in length, “Ombra” is a valuable addition to the percussion chamber music repertoire. It is suitable for advanced undergraduate, graduate, and professional ensembles, requiring a high level of musicianship, sensitivity, and ensemble awareness.

—Susan Martin Tariq

## Open

Alan Chan

\$24.00

### Keyboard Percussion Publications

**Instrumentation** (3 players): 4 toms, kick drum, bamboo wind chimes, 2 cowbells, temple blocks, snare drum, conga, tam tam, bass drum

“Open” is an early work for percussion trio by Alan Chan, written in 1999, published in its present form in 2012. This work was originally composed for the opening of a Lehigh University theater production by the same name that explored communication technologies of present times such as the Internet and cell phones. This piece was inspired by the prehistoric methods of communication via drums as opposed to today’s computer keyboard. This explains the use of an optional two-minute recording of computer keyboard typing that extends 15 seconds beyond the final percussion stroke.

“Open” begins with player one “speaking” softly with sparse interjections from player three. Player two so joins the “conversation” while player three stops and “listens.” By measure 18, all three players converse at once. The conversation builds, sometimes pauses, possesses numerous pitch and textural variances (through instrumentation, playing techniques, and implement changes), and gradually winds down and fades out. At times, the parts are unison and/or have the same rhythmic framework and subdivision; at other times, the parts conflict in rhythm and subdivision, seemingly like human conversation.

Overall, the work is not rhythmically complex and is playable by most high school students. Providing or reading program notes prior to performance will make this nearly six-minute piece an enjoyable addition to a high school level percussion ensemble concert.

—Susan Martin Tariq

## Slavonic Dance No. 5 in A Major IV+

Antonio Dvorak

Arr. John R. Hearnese

\$45.00

### Row-Loff

**Instrumentation** (13 players): bells, xylophone, 2 vibraphones, 4.5-octave marimba, two 4.0-octave marimbas, chimes, timpani, crash cymbals, snare drum, concert bass drum, woodblock, triangle, tambourine

Once again, John R. Hearnese has taken one of Dvorak’s brilliant “Slavonic Dances” and created a new and exciting arrangement for percussion ensemble. Scored for 13 players (or playable by 12 with a bass drum/cymbal attachment), Hearnese has maintained the form of the original score, retained much of the original bass drum, cymbal, and triangle writing, added a bit of additional non-pitched percussion color, and scored the

## III

wind and string parts effectively for eight keyboard percussion players.

The piece is set entirely in 2/4, mostly at a brisk 142–150 bpm tempo, but with a few *ritardandos* sprinkled through the piece and a final *molto accelerando* for its exhilarating conclusion. Each of the keyboard parts is playable with two mallets throughout, although most do include extensive double-stop passages as well as frequent accidentals and several key changes. All of these keyboard parts are written in treble clef with the exception of the third marimba voice, which is effectively a bass marimba part. The timpani part is scored for three drums and includes two tuning changes, each with plenty of time for execution.

On the surface, the piece doesn’t appear particularly difficult, but it would be most effective if performed by a mature high school ensemble able to appropriately handle the work’s musicality. Hearnese’s treatment of this rousing work is sure to be a pleasure for performers and audiences alike, and it will be an excellent selection for solo and ensemble festivals or for performance at a band or percussion ensemble concert.

—Josh Gottry

## StudioWorks

John H. Beck

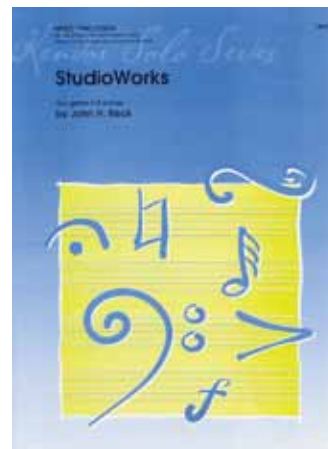
\$21.50

### Kendor Music

**Instrumentation** (2 players): snare drum and timpani (2–5 drums)

This new collection of four pieces by John H. Beck claims to be unique in that it can be used in one of three ways: as works for solo snare drum, as selections for solo timpani, or as four duets for snare drum and timpani. The format in which it is published (as duets) is perhaps the least effective of these three options. Throughout all but a few measures of these two-and-a-half to three-minute pieces, both parts are written in rhythmic unison. That may be useful for working timing and alignment, but does not effectively provide a vehicle for student awareness of how two complementary parts work together in an ensemble composition.

Each of these untitled etudes is slightly more progressively difficult than the prior one. The first etude utilizes mostly standard eighth- and sixteenth-note rhythmic figures and is written for two timpani. The second etude is faster, set in triple meter, uses three timpani, and includes eighth-note triplets. The third etude is written for four timpani with more extensive movement between drums and adds some rhythms featuring sixteenth rests and dotted-note values. The final etude is slower, but is set in 5/4, is written for five timpani, and makes greater use of ties and sixteenth-note triplet figures. All of the etudes include grace notes, rolls, accents, and extensive



dynamics. There are no tempo changes within any of the individual selections.

The package includes two scores and one copy of each part for each etude. Sticking is notated in much of the music for both instruments, including crossover notation in the timpani parts. The initial pitches for timpani are indicated at the beginning of each work, and no tuning is required within any piece. Notation of roll values (e.g., 9-stroke, 17-stroke) on the snare drum parts would seem to indicate a preference for open rolls. There is nothing notated regarding timpani muting, and given that there are no tuning changes, it seems this second part could potentially be performed using concert toms or some other multi-drum setup.

With numerous snare drum and timpani etude collections available and many duets for snare drum or keyboard percussion, Beck has attempted to create a pedagogical collection for a readily available, but frequently overlooked percussion combination. Regrettably, these particular etudes do not fully address the uniqueness of the two instruments nor put the duets in a format that would be most effective in performance.

—Josh Gottry

## Water Nymphs

Brett Jones

\$25.00

### HaMaR Percussion Publications

**Instrumentation** (11 players): various shakers and rattles, resonant metal instruments (cymbals, tam tams, gongs, triangles, etc.) lion’s roar, conch shells, 2 water basins for dipped instruments, chimes, hank drum (steel pan can substitute), crotales, 4 concert toms, 2 timpani, djembe, congas

Shake your goat hooves, dip your gongs, and break out your hank drum (if you have one!) for this nine-minute ensemble inspired by the captivating sounds of the mythological water nymphs. Written in two halves, the work is loosely programmatic, depicting “sounds of the forest, streams, water nymphs, and satyrs.”

Reminiscent of Jim Campbell's "Batik," the first half (written at quarter note = 68) is serene in nature, laden with maraca swirls, ocean drum sounds, and soft punctuations from log drums and concert toms. Melodic material in this section comes from a hank drum (literally made out of a tank with similar concepts to the hang drum) ostinato and chimes, written to evoke the feeling of floating down a river.

After a simple metric modulation, the faster second half focuses primarily on staccato rhythmic energy and dipped gongs at a *fortissimo* level. One appealing aspect of this second half is the cyclical writing in the groove-oriented parts. This clever method of establishing a pad of rhythmic harmony adds musical depth and interest. Through this work, high school and college performers alike will appreciate the opportunity to explore, blend, and balance sounds and textures required for a great musical (and aural) journey.

—Joshua D. Smith

## SNARE DRUM METHOD

**Snare Drum Workout Book** III-V  
Jan Pustjens  
\$26.25

### Pustjens Percussion Products

This technical manual, compiled by Dutch percussionist and teacher Jan Pustjens, is intended to address the needs of a wide range of students and performers. Divided into multiple sections, several can be used throughout the course of a practice session. This method of presentation allows the book to be adaptable to various levels of students, as each section can be chosen based on the individual strengths and weaknesses of the pupil.

The first two sections, "Introductory Studies" and "Warm-Up Exercises," are similar to exercises found in Joe Morello's *Master Studies*, as a wide variety of stickings are applied to basic rhythms. The third section, "Strength and Flexibility of the Wrist," serves more as a collection of various rhythmic variations (perhaps to work on reading and/or tempo accuracy) as opposed to what most would consider a strength-based "chops" workout. The following sections address paradiddles, short rolls, longer rolls, and ornaments (flams and drags). Oddly, a single page of Basel drumming figures is provided. While interesting, this material could certainly merit a larger section with more explanation and content.

Several pages of exercises follow for the 26 Essential Snare Drum Rudiments. It seems peculiar that this material is included, as much of it is addressed in previous sections of the book. The

final section deals with polyrhythms. This material is presented more as an explanation as opposed to application. Additional material integrating the polyrhythms into exercises, addressing sticking and timing would be more beneficial.

While students will benefit from the various sections, I highly recommend the guidance of a teacher. The sequence and content of the latter sections lack the direction necessary for self-study by the less experienced.

—Jason Baker

## SNARE DRUM SOLO

**Etudes for Snare Drum** IV-V  
Richard Weiner  
\$15.00  
Self-published

Drawn from knowledge acquired over a 48-year career with the Cleveland Orchestra, Richard Weiner presents a collection of studies that get at the heart of sound quality, tempo, roll, and embellishment issues on the snare drum. In the spirit of being true etudes, each is written to target a specific technique that performers experience in the symphonic repertoire. In many cases, a brief commentary is included at the end of each etude with suggestions for roll pulsations, alternate methods of practicing, indications for potential errors, and application of techniques to specific orchestral excerpts.

While a less experienced student or teacher may believe these ten etudes to be simple due to the lack of advanced rhythmic material, a true student of the snare drum will view them as a template to address the high level of detail the composer is demanding. In fact, many of the simple, repetitive figures found in the book (when performed at the written tempo with exact dynamic interpretation) can expose fundamental weaknesses in even the most advanced performers.

Weiner has done a superb job of creating a series of short works designed to help the performer improve specific skills. These etudes are old school with

no frills and get right to the point. Put this book on your music stand, turn on your metronome, and get ready to learn the truth about your playing.

—Jason Baker

## MULTIPLE PERCUSSION SOLO

**Arena, Percussion Concerto**  
No. 1 V-VI  
Tobias Broström  
€60.00  
Edition Svitzer

**Instrumentation:** 5.0-octave marimba, hi-hat, kick drum, 4 tom-toms, piccolo snare, 4 octabons, 2 bongos, 5 wood-blocks (temple blocks), cowbell, tam tam, 2 metal pipes, opera gong, "thunder metal tongue," suspended cymbal, splash cymbal, waterphone, bell tree, 3 tuned Dubaci/metal/glass bowls

Written in 2003–04 and published in 2008, this multiple-percussion concerto has the soloist performing on a large array of percussion instruments from three stations around the stage (two in front, one in the back). According to the composer, the soloist's movement from station to station evokes the image of the percussionist in a gladiator "arena," which inspires the title of the work. The work is Broström's first orchestral work and was written for Swedish Soloist Prize winner Johann Bridger, to whom the piece was dedicated. Bridger gave its premiere with the Malmö Symphony in 2004.

Comprising two movements, each divided into distinct sections, the solo part is very technically demanding, yet idiomatic given the composer's background in percussion performance. The multiple percussion parts require fast movement over the instruments, as well as linear drumset techniques (i.e., fast rhythms between the hands and feet). In addition, a high level of four-mallet marimba proficiency is required, making this piece a unique hybrid. It is one of the few concerti that demands virtuosity on both multiple percussion (including feet/hand techniques) and marimba in the same work. Although the composer makes suggestions for the instrument station placements on stage (including the main station on a riser in the back), there have been performances with different configurations (percussion stations in front) that do not diminish the musical effect.

The piece contains fast rhythmic flourishes and explosive volume at times, but also has softer, less intense sections. The construction of the composition is excellent and well paced throughout. Broström captured the sound of contemporary marimba and multiple percussion solo literature and has convincingly embedded it into the orchestral concerto

genre. The orchestral parts are playable by a college ensemble, yet rhythmically complex at times, which will require a good conductor, appropriate score study, and rehearsal time with the ensemble (a piano reduction is also available). I highly recommend this piece to all percussionists who enjoy "total" percussion and are looking for a vehicle to showcase their multiple percussion, drumset, and marimba techniques in one work. (Note: the multiple percussion solo version of this piece was reviewed in the May 2012 issue.)

—Jeff Moore

**Concerto for Percussion and Orchestra** IV  
Paul SanGregory  
\$50.00

### Keyboard Percussion Publications

**Instrumentation:** vibraphone, 5 tom-toms, 3 Roto-toms, suspended cymbal, kick drum, 2 steel pipes

With the ever-increasing level of today's performers, many composers elect to write concerti that use every instrument in the studio and fully exploit the soloist's virtuosity and superhuman technical abilities. This concerto breaks the trend. Limited instrumentation, idiomatic piano accompaniment, and mid-level technical demands make this ideal for advanced high school or undergraduate percussion students.

It can be performed with or without a cadenza (framework included with the score). This decision makes the performance time either 9 or 11 minutes. The cadenza is a bit much and unnecessary in the provided form. The work opens with a slow introduction from the vibraphone, the primary instrument in the setup, but quickly develops a driving character that dominates the work.

Good four-mallet technique is required, but is not too difficult for younger players. The most difficult sections are the transitions from vibraphone to the other instruments. These changes are very fast and must be executed flawlessly. The composer suggests using two-tone mallets, eliminating the necessity for some changes.

With time, I expect to see this concerto gain popularity. It is easily accessible, the instrumentation does not include the kitchen sink, and human hands can play the piano accompaniment.

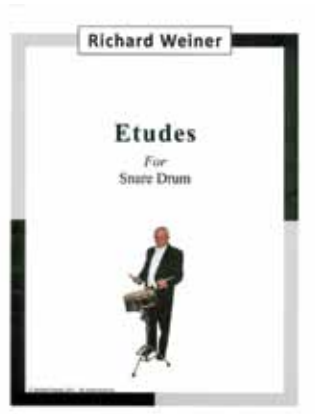
—T. Adam Blackstock

## MIXED INSTRUMENTATION

**Duo Concertante** V  
Michael Burritt  
\$25.00

### Keyboard Percussion Publications

**Instrumentation:** solo percussion (ma-



rimba and 6 tom-toms) and solo clarinet with wind ensemble

Veteran composer and percussion soloist Michael Burritt has created a double concerto for percussion and clarinet that will captivate audiences with its virtuosic solo writing, brilliant orchestration, and masterful juxtaposition of rhythmic and lyrical passages. Composed for father/daughter duo John (clarinet) and Molly (percussion) Yeh, much of the tonality hints toward jazz and popular music. In fact, some sections reminded me of Zappa's *Yellow Shark* CD. A recording of the work by the Columbus State University Wind Ensemble, featuring John and Molly Yeh, is available on the Naxos online music library.

The solo percussion part is scored for 5.0-octave marimba and six tom-toms (performed with marimba mallets, drumsticks, and brushes). Like many of Burritt's percussion works, technical figures are idiomatically conceived for four mallets, often featuring permutations and rapid arpeggiations. Transitions between the two stations (marimba and drums) are written responsibly, allowing ample time for the player to shift between instruments. It should also be noted that, printed in a landscape format, most pages of the solo percussion part end with ample rests, facilitating page turns and minimizing the need for excessive amounts of poster board.

While the wind orchestration is clear and effective, the use of alternating meters with many offbeat entrances demands that an advanced college wind ensemble perform the work. Rapid sixteenth-note passages throughout the upper winds as well as the coordination of soloists' rhythmic lines with the ensemble necessitate mature performers. At approximately 11 minutes in length, this single-movement work serves as a colorful and engaging showpiece for either faculty or advanced student performers with a college or professional ensemble.

—Jason Baker

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## WORLD PERCUSSION

### **Afro-Cuban Handbook** II-V **Afro-Cuban Handbook Instructional Audio CD**

Javier Diaz  
**\$38.00 book**  
**\$13.00 CD**  
**Paws Books**

Many attempts have been made to codify Afro-Cuban rhythms and techniques and put them into a well-sequenced presentation that guides the student along a path to success. *The Afro-Cuban Handbook* has achieved this goal. This book strikes a nice balance between providing essential information without

going into too much detail that can overwhelm the reader. A large notation key is required to account for all the different sound possibilities with instruments like congas, bongos, timbales, and drumset. But these are presented clearly and concisely, along with a sound articulation key for the congas and bongos. Pictures of the different hand techniques also add to the intelligibility of the instruction.

After a basic explanation of clave, the book moves into exercises for conga drums using the techniques described earlier in the text. These include open tone, slap, open slap, palm, bass tone, fingertips, and mute tone. Techniques for the bongos include the edge high slap, fingers, touch, thumb, and open tone. Each technique is represented by a note with a corresponding letter underneath it. The exercises are extensive, covering every conceivable combination and rhythm. Many of the exercises involve hemiola patterns and across-the-bar rhythms based on triplets that help the student gain both technique and rhythmic security.

Part two covers Afro-Cuban percussion styles. Divided into categories such as "The Yoruba Axis," "Carnival Music," "Guajiro Music (music of the countryside)," and "The Legacy of Saint Domingue (Haiti) and the Cuban East" the book concludes with 12 appendices that present various topics including exercises and techniques for timbales and shekere and a discography.

The instructional CD must be purchased separately but greatly enhances the book with demonstrations of many of the techniques and exercises covered. However, connecting the recorded tracks with the correct example in the book is tricky. There is no indication in the text as to what examples are on the CD. Instead, there is a list of cuts from the CD printed in the back of the book that list the track number, the page number, and the exercise name or number. It would have been much simpler to place an icon next to each example in the book that is found on the CD.

This is a very complete package that really does start at the beginning. It will be useful for both the beginner and the more advanced student and also stands as an excellent reference that should be in the hands of any serious hand drummer.

—Tom Morgan

### **Afro-Latin Percussion Fundamentals: Congas** II-IV **Afro-Latin Percussion Fundamentals: Congas Audio CD**

Richard Thaler  
**\$25.00 book**  
**\$13.00 CD**  
**Paws Books**

It wasn't that long ago that those wanting to learn conga drumming had

to piece together information from a number of sources and, to some extent, figure things out on their own. The last couple of decades have produced several excellent books and videos on conga techniques, and we can add Richard Thaler's book to the list. Here we have a well-sequenced set of exercises organized into 12 chapters based on technique and styles.

This book has just about everything. The introduction is full of inspirational material and information on learning styles. Chapter 1 continues with a description of what is needed to begin study, practice tips, and a historical and cultural overview. A brief introduction to the percussion instruments used in Afro-Latin music follows, which includes claves, guagua, guataca, cajon, guiro, shekere, maracas, bata drums, timbales, bongos, cowbell, pandereta, guacharo, agogo bells, guira, tambora, and, of course, congas. Being the focus of the book, the conga receives a longer treatment with discussions on care and hygiene, tuning, holding the drum, striking the drum, and avoiding tension. Each chapter ends with a short quiz that tests the reader's comprehension of the material. All rhythms are notated well and indicate which hand should be used when. Useful exercises are provided with clear instructions on how they should be practiced.

Chapter 2 covers articulations and music reading. The reading section begins at an elementary level but is fairly condensed. Students who have never read music may require extra resources to supplement this material. The remaining chapters focus on various styles. These include "4/4 Fundamentals (Tresillo, Cinquillo, 4/4 clave)," "Marcha & Munecca," "Son & Salsa," "Bomba & Plena," "A Caballo & Mukuta," "Rumba in 4/4," "Rumba in 6/8," "Subdivisions in 6/8," "Bembe & Guiro," and "Yuka." Appendices A through F cover resources, answer key to quizzes, sample skill sheet, sample practice sheet, how to make a guagua, and how to skin a conga drum. The book concludes with an index and a biography of the author.

The CD is available for purchase separate from the book. An icon is located on each page where the selection on the CD connects to the written exercise. Audio examples are played to a metronome and are often verbally counted in. Ensemble selections add each part in sequence so that each individual rhythmic line can be heard. While the book or CD could be used alone, combining them makes them both much more effective.

—Tom Morgan

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## STEEL BAND METHOD

### **Introduction to Steel Band** II-III David Knapp and Adam Grise **\$50.00, teacher's manual** **\$15.00, student textbook** **\$15.00 ea., instrument packs: tenor pan, double tenor, double seconds, triple guitar, six bass** **Engine Room Publishing**

There are very few method books available for teaching a comprehensive steel drum ensemble. This classroom method approach to steel band is one of the best collections of educational material I have seen.

This teacher's manual includes 70 pages of text, photos, diagrams, music examples, and student tests. A 36-week curriculum is presented with clear, well-developed lesson plans covering topics such as strumming, the engine room, rhythmic composition, dictation, performance, and improvisation. Also included are suggested steel drum setup diagrams, rubrics for rhythm, melody, and technical exercises. The engine room and resource guide chapters are the standout chapters of this manual. The engine room chapter breaks down and illustrates all of the parts with some variations for calypso, soca, rock, pop, Latin, Brazilian, reggae, and other Caribbean styles. The resource guide chapter is especially helpful for non-percussion teachers and anyone not familiar with purchasing materials for a steel drum band. It includes a list of companies for purchasing instruments, sheet music, books, CDs, and videos.

The student textbook follows the teacher's manual and contains 16 worksheets that can be turned in as assignments. This text is meant to supplement actual literature and not necessarily used as the only material in the steel band class. The book is much more than an introduction to the steel band. It introduces detailed and focused lessons on note reading, rhythm counting, strumming, scales, theory, and playing technique. A school that purchases 20 or more student textbooks will receive a free copy of the teacher's manual.

The Instrument Packs are supplemental material for the *Introduction to Steel Band* method. There are five separate books, one for each specific instrument in a steel band, that address instrument-specific technique principles. Each book starts out with sticking and hand motion exercises for the individual instruments. It is very helpful that there are pictures of all of the instruments, hand and body positions, and specific technique considerations demonstrated in each book. The next section introduces three levels of rhythmic and melodic reading exercises. The rhythmic exercises are the same for all of the books. The melodic reading exercises are split into unison and poly



reading exercises. I appreciate that the book incorporates both major and minor keys. The final section of these packs includes etudes that have been composed for the respective instruments. All of the melodies in the reading and etude chapters have been carefully crafted and are idiomatic to the instruments. I am glad that individual etudes are included in this method book as it challenges students to learn how to play more than just the typical function of their specific pan. It also gives performers a chance to play some solo material written specifically for their instrument. Each student should have his or her own book, but the books can be used year after year.

These books are great learning resources and will be a welcomed method book to the classroom steel drum curriculum. With the clear diagrams and musical exercises, these books can be studied individually or within a classroom setting. The student textbook and the instrument packs could be used independently, but the publisher strongly recommends they be used together in order to get a comprehensive approach to the pans.

There are a couple of things I would like to see in future editions. The first section of the instrument packs is the class warm-up exercises. This section would be more useful prior to the reading sections and with some directions about how to use them in a classroom setting. It would also be nice to incorporate the engine room more into these reading exercises. The addition of one or two pieces that included written engine room accompaniment parts would really help solidify the overall high quality of these books.

—Dave Gerhart

## INSTRUCTIONAL VIDEO

### Cajon Grooves for Beginners

Alan Dworsky

\$29.95

Mel Bay

Free of gimmicks and pretense, this play-along video, aimed at drumming enthusiasts with minimal to no music background, walks viewers through basic grooves that could accompany most rock, pop, funk, and folk music. While the disc does include a five-page pdf file that shows musical notation of each of the 19 patterns demonstrated, this video makes no attempt to explain deep musical theory or turn viewers into chop monsters on the cajon. Instead, Alan Dworsky demonstrates each pattern in simple, easy-to-understand language and methods, thereby creating a comfortable and safe environment for viewers to learn how to get around on the instrument.

The first video starts with posture and moves through slap, touch, and bass techniques. The included groove patterns emphasize the backbeat, straight eighths, shuffle feel, and basic syncopations, and finish with straight and swung funk sixteenth-note grooves. Throughout the video, two primary camera angles are used: one as if you were sitting next to him watching him play, with the other being an overhead shot. Videos for each pattern act as mini-lessons, lasting about three minutes each. Dworsky doesn't flood each lesson with excessive information but keeps instruction and tempi at a simple level, thereby easing any possible tension viewers may have when learning new music.

Dworsky also offers multiple guides and performance/learning aids for the uninitiated musician. The most helpful of these aids includes Dworsky tapping his heels in time with each groove, always alternating, and starting with his right heel for the first beat. Additionally, Dworsky slows down the video playback of some patterns to half-speed while still providing vocal cues for the playing areas through a voiceover. Most patterns finish with the addition of an acoustic guitar to contextually frame the groove.

Clearly created for beginners, this video will work well as a play-along for middle school and high school students, college students that are unfamiliar with a cajon, or even as a gift for family, neighbors, and co-workers.

—Joshua D. Smith

### How to Re-Head a Djembe

Shorty Palmer

\$19.95

Djembe Drums & Skins

I once heard someone compare the current popularity of djembes to the popularity of folk guitars in the 1960s. But whereas most of those guitar players quickly learned how to tune and change strings on their instrument, many of the djembe players I've met are intimidated by the prospect of trying to tune a rope-tensioned drum, let alone attempting to replace a goatskin head.

My high school owns about 20 djembes and some djun-djuns, most of which are rope tuned, so I had to learn to tune and replace heads. I wish I'd had this DVD before I started doing that, but even now, after having tuned quite a few drums and replaced skin heads on several of them, I've learned a lot from Shorty Palmer that is going to make the job easier and more efficient.

For those who want to buy a shell and assemble a drum themselves, Palmer starts at the very beginning, showing how to wrap the loop rings and tie the loops. Most people won't have to do that if they are replacing a head, but it's interesting to see how it's done in case you ever do need to do it.

The section on lacing the vertical ropes will be of use to more people, but one of the best sections is the one on "Tightening the Head," in which Palmer shows how to mount an unshaved skin head on a ring. I was especially interested in Palmer's demonstrations of how to replace a head without removing all the vertical lacing and get the head to seat evenly. He finishes by showing how to shave the head and tune it by way of pulling the ropes into diamond patterns.

Palmer's explanations and demonstrations are very clear. The hour-long DVD moves at a relaxed pace in which each step is shown long enough that you can clearly see and understand how it is done, and Palmer also shows a couple of common mistakes that are easy to make if you are not forewarned.

Not everyone will need to use every step on this DVD. For example, one can buy pre-cut, pre-shaved skin heads, and some companies sell synthetic heads that fit their shells. But if you only use this DVD to learn to tune your rope-tensioned djembe, it will be worth it. Dealing with skin heads and all that rope can be time-consuming, compared to turning a few metal rods with a drumkey, but re-heading and tuning a rope-tensioned djembe is not as difficult as many people seem to fear, especially with Palmer guiding you via this DVD.

—Rick Mattingly

### Out of Time, vol. 1

Narada Michael Walden

\$24.95

Drum Channel

Grammy- and Emmy-award-winning producer, musician, and recording artist Narada Michael Walden has performed with such varied artists as John McLaughlin and the Mahavishnu Orchestra, Jeff Beck, Whitney Houston, Mariah Carey, and Aretha Franklin. Upon viewing his video *Out of Time*, I discovered that he is not only a gifted musician but also passionate, enthusiastic, energetic, spiritual, and *intense*.

Early on, it is stated that the video is about playing in odd meters. If that is your only reason for purchasing the video, don't bother. However, if you are looking to hear about a variety of drumming topics, receive bits of wisdom regarding living life, making music, having positive relationships with fellow musicians, and hearing and seeing some awesome drumming, then go for it.

Upon full study of the video and its resources, you will get insight to Walden's approach to such varied topics as odd meters, dynamics, grips, double bass drumming, tuning, use of gloves, cymbal choices, rolls, rudiments, and what Walden refers to as "independency." There are moments of step-by-step instruction and moments of passionate discussion of inspirational musicians.

Walden freely shares his philosophy and his love of music. The performances with fellow musicians Matthew Charles Henlitt, Gary Brown, and Frank Martin are wonderful, as are clips of Walden playing with McLaughlin and others. It's not your typical instructional video, but it definitely comes "from the heart."

—Susan Martin Tariq

### Ultimate Drum Lessons:

Fills and Chops

Ultimate Drum Lessons: Advanced Independence and Polyrythms

Various Artists

\$14.99 ea.

Hudson Music

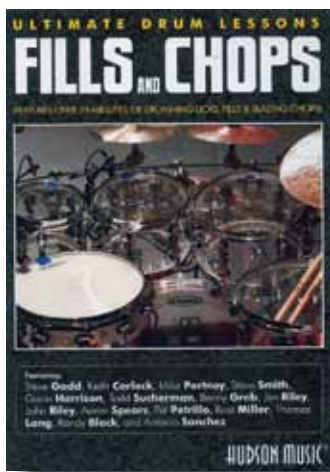
Do you remember this old jingle: "A little dab will do ya"? The *Ultimate Drum Lessons* series does just that: various clips are compiled from a stockpile of instructional material previously released by Hudson Music. Led by hosts Chris Pennie (*Ultimate Drum Lessons: Advanced Independence and Polyrythms*) and Chris Coleman (*Ultimate Drum Lessons: Fills and Chops*), the result is a cross-section of approaches focused on a particular concept.

*Advanced Independence and Polyrythms* does a nice job of documenting some legendary drummers' approach to this topic: Gavin Harrison, Steve Smith, Antonio Sanchez, David Garibaldi, Derek Roddy, Todd Sucherman, Randy Black, Chris Coleman, Thomas Lang, John Riley, and Phil Maturano. Highlights include Antonio Sanchez's demonstration of his approach to Ted Reed's *Syncopation*, Chris Coleman's infectious enthusiasm for practicing with a metronome, and Thomas Lang's "cross-diagonal" coordination exercises.

*Fills and Chops* includes instruction from Steve Gadd, Keith Carlock, Mike Portnoy, Steve Smith, Gavin Harrison, Todd Sucherman, Benny Greb, Jim Riley, John Riley, Aaron Spears, Pat Petrillo, Russ Miller, Thomas Lang, Randy Black, and Antonio Sanchez. John Riley's inspiring demonstration of a Billy Higgins lick back-to-back with an unorthodox Keith Carlock explanation of a metrically unmeasured double-stroke rock/funk fill is a great example of the kind of diversity found in this collection.

At first, I was concerned that these videos were a thinly veiled marketing ploy to get consumers to buy more DVDs. That is not the case. As it turns out, the series provides a mosaic of styles/approaches that can be enjoyed and compared side-by-side—a little something for everyone. The producers have done a nice job of excerpting out some of the most educational and captivating moments from the various artists' DVDs.

Always stylish and well produced, these two Hudson Music DVDs deliver



the goods. They also remind me that, more than any other instrumental family, drummers share a common bond and camaraderie regardless of style and approach.

—John Lane

## PERFORMANCE VIDEO

### Buddy Rich Up Close

\$24.95

#### Drum Channel

It's astonishing to realize how many young drummers today don't know much about Buddy Rich or have not had the joy of experiencing his music. When I was in high school and college, he was an icon—the greatest drummer in the world. His appearances on *The Tonight Show* with Johnny Carson were a delight, both in his playing with the Tonight Show Big Band and his sarcastic repartee with Johnny. His influence on the drumming world can hardly be underestimated. This DVD/CD set is a perfect introduction to the artistry of Buddy Rich. For those of us who have been knocked out by him for years, this fascinating new look will remind us again just how amazing Buddy Rich was.

The video is from a three-day recording of a pilot TV show that never aired. *The Buddy Rich Show* featured Buddy and his band along with a list of jazz giants as guests, including Mel Torme, Gerry Mulligan, Woody Herman, Ray Charles, Anita O'Day, Stan Getz, and Lionel Hampton. The band also played six charts that were part of the standard repertory for the band: "Love For Sale," "Bugle Call Rag," "West Side Story," "Birdland," "Greensleeves," and "Dancing Men."

Of course there are performances of these tunes, but the special features are what really makes this DVD exciting and educational. First, there is rehearsal footage of the band playing several of the above tunes. At one point in "Love For

Sale," Buddy stops the band and tells the trumpets they are slowing down when they play a certain figure. He glares at them and says, "I'm not going to tell you again." When the band plays that figure the next time you can be sure it did not slow down. It's revealing to see how intense all the horn players are during the rehearsal. They know Buddy would have no problem firing the whole band if he had to in order to get the quality performance he was after.

Next there is an interview with Matt Harris, the pianist/composer who played in the band until Buddy's death in 1987. Matt gives us an inside look at what it was like to travel, perform, and write for the band. He discusses the fact that Buddy did not read music but had an almost photographic musical memory. New charts were played through several times with a substitute drummer, or no drummer, as Buddy listened. Buddy would then perform the chart and catch every figure and fill.

There are also slow-motion versions of the performances that allow the viewer to dissect what Buddy is really doing when he plays lightening fast cross-overs or an incredible barrage of notes. There is a second version of the tunes with a "Buddy Hot Audio Mix." This allows the listener to hear all the subtle nuances and ghosted notes that give such depth to Buddy's playing. A third version is the "Band Hot Audio Mix" that reveals the precision of the brass and saxes and how they respond to the driving energy of the drums. It is interesting to hear the lead trumpet struggling in several places in the arrangements. Buddy can be seen looking back at the trumpets from time to time; it must have been absolutely nerve-racking.

The DVD concludes with two promos. First, *The Buddy Rich Show* promo provides a taste of each of the jazz stars featured on the show. It's very interesting to see Buddy playing tunes like "Woodchoppers Ball," and also seeing Donny Osborne, the Buddy Rich protégé, playing behind Mel Torme. A second promo introduces a *Buddy Rich Memorial Concert* that features Peter Erskine, Steve Smith, and Terry Bozzio, among others. An accompanying CD includes both the regular and the "Buddy Hot Audio Mix" versions for the six tunes from the DVD.

Produced by the Drum Channel in 2009, this is a fascinating, in-depth look at a moment in the career of Buddy Rich. Whether you're just getting into Buddy or have been a fan for years, this DVD documents the technical and musical excellence of the man whom many (including Buddy himself!) have called the greatest drummer in the world.

—Tom Morgan

## DRUMSET

### 6&8

Tobias Brostrom

€17,00

#### Edition Svitzer

**Instrumentation:** snare drum, bass drum, hi-hat

With rhythmic influences of West African/Gambian music and single, diddle, and flam patterns on the snare drum, "6&8" is a "Three Camps"-meets-West Africa drumset solo. The performer plays the traditional djun-djun/bell patterns on bass drum and hi-hat while playing snare drum patterns primarily influenced by the *Susu* and *Wollof* drumming traditions.

The first section of the piece is comprised of rolls, eighth-note accent patterns with sixteenth-note diddles, downbeat bell (hi-hat) patterns, and cross-rhythm djun-djun (bass drum) patterns. The middle section is dominated by duplets and quadruplets with interesting accented hemiola implications. The final section begins at a faster tempo through the metric modulation of the quadruplet sixteenth note marked equal to the sixteenth note. The piece ends with an exciting accelerando to the final four bars marked "as fast as possible."

"6&8" provides an opportunity for the student/performer to become familiar with the rhythms of the West African tradition while coordinating hands and feet in a work that will be interesting to listener and performer alike. It is suitable for advanced high school and college student study and seminar/recital performance.

—Susan Martin Tariq

### 100 Legendary Modern Rock Drum Beats

Jason Prushko

\$17.99

#### Mel Bay

Twenty-three pages of mostly two-measure rock beats: How many drumset books have been written using this format? Hundreds? Thousands? Now we can add one more to the list. Jason Prushko has given us yet another beat book based on this unimaginative formula. Yes it does have a CD, but it is nothing more than a computer-generated audio version of every beat in the book, played at the same tempo and the same dynamic level.

Of course, a good teacher will be able to use this book effectively with a creative, talented student. But inspired teachers will not be attracted to this mechanical, rigid approach. With all our technology, books today should have musical play-along tracks that are more than just a machine playing the written beats. Even video components are becoming more of an online requirement to many texts these days.

IV

To his credit, Prushko has grouped the beats into stylistic categories and even listed the names of bands that are examples of these styles, but a discography containing the specific names of tunes and drummers would have been better. When compared to the many wonderful drumset method books of today, this type of book has thankfully been replaced with more thoughtful and creative resources that present modern and innovative approaches.

—Tom Morgan

### Daily Drum Warm-Ups

Andy Ziker

\$16.99

#### Hal Leonard

This book is broken down into 52 weeks with a different two-bar exercise for each day, Monday through Sunday (complete with individual metronome markings). A total of 365 warm-ups are presented that cover the PAS 40 rudiments, some hybrid rudiments, and a suggestion to play the exercises with 20 different foot ostinatos (bass drum and hi-hat). The exercises are not necessarily presented in a sequenced format (easy to hard for example), but instead jump around from technique and rudiment. This approach may help maintain the interest of the student, but it contributes little to incremental skill development.

The included CD contains demonstrations of all the exercises in the book, including the foot ostinatos and a brief brush section. It appears the ability to play the material in this book is assumed by the author. The exercises are presented as routines with many variations that could help maintain technique while staving off boredom that can arise from repetition. Many players develop their own routines for practice and technique maintenance, but the 365 contained in this book is the most extensive set I have seen.

Since the material is not sequenced, I do not recommend using this book with beginning or intermediate students. Advanced students who are looking to change up their practice routine may find some of the exercises useful, but I do not see the practicality in following the suggested exercises over the year, as it fails to address many techniques that require daily repetition (for example, a week without a roll exercise). This is a good source or reference book for exercises, but I cannot recommend it in its stated purpose as a yearlong practice routine.

—Jeff Moore

### Discovering Rock Drums

Kevin Campbell and Dominic Palmer

\$19.99

#### Schott Music

I must admit that when I opened this book, I thought, "Oh great, another rock drumming method. Don't we have

I-III

III-IV

II-V

enough already?" I was wrong. For those with an interest in the progression of pop music from the 1950s to the present, whether they intend to perform or just listen, this book is very informational. For those who have lived it, it is a trip down memory lane.

Each chapter of the book contains a section titled "style background" that discusses the musical style, prominent artists and their drummers, and a recommended listening list. At the end of each chapter there is a section titled "getting the sound" discussing the typical gear and tuning common for that style. Bassist Dominic Palmer composed two tunes for each chapter in the particular style that are so authentic, I found myself thinking actual lyrics from the past! In the section titled "Checkpoint," drummer Kevin Campbell discusses the tune and provides insightful advice for performance. A printed guide (typical chart used in the recording session) and a printed transcription of Campbell's performance on the demo CD are provided for each tune.

The 14 chapters are titled "Rock 'n' Roll," "Motown [and the '60s]," "The Beatles [and the '60s]," "Disco [and the '70s]," "Country Rock," "Classic Rock," "Hard Rock," "Reggae," "80s Funk," "Alternative Rock," "R&B," "Latin," and "Ballads." In addition to the demos on the CD, you can access mp3 play-along tracks (with and without click) and printable pdf files of the guide charts that will alleviate dealing with the cumbersome binding of the book without breaking it. Kudos to Campbell and Palmer. What a great book!

—Susan Martin Tariq

### **Double Bass Drumming and Power Fills Workout** III–VI Matt Sorum and Sam Aliano **\$14.95** **Cherry Lane**

Matt Sorum (Guns N' Roses, the Cult, Velvet Revolver) and Sammy Aliano (Gongzilla, Slash) have come together to present a thorough, methodical double bass method book intended to improve independence and control, develop coordination and fluency between hands and feet, sharpen reading skills, and build speed, endurance, power, and precision.

Chapter One, "Double Bass Drum Development," provides 68 pages of one- and two-bar exercises and "summary solos." Each solo progresses from quarter- to eighth- to sixteenth- to sixteenth-note triplet and thirty-second note patterns in the feet while playing quarter- and eighth-note hand patterns. Chapter Two is titled "Groove Creativity: Right Hand Independence" using one- and two-beat syncopated cymbal ostinatos, or what the authors refer to as "phrases," with various double bass exer-

cises, followed by two solos with greater cymbal variation.

Chapter Three is titled "Groove Creativity: Double Hi-Hat Grooves" that have the player perform unison hand and feet rhythms by alternating between hi-hat and ride cymbal, x-hat, or cowbell. Chapter Four, "Drum Fill Development: Hand and Feet Combinations," addresses eighth-, sixteenth-, sixteenth-triplet, and thirty-second note fills. Chapter Five contains 11 power fill exercises that are intended as a workout to develop speed and power while being balanced and relaxed. The final two chapters contain additional power fill workouts and "question and answer" fills.

No doubt, the diligent, methodical student with plenty of time to work step-by-step through this book will develop outstanding double bass skills. With the lack of a sound source, play-along, or video of any kind and no recommended listening list, this text would better serve as a supplemental study. It is a good example of "you get what you pay for" as the cost is certainly not prohibitive.

—Susan Martin Tariq

### **Groove Facility** II–V Rob Hirons, Dom Famularo **\$14.99** **Wizdom Media**

While glancing through the pages of *Groove Facility*, I thought I was looking at a reprint of the duple-based materials in Gary Chaffee's *Time Functioning Patterns*. Indeed, the one-count components presented for practice and the development of rock/funk grooves are quite similar. However, the main focus of this book is the motion required to perform these groups in a fluid, relaxed, and consistent manner.

The authors base this motion on the Moeller technique, and it is recommended that the student first study Famularo's *It's Your Move*, which provides an in-depth study of this technique. Each chapter has in-depth printed discussion and 22 short video clips that help demonstrate, discuss, and clarify each motion needed to correctly perform the various components/exercises. Four mp3 play-along tracks are provided as well.

Sections in the book include: "Groove Facility: From Motion to Groove," a drum notation key, "Constructing Grooves from Eighth-Note Components," "Constructing Grooves from Sixteenth-Note Components," "Accents and Ghost Notes," "Constructing Grooves from a Bass Line," "Play-Along," and a list of recommended books and DVDs.

Because of the emphasis on motion awareness and the added visual from the video clips, this book is a valuable addition to the vast collection of groove-oriented drumset instruction books already available.

—Susan Martin Tariq

## **RECORDINGS**

### **African & Afro-American Drums** Ed. Harold Courlander **Smithsonian Folkways**

*African & Afro-American Drums* is a compilation of largely field recordings originally released on LP in 1954 by Folkways. The CD reissue does little to improve the original analog package; it is overpriced and includes a scan of the LP liner notes as a pdf file. The entire album can be downloaded for \$9.99 with individual tracks more reasonably priced at 99 cents per download from the Smithsonian Folkways website.

The compilation includes field recordings from southern, western, and central Africa (from areas such as Democratic Republic of the Congo, Rwanda, Madagascar, Republic of South Africa, and Nigeria) and examples of related Diasporan areas including Puerto Rico, the Bahamas, Cuba, Haiti, Jamaica, Brazil, the Virgin Islands, Surinam, and the United States. Harold Courlander, the celebrated American anthropologist, folklorist, and author (upon whose novel *The African* Alex Haley's *Roots* was based) recorded only four of the 24 examples, but his introductory liner notes and ethnographic photographs are detailed explanations showing a general premise of related musical culture between much of Africa and its Diaspora.

Although this dwells upon the obvious today, at the time this album was released in 1954 (although much of the material was previously recorded and released on other Folkways projects), the appeal of such a premise fit various social movements in the USA involving African American pride and awareness of African cultural ties. The compilation includes recordings and a transcription by other celebrated figures such as Moses Asch, George Herzog, and Melville J. Herskovits, among others. The numerous ensembles featured throughout involve a number of membranophones and idiophones with vocals. Types of drumming range from Jamaican *cuminha*, Rwandan *watutsi*, Yoruban *bata*, Puerto Rican *bomba*, Brazilian *candomblé*, Cuban *lucumi*, and of particular interest is the short example of African American jazz drummer Warren "Baby" Dodds.

Although the album is dated, its archival appeal has value for both those involved with academic research and percussionists for the sheer range of material included.

—N. Scott Robinson

### **Airto—The Other Side of This** Airto Moreira **Smithsonian Folkways**

*The Other Side of This* was recorded at Grateful Dead drummer Mickey Hart's home studio in 1991. The CD was ini-

tially released in 1992 (Rykodisc-RCD 10207) as part of "The World" series (now part of the Mickey Hart Collection made available by Smithsonian Folkways). The album's 13 selections are inspired by the Afro-Brazilian traditions of Airto Moreira's heritage that takes the listener on an aural tour of imaginary landscapes. The liner notes (which are available as a pdf file on the CD) provide Airto's guided visualizations that intend to transport the listener through an array of emotions ranging from reflection to celebration. "The spirit body can travel to places that the material body cannot," says Moreira. "It is these places I speak of when I say 'the other side of this.'"

The album features a variety of sounds including stomping, vocals, tree branches, *berimbau*, *surdo* (a large Brazilian bass drum), shakers, bird calls, nose flute, cowbell, rattles, and bullroarer. This recording is an excellent example of Airto's virtuosity and creativity. Percussionists may be interested in the great *bata* playing by Airto, Giovanni Hidalgo, and Frank Colon, as well as the outstanding contributions of Zakir Hussien on *tabla*. Of special note is the track "Sedonia's Circle," which was performed entirely by women in a drum circle. It is the only track on the CD that Airto does not perform on and is noteworthy for its excellent frame drumming, energy, and spontaneous sound.

The music on this CD is deeply tied to nature and is perhaps best categorized as "ambient world music." It is recommended for those interested in hearing top percussionists perform largely improvised music, but can also be enjoyed as a recording of intriguing and interesting acoustic sounds.

—Jeff Moore

### **Collision** Daniel Heagney **Self-released**

It is always exciting to hear a young performer who is able to maneuver easily between a variety of styles and instruments with a unique maturity that is appreciated. Containing three works for keyboard percussion and one for multiple percussion, Daniel Heagney has produced a CD that should be recommended listening for those interested in both new repertoire and sensitive interpretation across a variety of percussion instruments.

Composed for two, three, and four mallets, Peter Klatzow's "Etudes for Marimba" is a six-movement work that explores contrasting musical ideas and technical concepts on the instrument. These concepts range from the application of broken octaves to advanced polyrhythms. Commissioned by Heagney, each short movement is beautifully composed and performed. I hope this becomes a standard work on graduate



student and professional marimba recitals.

Rodney Sharman's "Apollo's Touch" is a quiet and intimate work for solo vibraphone. Seventeen minutes in length, it is the longest selection on the CD. Meandering freely between tonality and atonality, it produces a trancelike listening experience. While some of the pedaling of longer melodic lines gets a little blurry, Heagney's attention to detail renders a sensitive and affective performance.

Steven Mackey's "See Ya Thursday" serves as a showcase for both the performer's technical and musical skill. Heagney displays this as the somewhat quirky musical lines are presented with clarity and intrigue.

Scored for a variety of percussion instruments (bongos, tambourine, bass drum, cowbells, wind chimes, and tubular bells) and voice (percussion-like bursts of yelling), Brett Dietz's "Nocturne" is the most compelling work on the CD. The dialogue between various timbres almost gives the impression of a percussion ensemble piece. The introduction, disappearance, and subsequent reappearance of sonic material throughout clearly delineate the form and keeps the listener engaged.

Heagney's strength as an interpreter is his sensitivity and patience in shaping each line, melodic or rhythmic, in a way that keeps the listener from being either bored or overwhelmed.

—Jason Baker

### Concerti for Strings with Percussion Orchestra

McCormick Percussion Group  
Ravello Records

Often our percussive art is best expressed as a "conspiracy," literally meaning the breathing together with composers and/or other like-minded musicians. This recording is the definition of that ideal. The McCormick Percussion Group, directed by Robert McCormick (Professor of Music at the University of South Florida) is no stranger in the world of adventurous and thought-provoking programming. Internationally acclaimed with over two dozen recordings, McCormick has led his group in championing new, experimental, and challenging music by emerg-

ing and established composers.

This newest recording pairs world-renowned string soloists with percussion orchestra: Scott Kluksdahl (cello soloist on Balinder Sekhon's "Lou"), Carlyn Stuart (violin soloist on Stuart Saunders Smith's "Nightshade"), John Graham (viola soloist on David Liptak's "Concerto for Viola and Percussion"), Haiqiong Deng (zheng on Michael Sydney Timpson's "Dongxidongxi, Concerto for Zheng and Percussion Orchestra"), and Dee Moses (contrabass on Daniel Adams's "Camouflage for Contrabass and Percussion Trio"). In addition to the audio, the CD contains additional electronic content including notes, video, study scores, and more.

The cool factor of Sekhon's "Lou" is very high (think Sergio Leone meets Lou Harrison): "found" metallic sounds contrasting to a mostly strumming/pizzicato amplified cello. Timpson's "Concerto for Zheng" is stunningly original. (A zheng is the popular traditional Chinese plucked board zither.) A high-energy drumming movement closes the work complete with rousing percussive vocalizations in the percussion sextet in which Timpson also writes extended percussive techniques for the zheng.

Robert McCormick is a force of nature! Thank you for seeking out innovative composers and the continued effort to provide the percussion community with valuable and contributive recordings.

—John Lane

### Drums of the Yoruba of Nigeria

Ed. William Bascom  
Smithsonian Folkways

There are pluses and minuses to this 1951 field recording of various membranophones and idiophones used in different contexts by the Yoruba of Nigeria in West Africa. The packaging is minimally reproduced from the original 1953 LP record release and comes as a CD with the original liners notes scanned and embedded as a pdf file. The liner notes refer to the accompanying recordings as if they were still on LP. With a list price of \$16.98, this reissue is overpriced and should be in a \$10.00 range for the lack of quality given to republishing these valuable field recordings from more than 60 years ago. Given the minimal effort in bringing this release up to current digital trends, curious percussionists may be better off with the cheaper download option available on the Smithsonian website (individual tracks are \$1.49 each).

With that said, this collection is still of value for archival and educational purposes. The recordings and liner notes are by William Bascom, an American anthropologist and folklorist who specialized in Yoruba culture. Bascom's work on this project covered several types of ensembles from southwestern Nigeria in

the city of Oyo. Despite Christianity and Islam being present religions in tribal groups of Nigeria, the music featured on this recording comes from the traditional polytheistic Yoruba religious context.

Three types of traditional membranophones are featured throughout including igbin drums, dundun talking drums, gudugudu drums, and bata drums along with vocals and the shekere idiophones. The liner notes and photos provided are a good introduction to Yoruba religious culture and instrument details, but any useful musical analyses are absent.

The most interesting tracks are the examples of spoken praises with the dundun "talking drum" equivalent. Both membranophones and aerophones are used in various parts of sub-Saharan Africa as for surrogate speech, but the liner notes do not point out that this is a highly specialized technological learned behavior by members of ethnic groups that involve a high level of metaphor and interpretation. "Talking drums" should not be thought of as a technology known to all members of a society in areas where they exist.

The value of the collection is in its expert documentation and preservation of traditional Yoruba musical culture from half a century ago with the appeal aimed more for those involved in academic research rather than percussionists.

—N. Scott Robinson

### Globalized Percussion Music

To Hit  
Mike List

Dr. Seuss once said, "Be who you are and say what you mean..." To Hit, a percussion duo consisting of Tim Mocny on marimba and Mike List on world percussion, has done just that in this recording. Mocny and List, clearly "being who they are," blend their individual interests and strengths. Both performers are solid technicians; List's hand drumming is spot on and the production value is good.

The heart of the recording revolves around several original conservative (i.e., groovy) compositions by the duo: "Optimism," for marimba and mbira; "Rela Hook" and "Ripples," both for marimba and tabla; and "Lemonade Stand" for marimba and pandiero. The periphery of the recording presents several intermediate marimba works accompanied by world percussion grooves: "Katamiya" by Emmanuel Séjourné, "Rotation II" by Eric Sammut, and "Srpska Igra" by Nebojsa Zivkovic. While the addition of percussion to this mostly pedagogical marimba repertoire is an excellent idea in practice—and does, actually, enhance my experience of those pieces—it's too bad more composers were not employed in generating new works for this combination. That being said, the works were thoughtfully chosen for their folk or rhythmic interest, and the arrangements

work well to enhance those features.

Mocny and List should be commended for staking a claim on their East-meets-West duo identity, which I'm certain is even more compelling in live performance. I hope the next project generated by To Hit is more adventurous and thinks even further outside the box.

—John Lane

### Music for You

Claudio Santangelo  
Italy Percussion Edition

Need background music for your next wine gala? Italian percussionist Claudio Santangelo delivers 40 minutes of seemingly improvisational, yet charming, self-composed works for solo marimba.

The disc is well engineered, and the jacket contains much information about the composer/performer. However, there is no information about the individual tracks other than the publisher information included in his biography.

The performance quality is good and can be appreciated by both percussionists and non-percussionists. In general, the mood is very light and the style is French. Although some works use rhythms or harmonies that may be associated with cultures from around the world, Santangelo maintains this light atmosphere, which is representative of his personal style.

—T. Adam Blackstock

### New Street

Ben Powell Quartet and Stéphane  
Grappelli Tribute Trio

### Ben Powell Music

This ensemble effort is even more than the sum of its parts—which is hard to believe with the immense talents involved. It is a perfect synergy and an elegant, swinging, and soaring recording by 25-year-old violin prodigy Ben Powell and friends. The highlights of the recording are three tracks featuring vibraphonist Gary Burton and guitarist Julian Lage as the Stéphane Grappelli Tribute Trio. The remaining tracks are the Ben Powell Quartet: Takataka Unno, piano; Aaron Darrell, bass; Devin Drobka, drums. Guitarist Adrien Moignard joins on "What is this Thing Called Love" and vocalist Linda Calise is featured on the classic "La Vie en Rose."

Jazz aficionados will remember the pioneering French jazz violinist Stéphane Grappelli's 1969 *Paris Encounter* album featuring Burton (released on the Atlantic label). Powell continues in the stylish Grappelli legacy with Burton in roaring top form. Grappelli's "Gary" was, of course, written for Burton and is a showcase for his warm and tasteful playing. The album closes on a high note with Grappelli's gypsy-bluesy-up-tempo tune "Piccadilly Stomp."

"La Vie En Rose," conjured as a silky bossa nova by vocalist Linda Calise, is

sensuous and nuanced. Drummer Devin Drobka lends a deft touch to the quartet that matches their lightness. Do yourself a favor and check this out!

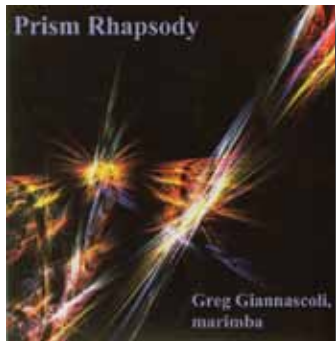
—John Lane

### Prism Rhapsody

Greg Giannascoli  
World Music Marimba

Compared to other virtuosic instruments, marimba repertoire has fewer pieces requiring piano accompaniment. An interesting concept for a CD, almost all selections on this disc use piano accompaniment. Even more unique in this day and age is that a large portion of the material is performed with two mallets. An appealing collection for performers and casual listeners alike, this CD contains adaptations and arrangements of recognizable melodies by composers such as Nikolai Rimsky-Korsakov, George Gershwin, Leonard Bernstein, and Frédéric Chopin.

Extremely gifted and skilled as a performer, Greg Giannascoli demonstrates several elements of his playing that have earned him recognitions throughout his career. His facility behind the instrument is apparent from the virtuosic “Flight of the Bumblebee.” “Rhapsody in Blue” and selections from “West Side Story” allow him to display his interpretation and style on more popular qualities of jazz and Broadway. Although slower than the Nexus recording most have grown accustomed to, his version of “Xylophonia” is very precise and controlled. Showing sensitivity, the beautiful lines produced by Giannascoli can be heard in his rendition



tion of the “Andante” from J.S. Bach’s “Sonata No. 2 – BWV 1003.” Stellar on all accounts, a performance of the piano and marimba version of Keiko Abe’s “Prism Rhapsody” concludes the disc. Other works included are “Hungarian Rhapsody” by David Popper, “Minute Waltz” by Chopin, “Tico Tico no Fuba” by Zequinha de Abre, “Saber Dance” by Aram Khachaturian, and “Paganini Personal” by Toshi Ichiyanagi. The high caliber performances combined with the diversity of selections definitely make this a recording worth checking out!

—Darin Olson

### Reunion: Percussion Music by Stanley Leonard and Brett W. Deitz

Tempus Fugit Percussion Ensemble and Hamiruge

#### Stanley Leonard Percussion Music

“Always two there are, no more, no less: a master and an apprentice”—words famously uttered by Yoda, one of my favorite characters from *Star Wars*. This

percussion ensemble recording by Tempus Fugit and Hamiruge (Louisiana State University’s Percussion Ensemble led by Brett Dietz) is quite literally the reunion of master Stanley Leonard and (former) apprentice Brett Deitz.

PAS Hall of Fame member Leonard was Principal Timpanist of the Pittsburgh Symphony and a lifetime educator. Many of Leonard’s compositions are conservative and pedagogical in nature with good form and idiomatic writing. Dietz has carved out a successful dual career as a percussionist/educator and a composer of thoughtful and interesting works. Two works by Dietz are featured here: “Exit Wounds” and “Cranktool.”

The performances by Tempus Fugit and Hamiruge are outstanding and well recorded. There are several gems on this recording, but the strongest is “Exit Wounds.” Performed with verve, it has a cohesive dramatic arc and consistent compositional language. Originally written for the University of Kentucky Percussion Ensemble, the piece is based on the last tone cluster of Morton Feldman’s piano composition “Triadic Memories.” Dissimilar to Feldman’s music, which is characterized by soft dynamics and static fields of color, Deitz’s work dissolves in and out of a cacophonous frenzy of drums and woodblocks.

Rather than taking over the universe like the Sith in *Star Wars*, Leonard and Dietz—with considerable talents from their colleagues and students in tow—combine their efforts here to create imaginative percussion music.

—John Lane

### The Vibesman

Mike Freeman ZonaVibe  
VOF Recordings

Mike Freeman is a New York City-based jazz vibe player. He was born and raised in Omaha, Nebraska and studied with Bobby Christian before graduating from DePaul University in Chicago. The music on this CD is Latin jazz and is reminiscent of the great Cal Tjader. Freeman states in the liner notes that the inspiration for one tune was based specifically on Tjader’s “I’ve Waited So Long.” In listening to all the tracks, one cannot help but hear a connection between Freeman and the late vibe master.

“MongoMarley” is reminiscent of “Afro-Blue,” and “Too Groovy” is loosely based on the Sergio Mendes tune “Groovy Samba.” The percussionists on this CD, Papo Pepin on congas/bongos and Harry Adorno on timbales, are outstanding and give the Afro-Cuban tracks their authentic feel and sound. Rueben Rodriguez’s great bass lines along with Mauricio Smith’s flute playing helps give the ensemble its classic Latin jazz sound.

Freeman’s improvisations are excellent, and all the compositions are well crafted and skillfully arranged. I highly recommend this CD, as Freeman is not only carrying on the great Latin jazz vibe tradition, but is also bringing his unique voice and substantial contributions to the genre.

—Jeff Moore



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# FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

## ELLIOTT CARTER'S "SIX PIECES FOR KETTLEDRUMS (4)"

Reproduction of a copyist's manuscript, donated by Morris "Arnie" Lang, August 2009

In 1951, PAS Hall of Fame member Morris "Arnie" Lang was taking a morning "break-fast" lesson with his teacher, Saul Goodman (also a PAS Hall of Fame member), who was then the Solo Timpanist with the New York Philharmonic. Goodman opened his mail, removed a new composition for timpani, and passed it to Lang. His first impression was that it contained several new concepts for that time, such as metric modulation, and that "although I had some experience with contemporary music, this looked like hieroglyphics." Lang notes that "the original version did not have any pedal changes within the movements or any effects indicated, just rhythms on four different pitches. It did not have any explanations about mallets, beating spot, harmonics, muffling, or even exact note values of ringing notes."



Though metric modulation was a fully developed principle of composition by this time, Carter felt obligated to include a note explaining it for this piece. "In all changes of unit," Carter makes clear, "the first note value refers to the previous speed, the second to the new speed. A double bar-line only serves to indicate a change of unit."

Lang performed two of the pieces, "Recitative" and "Improvisation," the year they were published separately (1960). In 1966, Carter revised his solos with special effects and added two additional solos for the now well-known version titled "Eight Pieces for Four Timpani." (For a detailed explanation of the revision process, see Jan Williams' article in *Percussive Notes*, 38:6, December 2000, 8–17.) After performing four of the pieces in Tully Hall in 1974, Lang was asked to record all eight of the solos for Columbia Records' Odyssey label. This recording, released in 1976, was the first commercial recording of these now famous pieces, and Carter supervised the recording sessions.

This version illustrates how Carter first conceived the set of six to be performed as a suite by listing each movement with a timing, which adds up to approximately 17 minutes, but he also notes on the title page that it may be played "as a set or in parts." Though highly faded, the title page reads: Six Pieces for Kettledrums (4), Elliott Carter (1950). 1 Improvisation – 3'; 2 Moto Perpetuo – 2'; 3 Saeta – 3' 30"; 4 March – 2' 10"; 5 Recitative – 3' 20"; 6 Canary (Tucson Nov 1950) – 3' = 17' total.

Numerous other changes are evident when the 1951 manuscript is compared with the final version published in 1968. Lang's copy, now in the PAS Library's Special Collection, includes his annotated stickings, phrase markings, and numerical groupings to aid his performance and interpretation of the pieces.

—James A. Strain, PAS Historian,  
and Otice C. Sircy, PAS Curator and Librarian



Detail from "Improvisation" showing Lang's stickings and Carter's footnote regarding "Metric Modulation."

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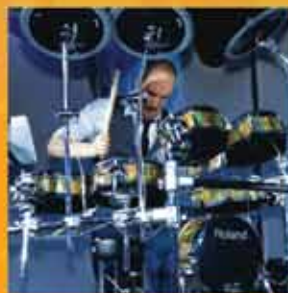
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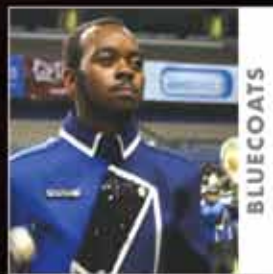
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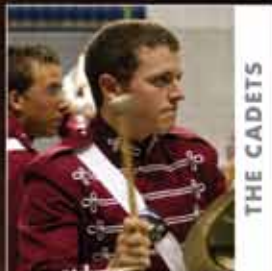
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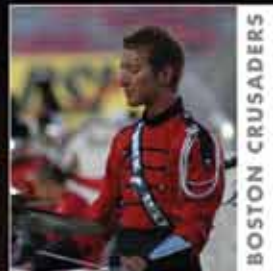
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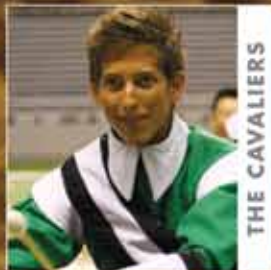
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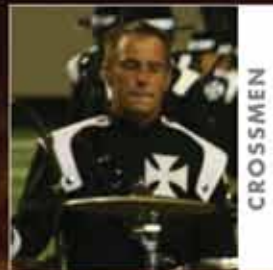
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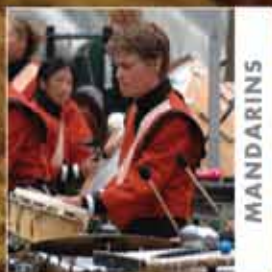
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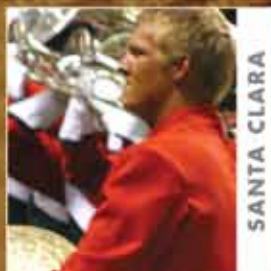
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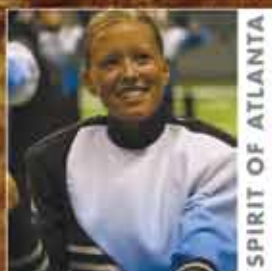
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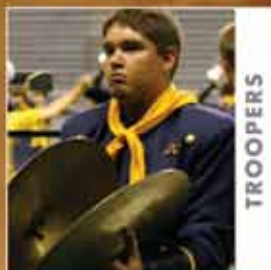
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