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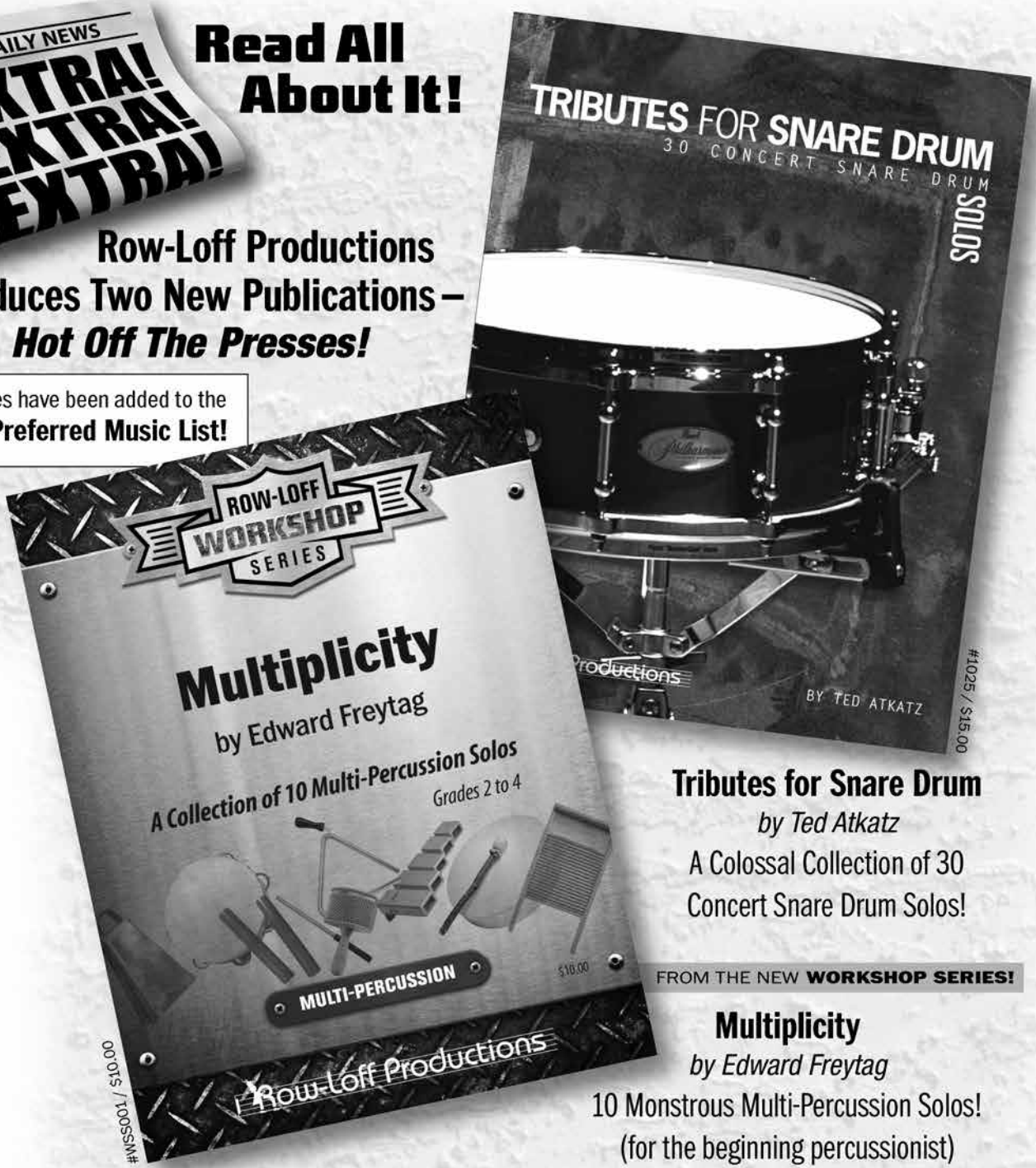

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Percussive Notes

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PASIC 2013 Preview

N. Cameron Britt

Steve Fidyk

Photo by Mindy Bush

Andrei Pushkarev

Scott Kettner

Meehan/Perkins Duo

Maria Finkelmeier

Chain Marimba Trio

John Yost

Alessandra Belloni

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DRUMset:
Driving the Beat of American Music

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A creative vision of the PERCUSSIVE SOCIETY

Percussive Notes

The journal of the Percussive Arts Society • Vol. 51, No. 5 • September 2013

Connect to Your Community, page 24

PHOTO BY GIAN ANDREA DI STEFANO

A Conversation with Eriko Daimo, page 52

COLUMNS

3 **From the President**

68 **New Percussion Literature and Recordings**

88 **From the Rhythm! Discovery Center Collection**
Instruments from the Ralph MacDonald Collection

4 **Focus Day 2013: Above and Beyond—**The Expanding Definitions of Percussion
By Bill Sallak

10 **Big Band Drumming at First Sight** Learning to lead as you read
By Steve Fidyk

16 **Marching Percussion at PASIC**
By Neal Flum and Iain Moyer

18 **Alessandra Belloni and the Daughters of Cybele**

20 **The Irish Bodhrán in Context** Celebrating the Evolutions of a Modern Tradition
By Kyle Forsthoff and Andrew Kruspe

24 **Connect to Your Community:** Interactive Drumming Committee Sessions and Activities
By John Fitzgerald

28 **Maracatu de Baque Virado:** A Living and Changing Tradition from Brazil
By Scott Kettner

30 **Ensemble Talavya**
By Sonal Shah

32 **Tala 101:** An Introduction to the Rhythmic Systems of India
By Dan Piccolo

36 **Incorporating Technology in the Percussion Classroom** A Panel Discussion sponsored by the PAS Education and Music Technology Committees
By Scott Herring with Tracy Wiggins, Blair Helsing and Paul Buyer

38 **Getting Back to FUNdamentals**
By Paul Buyer and Pete DeSalvo

40 **"I had it in the practice room…"** Information, tools, and strategies to overcome common practice roadblocks and supercharge your practice results
By Jonathan Ovalle

42 **The Path to Mastery** Practice Like the Pros
By Colin Hill

46 **Entrepreneurial Skills for the 21st Century Percussionist**
By Maria Finkelmeier

48 **Research Presentations at PASIC**
By Kevin Lewis

51 **Are You a Rhythm Master?** Test your abilities in a new research study
By Michael Schutz

52 **A Conversation with Eriko Daimo**
By Nathan Daughtrey

54 **Bob Becker Salutes George Hamilton Green**
By Nathan Daughtrey

56 **3 Countries/3 Marimbas:** The Chain Marimba Trio
By Nathan Daughtrey

58 Master Class: **Commissions of William Moersch**
By William Moersch

60 **Bach Vibrations:** A Jazz Interpretation of the Bach Inventions
By Andrei Pushkarev

62 **N. Cameron Britt: Presenting the EMvibe—**An Electromagnetically Actuated Vibraphone
By Kurt Gartner

64 **PAS Technology Day**

65 **Great News from the PASIC Listening Room at Rhythm! Discovery Center**
By Kyle Maxwell-Doherty

66 **PASIC 2013 Health and Wellness Sessions**
By Frank Shaffer

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From the President

PASIC and R!DC: What makes us unique

John R. Beck

PAS has always been a pioneer among instrument service organizations. At the first PASIC in 1976 the main hallway of the Eastman School of Music was transformed into our first exhibit area to the delight of the members (and likely dismay of the other students and faculty). From the beginning we have been following our mission statement "promoting percussion education, research, performance, and appreciation throughout the world."

Our move to Indianapolis allowed us to become a much more visible public presence in the community with the opening of the Rhythm! Discovery Center (http://rhythmdiscoverycenter.org/). If you have not visited R!DC during one of the Indianapolis PASICs it is worth the two-block walk from the convention center. Rhythm! Discovery Center was identified by *USA Today* as one of the "10 great places for hands-on music making" in the U.S.

In 2013 we opened a new Leedy exhibit and are rotating out our Musser and theater organ displays to open a new drumset exhibit that will have a broad appeal to the public.

The drumset is a uniquely American instrument developed throughout the 20th century, and its history will be showcased in a new exhibit entitled DRUMset. For the next two years PAS will feature our collection of instruments owned by legends such as Roy Knapp, Gene Krupa, and Buddy Rich, and is securing loans of instruments tracing the development of the drumset. Several of the kits have cultural significance beyond their design that should entice an audience beyond our membership.

DRUMset is sure to be both informational for our members and of interest to drum enthusiasts, former garage band members, or pop music fans. Several of our partners in the music industry have donated instruments, pedals, heads, and hi-hats for a hands-on area. Visitors can study the engineering developments of hi-hats and bass drum pedals or come in and experience what it is like to play drums in front of a packed stadium.

The historical exhibit will include:

- 1900s Leedy "double drumming" kit
- 1920s Roy Knapp trap kit
- 1930s Ludwig and Ludwig kit
- 1940s Slingerland Radio King kit
- 1950s Gretch "round badge" kit
- 1950s Jazz "cocktail" kit

- 1960s Gene Krupa Slingerland kit
- 1970s John Bonham Ludwig green-sparkle kit, played with Led Zeppelin
- 1970s Neal Peart Slingerland all-chrome kit, played with Rush
- 1980s Ndugu Chancler Yamaha Recording Custom kit, played on the Michael Jackson *Thriller* album
- 2000s Glenn Kotche Sonor kit, played with Wilco
- 2000s electronic kits from leading manufacturers

We would like to thank Daniel Glass, PAS committee chair Michael Sekelsky, and the PAS staff for their work organizing this exhibit. We are also reaching out to the public and our membership with sponsoring opportunities that include name recognition for the duration of the exhibit. If you would like your name or your organization or business to be listed with the sponsors, details can be found at http://rhythmdiscoverycenter.org/donations/drumset-driving-the-beat-of-american-music/.

I look forward to the energy and excitement of the clinics, concerts, and camaraderie of PASIC 2013 and to the opening of DRUMset at R!DC. I hope to see you there. PN

Exhibit Hall, 1976

Exhibit Hall, PASIC 2012

PERCUSSIVE ARTS SOCIETY

Mission Statement

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

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Focus Day 2013: Above and Beyond—The Expanding Definitions of Percussion

By Bill Sallak

The PAS New Music/Research Committee is excited to present Focus Day 2013: Above and Beyond—The Expanding Definitions of Percussion. Newly developed and newfound instruments, innovative uses of technology, radical interdisciplinary collaboration—all of these things serve to highlight the uniqueness of our shared pursuit. When a composer conceives of heretofore unheard tones, or when a playwright imagines a new marriage of action and sound, or when it is time to re-examine our relationships with seemingly mundane objects and wring freshness from them, that's when percussionists take their rightful place on the cutting edge of vital new art. We lead, and are proud of it.

I remember my first percussion lesson in Hamburg, New York when I was eight years old. In a room at the Hamburg Music Center, Charlie Fadale sat me in front of a snare drum, gave me a pair of sticks, and showed me single strokes, double strokes, and (that most basic combination of the two) the paradiddle. One drum, two sticks, three things to practice—and it's been growing ever since. Then there was music reading, time signatures, the 26 rudiments (and eventually the official PAS 40), and utilizing two more limbs as I sat behind a drumset for the first time.

By the time I was in high school, I figured that something was different about percussion, if only because I started out with a snare drum and added so many other things, while my good friend Nick started out with the trombone, stuck with it, and was still playing just the trombone. Once in college, I began to understand that the very particular kind of growth I had experienced since that first lesson was the same kind of growth that Western percussion had been undergoing for the past few centuries, and that growth was showing no signs of slowing.

Whether it's in conjunction with flowerpots, computers, actors, custom wristwatches, or a 600-pound door (!), this is the growth that we celebrate.

WEDNESDAY NIGHT CONCERT

This year's opening concert brings together a broad spectrum of performers and works, offering a kaleidoscopic sampling of percussive diversity. The opening three pieces celebrate the versatility of the snare drum, which serves as a starting point and central instrument for many of us. Kicking off the concert is Andy Akiho's "Stop Speaking" for snare drum and electronics, which will be performed by Gordon Hicken. The piece calls on the player to execute a mixture of rudimental, classical, and extended techniques, while the electronic part uses synthesized speech to govern the pace of the piece.

Jean-Charles François' "Fragments II" uses the snare drum in a very different way—as a sounding table for a large number of small instruments. While a performance of "Fragments II" may appear improvisatory, François is very careful to notate each of the effects the performer is supposed to achieve. Morris Palter will be the (very busy) performer for this work.

The last of the snare drum pieces is Dan van Hassel's "fzzl," in which the bottom head of the snare drum becomes the speaker through which the electronic part is heard. (If you like playing electroacoustic music, but don't like carrying a P.A. around, this is the piece for you!) Contact pickups on both drumheads allow the drum to become part of an information feedback loop between performer and computer. Truly a groundbreaking use of the snare drum, this is a piece not to be missed! "fzzl" will be performed by Joseph van Hassel.

The remainder of the concert's first half shows the heightened variety that can be achieved when one's instrumental palette is expanded. "Songs I–IX" by Stuart Saunders Smith is written for a "percussionist-actor" who plays a ragtag collection of small instruments and moves through a range of eccentric roles. Concentrated and virtuosic, "Songs I–IX" will be performed by Gene Koshinski.

The music of Thomas DeLio carries a spirit of freshness and innovation in nearly any environment. Consisting of small, carefully constructed sound events separated by significant silences, his work calls on the listener always to keep an attentive ear open. His short duo for piano and percussion, "not," will be played by Alexandros Fragiskatos and Jonathan Swoboda.

Gordon Hicken

Morris Palter

Joseph van Hassel

Gene Koshinski

Alexandros Fragiskatos

To hear audio files associated with this article, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

Closing out the first half of the concert is James Wood's milestone solo work "Rogosanti." Scored for quarter-tone glockenspiel, temple bell, Javanese gong, thundersheet, crotales, chime, simantra, bamboo clapper, maraca, and a variety of drums, "Rogosanti" is both an exciting display of percussive mastery and a deep meditation on the interrelationship of disease (represented by the drums and wooden instruments) and remedy (represented by the metal instruments), and will be performed by Garrett Mendelow.

The second half of the concert promises to be as exciting and memorable as anything happening at PASIC this year! Karlheinz Stockhausen's "Himmels-Tür" ("Heaven's Door") is a breathtaking extended piece for solo percussionist playing a 600-pound custom-built door. Written toward the end of Stockhausen's life, "Himmels-Tür" is one part of the composer's large work "Klang," 24 pieces meant to be performed throughout a single day. The door itself is divided into 12 differently pitched striking areas, and each section of the work has a specific indication of mood, such as "cautious," "entreating," or "agitated." "Himmels-Tür" will be performed by Stuart Gerber, who gave its world premiere in 2006. This piece is the kind of rarity we are especially proud to present at PASIC.

INSTRUMENTAL INNOVATIONS
Thursday, 9 A.M.

While it is not merely the diversity of our instruments that makes percussionists unique, that variety is at the core of what we do. We're always looking for new things to hit, shake, and scrape. (My ever-expanding collection of instruments is a constant reminder of this, as is every complicated load-in to a gig. Perhaps the reader can empathize!) This session focuses on works that bring us into contact with new sounding objects.

Both as a touchstone in the solo percussion repertoire and as a kind of invocation, Frederic Rzewski's "To the Earth" is a fitting way to open Thursday's Focus Day activities. Scored for four flowerpots and speaking voice, the performer, Tomm Roland, will accompany his own recitation of a Homeric hymn. While neither the text nor the notated flowerpot music is particularly complex, the performer needs a good deal of insight and subtlety to give an effective performance.

On occasion, a composer will have a sound concept that is so new and so specific that it necessitates the invention of a new instrument. Such was the case for Iannis Xenakis, who wanted to compose for a pitched metal keyboard instrument as part of his large percussion work "Pleiades," but he was not interested in the timbre of the vibraphone or the glockenspiel. The result was the sixxen, a set of 19 microtonally tuned bars of steel or aluminum, arranged in familiar keyboard fashion for ease of playing. (The name of the instrument is a portmanteau of the *six* members of Les Percussions de Strasbourg, who commissioned the work, and the first three letters of *Xen*akis' name.) Apart from "Pleiades," the sixxen has a very limited repertoire. Italian composer Giovanni Damiani has put a dent in this situation with his work "1, 3, 6, 10" for solo sixxen. Calling for a variety of mallets, bows, and dampening techniques, Damiani's work mines a great deal of timbral interest from this unusual instrument. It will be played by Simone Mancuso, who commissioned the piece.

Everyday objects have held the interest of percussionists for a very long time, and who among us hasn't blown across the top of a glass bottle? Composer Christopher Cerrone uses many layers of flute-like bottle tones to construct the last movement of his large solo work "Memory Palace." This soothing, meditative work will be performed by Owen Weaver.

Composer Ian Power's 2007 work "I seem to be a verb," also makes use of everyday objects. Scored for table, coffee mug, butter knife, and voice, Power extracts great variety from these simple objects by giving the performer very nuanced directions about the manner in which items are struck, and by calling for different kinds of vocalizations and theatrical actions. "I seem to be a verb," will be performed by Brandon Bell.

The final piece on this morning session was composed by New Music/Research Committee member Greg Beyer for a unique set of Burmese bronze drums housed in the Burma Art Collection at Northern Illinois University. Beyer reflects on his process for making "Five Ponds":

> "Five Ponds" is a reference that pays tribute to Professor Richard Cooler's article "The Magical Bronze Pond" and his larger book, *The Karen Bronze Drums of Burma*. Therein he demonstrates that the artwork depicted on the playing surface of these drums...suggests an idyllic aquatic environment and, by extension, prosperity for the Karen community that depended upon such an environment for their livelihood. The artful design on the playing surface of the Karen bronze drum features four small frogs, positioned in the four cardinal directions around the perimeter. In the center of the tympanum one finds a multi-pointed star, referencing the Karen creationist belief that a "star of foam" was the primordial stuff from which sprang original life. Through swimming in the sonic waters of rehearsals for this piece, my students and I

Jonathan Swoboda

Garrett Mendelow

Stuart Gerber

Tomm Roland

Simone Mancuso

Owen Weaver

Brandon Bell

Northern Illinois University Percussion Ensemble

have come to understand the unique power and amazing potential that these drums possess. Although the drums are antiques (and accordingly come with their fair share of buzzes, cracks and sonic impurities!) their voices are very much alive.

THE MUSIC OF STUART SAUNDERS SMITH
Thursday, 11 A.M.

Several of Thursday's sessions will focus on the work of a single composer whose music is particularly well-suited to this year's theme, and it is hard to think of a living composer who has done more to help expand the definition of percussion than Stuart Saunders Smith. In a career spanning more than four decades, Smith has created a large body of solo and chamber music for percussion that is practically unrivaled in scope and depth. His "Links" series of vibraphone works form the core of that instrument's serious concert repertoire, and his work has had a similar impact in the realms of percussion theatre, concert drumset literature, and the exploration of chamber music interaction. The New Music/Research Committee is proud to celebrate Smith and his music.

Stuart Saunders Smith

The pieces on this session not only span the chronology of Smith's career, but also offer a sampling of the different kinds of percussion music that he has created.

"When Music is Missing, Music Sings" is one example of what Smith calls "music of co-existence," which consists of parts without a score. The performers independently choose five out of eight pages of music to play, and practice those five pages as a solo. The simultaneous performance of the two solos is the piece. The piece is scored for two similar sets of five found objects, each object made of a different material, and will be performed by the Sylvia Smith Percussion Duo featuring Ayano Kataoka.

"Three Winter Carols" weaves together two threads of Smith's music: text-based percussion theatre and the foregrounding of an instrument not normally used for solo compositions (in this case, the glockenspiel). This set of three miniatures for speaking percussionist is a meditation on the spirituality of nature in the context of a New England winter, and it will be performed by Trevor Saint.

"Two Lights" is one of Smith's three concert pieces for solo drumset. The piece evokes Two Lights State Park in Cape Elizabeth, Maine, where Smith spent much time in his youth. The timbres of the tom-toms and bass drum (played with hard felt mallets) reflect the park's beachfront cliffs and the low rumblings of waves crashing against them. The piece will be performed by Justin DeHart.

"Winter," like Smith's previous works "Notebook" and "New England," is a large, flexible collection of performance materials from which a performer or ensemble creates a work. In addition to specific material for piano, vibraphone, chimes, flute, cello, and violin, "Winter" contains nearly 50 pages of material that can be realized on a variety of instruments. The Akros Percussion Collective will perform the world premiere of this work.

"Links No. 4 (Monk)" represents an important turning point in the "Links" series of vibraphone works: it is the first to exceed five minutes, the first to use a subtitle, the first to be based explicitly on quotations

Sylvia Smith Percussion Duo

Trevor Saint

Justin DeHart

Akros Percussion Collective

Jude Traxler

Hartt School Graduate Percussion trio

from previously-composed music (here, that of Thelonious Monk), and the first to use the kind of multi-staff notation that pervades many of the later pieces in the series. "Links No. 4" will be performed by Jude Traxler.

While it is not the only piece for triangles alone, "Angels" is, at the very least, a notable part of that corner of the literature. Written for a trio of performers playing nine triangles, the three movements of "Angels" represent three different kinds of discourse: angels talking (in which the triangles are laid flat on towels), angels crying (in which the triangles are suspended in water), and angels becoming the wind (in which the triangles are suspended and played in the customary fashion). The work will be performed by the Hartt School Graduate Percussion Trio, directed by Ben Toth.

FOUR MANIFESTOS OF THE PERCUSSIVE ARTIST
Thursday, Noon

Percussionists can find enlightening manifestos written by some of our most significant contributors, including Luigi Russolo, John Cage, Harry Partch, and Steve Reich. However, progress in the percussive arts has moved beyond the work of these composers at an exponential rate, and percussionists now find their performance practices expanded to include multimedia, interdisciplinary explorations, performance art, and improvisation. Some of us have also been inclined to investigate activities separate from the stage, such as composition and musicological discovery. It seems high time, then, for a sampling of manifestos from percussionists in early- to mid-career, as a first-hand survey of thought and practice in our discipline.

This noontime panel session seeks to explore the artistic approaches of a panel of innovative percussionists. Those selected to participate come from various percussive lineages, have divergent professional interests, and exist both within and outside of large university programs. Though their professional destinies have not yet played out, it is hoped that the issues raised in their in-progress manifestos will provide illumination into the inventive approaches that continue to be taken within our art, and offer a glimpse into our future.

Each of the four panelists will read an original manifesto, conveying his or her thoughts about the state of the percussive arts today, their identity and contribution as one who chooses to engage in them, and how this vast dimension of artistic expression might best progress. Each manifesto will be allotted eight to ten minutes. After the manifestos are read, the remainder of the session will be devoted to moderated discussion between the panelists and members of the audience.

PERCUSSION THEATRE
Thursday, 1 P.M.

Percussion is inherently theatrical; the percussionist's body moves to a greater extent than most other musicians', and the instruments we play create a variety of "sets" with which we interact. Composers and interdisciplinary collaborators of all stripes have created a fascinating body of work that captures our performative act as theatre. This session will feature works by three of Europe's leading figures in avant-garde percussion theatre, as well as one by a Pulitzer Prize-winning playwright.

One of the classic works of percussion theatre is Vinko Globokar's "?Corporel." Played entirely on the performer's body, Globokar's piece is mysterious, unsettling, intriguing, and ultimately polemic. "?Corporel" will be performed by Eric Retterer.

Georges Aperghis has composed a large number of theatrical works for instrumentalists; some of his best-known works for percussion include "Graffitis," "Le Corps a Corps" and, featured here, "Les Guetteurs de Sons" ("The Watchers of Sounds"). As its name implies, the work evokes a feeling of disembodiment, in which arms and hands seem to operate independently of the body, and in which sounds are made through no apparent human action. The work will be performed by Cory Hills, Greg Jukes, and Bonnie Whiting.

"L'Art Bruit" is one of Mauricio Kagel's many pieces that employ theatrical direction to a very precise degree; one might even say that his works are half score and half script. While technically a solo, "L'Art Bruit" requires an assistant whose job consists solely of carrying instruments around the stage and holding them so that they may be played by the soloist. A portion of this large work will be performed by Ryder Shelley.

The session will conclude with a presentation of Sam Shepard's and Joseph Chaikin's short theatrical work "Tongues." Shepard won the Pulitzer Prize in 1979 for his play "Buried Child." "Tongues" has only one speaking character, but that character's speech is augmented by a variety of percussion instruments. By manipulating the inflection of their voice, the one character is able to take on a variety of personae in an exploration of voice, identity, and human possibility. "Tongues" will be presented by CoMotion/NYU Percussion Ensemble, under the direction of Jonathan Haas.

"PARALLELS" BY TRISTAN PERICH
Thursday, 3 P.M.

The result of a 2012 Chamber Music America Classical Commissioning Grant, Tristan Perich's "Parallels" is a 50-minute epic for hi-hats, tuned triangles, and 1-bit electronics. Written for the Meehan/Perkins Duo, the commission was made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by the Andrew W. Mellon Foundation and the Chamber Music America Endowment Fund. Todd Meehan talks about the duo's relationship with Tristan Perich:

> As longtime fans and supporters of Tristan's music, we wanted to commission a massive new piece that took his pairing of acoustic percussion and 1-bit electronics to a previously unknown level. The result is a singularly unique musical statement that beautifully pairs a relatively small number of pitched (triangles) and unpitched (hi-hats) metallic percussion instruments with four channels of 1-bit music. Each performer wields a single mallet throughout,

Eric Retterer

Cory Hills

Greg Jukes

Bonnie Whiting

Ryder Shelley

playing disorientingly blazing rhythms, while muting and affecting duration with the other hand and hi-hat foot.

Perich describes his works with 1-bit electronics:

> I am interested in the threshold between the abstract world of computation and the physical world around us. My compositions for acoustic instruments with 1-bit electronic music explore a sonic and conceptual space I began exploring with 1-Bit music in 2004: the foundations of electronic sound. The simplest electronic tones can be created by sending on and off pulses of electricity to a speaker, effecting an oscillation at the desired pitch. These pulses are represented digitally in binary as 1-bit information, where a 1 or 0 signifies the corresponding electrical state. When working with 1-bit waveforms, data is equivalent to sound; no higher-level translation is needed.
>
> The 1-bit tones are generated by microchips that I program, which become instruments in these duets between human musicians and code. Here the most basic method of electronic sound production couples with similarly basic methods of acoustic sound production in classical instruments: vibrating strings, resonating wind chambers, oscillating percussive objects, etc. While 1-bit sound is also the palette of aggressive electric alarm clocks, I find its primitive timbre inspiringly fresh and mysteriously organic when combined with these traditional instruments. These works are about these relationships between simple sonic systems and the point found at their intersection.

Written in early 2013, "Parallels" received its world premiere performance at the 2013 Fast Forward Austin Festival and has since been performed at New York's Museum of Modern Art, Constellation in Chicago, and Dartmouth College—and now, at PASIC!

THE MUSIC OF MARK APPLEBAUM
Thursday, 5 P.M.

The final concert session of Focus Day 2013 highlights a composer who is constantly pushing at the boundaries of that label. Mark Applebaum has written a concerto for florist, a silent work for three conductors, and "The Metaphysics of Notation," a visual art installation that invites musical improvisation based on its images. Applebaum has given one of the most popular music TED (Technology, Entertainment, Design) Talks—you can find it at www.ted.com/talks/mark_applebaum_the_mad_scientist_of_music.html—and if you haven't seen it, you should definitely check it out. By interfacing with sculpture, improvisation, choreography, dramaturgy, and other fields, he has truly become a mad scientist of music!

Mark Applebaum

Percussion is a natural field of interest for Applebaum, and this concert offers a survey of his works for percussion. The session begins with a large ensemble performance of "Wristwatch: Geology," scored for performers playing stones and wearing customized wristwatches. Different rhythmic figures on stones correspond to specialized symbols on the watch face, and the performers execute those figures as the watch's sweep second hand passes over them.

"Echolalia," subtitled "22 Amplified and Signal-Processed Dadaist Rit-

CoMotion/NYU Percussion Ensemble

Meehan/Perkins Duo

Mike Truesdell

Christopher Clarino

Southern Oregon University Percussion Ensemble

nief-norf project

uals," is a surprising and disorienting work for solo performer who goes through a series of prescribed actions (chopping carrots, drilling through a book, etc.), which are then processed by different electronic means. "Echolalia" will be performed by Mike Truesdell.

"Ferneyhough ReMix" is a short duo with electronic accompaniment in honor of Applebaum's teacher, Brian Ferneyhough. It makes use of Ferneyhough's incredibly complicated rhythmic language; there's a lot of music packed into its two minutes! It will be performed by Christopher Clarino and Christopher Howard.

"30" is Applebaum's newest percussion work, the result of a commissioning consortium headed up by Terry Longshore, a professor at Southern Oregon University and a New Music/Research Committee member. The work is flexible in terms of its performance forces; it actually consists of one (quite difficult) solo, one (slightly easier) quartet, and one (intermediate) septet, each of which can be played by itself or in any combination. The performance here will be of all three parts simultaneously, with Longshore playing the featured solo part.

The final piece of Focus Day 2013 will be the nief-norf project's performance of Applebaum's "Straitjacket," for soloist with percussion quartet. Commissioned by Steven Schick, Applebaum says about the piece:

> When Steve Schick asked me for a new work to be commissioned by the Banff Centre for the Roots and Rhizomes Percussion Residency, I worried, "What kind of percussion piece do you write for a percussionist who has done everything? I'm still not sure what the proper answer is to this question.... I considered the idea of paradoxically expanding Steve's seemingly comprehensive domain of musical experience through focused constraints; and I gravitated, perhaps habitually, toward a kind of super-disciplined absurdity—as if invoking a parallel world whose eccentric culture is governed by elaborate rules perceived but not understood.

The four movements of "Straitjacket" are scored for five drumsets, mime soloist with four "sound effect" accompanists, vibraphone (ten hands), and five amplified easels with markers. It's a *tour de force* for all involved, and a very fitting way to wrap up a day celebrating the many things that percussion is.

Bill Sallak is an Assistant Professor in the School of Theatre and Dance at Kent State University, where he oversees music for the dance department. He is active as a performer and scholar of contemporary music, both as a solo artist and as a member of the Akros Percussion Collective. A member of the New Music/Research and Scholarly Research Committees, he is host for PASIC Focus Day 2013. PN

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Big Band Drumming at First Sight

Learning to lead as you read

By Steve Fidyk

Like many PAS members, I consider myself a "blue collar" working drummer—meaning that if my phone rings, and the person calling is interested in booking me for a gig, I take it in order to pay my bills. In many cases, I'm in situations where one rehearsal is all the time I have to put all of the pieces of a show together, so having the skill and control to fluently read enables me to say "yes" with confidence when I receive a call like this.

From my point of view, it's easier to sustain a good quality of life—performing in a variety of musical settings with great musicians—if I'm able to read music. Learning to read was another step forward in my quest to becoming a complete musician. Like any new motor skill, the more you read (and immerse yourself in groups that require reading), the faster at reading you'll become.

For those new to reading notation, remember, learning to read is a process that will take time, patience, and effort. This process (with all of its ups and downs) is no different than learning any other spoken language. The key is "absorption" and "integration." Learn the language at your own pace, but be sure to make yourself vulnerable by taking gigs that require reading—e.g., community bands or orchestras, local high school musicals, or colleges that need percussionists to cover parts—and eventually you'll be fluent!

Photo by Mindy Bush

In order to get to a point of proficiency, I practiced sight-reading something new every day for many, many years. I still do! My earliest teachers stressed this fundamental each week in lessons, so I grew up doing it. Because I can read, I can also pick up a copy of PN and work on new material such as technical or conceptual exercises that are peppered throughout each issue. This inspires me to continue playing and working hard at my craft.

As a professional big band drummer, I often have the pleasure to record the demo tracks for the newly published jazz ensemble music for the Belwin Jazz catalog. This music (as well as the teaching concepts from this article) is featured in my latest offering, *Big Band Drumming at First Sight* (Alfred). Along with 16 other excellent musicians, the challenge is to perform these charts with no preparation. That means to sight-read everything—but it must be accurate, clean and sound like you already have rehearsed the music. What's the rush? In the music business, like most professions, time is money, so we need to do it right the first time. The Belwin Jazz bandleader and session producer, Pete BarenBregge, provides us with clean parts and a simple talk-down describing how each arrangement is to be played. The session engineer hits record, Pete counts it off, and we are sight–reading. In many instances what becomes the final take is actually the band's first run–through. All solos are live, as there is no time for overdubs. The music difficulty ranges from easy grade 1 to advanced grade 5 or 6. The various musical styles include swing, shuffle, jazz-waltz, Latin, ballad, straight-eighth groove, and Afro-Cuban to name a few.

STEVE FIDYK
Drumset Master Class
Friday 12:00 P.M.

For most professional musicians, sight-reading on the job is a daily occurrence. The majority of live and recorded jazz, and the music for films and television was minimally rehearsed. The performance is executed without fail as a result of the ability of the musicians to sight-read, which includes playing the written notes, articulations and dynamics, interpreting the musical style, and adding nuance to the music.

A MACRO APPROACH

A number of variables come into play when sight–reading the drum chair. Below are some big-picture concepts and suggestions that might be of value to aspiring students.

1. *Form*! As you look over the drum part for a big band arrangement, begin by looking for the double barlines, which outline the different sections of an arrangement.

2, Usually, the first four or eight measures is an introduction.

3. Next, the melody is stated, which is an opportunity to change texture—for example, moving from brushes to sticks or from the hi-hat to the ride cymbal or vice versa, or perhaps some other variation.

4. The melody is usually followed by the solo section, which often includes background figures played by a section of the band—saxes, trombones, or trumpets. You'll quickly need to determine who is soloing and temper your volume to suit that soloist, and then to what section has any background figures.

5. After the solo section, many charts develop into a "shout" chorus for the full ensemble, followed by a restatement of the melody.

6. Focus on these larger segments of information as you try to weave the beat patterns, fills, articulations, and dynamics through each macro section of the arrangement.

7. *Dynamics*! Jazz ensemble dynamics are ultimately dictated not only by the written notation, but by the drummer. So scan the chart for dynamic peaks and valleys, and play accordingly.

THE ART OF INTERPRETATION

My approach when sight–reading is based on how the band responds to my ideas in the moment. In addition to the written rhythms on my part, I pay close attention to the articulation markings notated above the rhythms. These markings give me a sense of how the phrase is going to swing with the horns in the band, and I apply each "long and short" articulation to a corresponding drum or cymbal. For example, a legato tenuto marking (–) above a note dictates a long sound, and a short sound is indicated with a staccato symbol (.) or a marcato (^) "rooftop" accent.

Sometimes arrangers neglect to put articulations on drumset parts. In that case, it helps to consult the score to be sure that the articulations match those played by the lead trumpet. Some drum parts have ensemble figures written in the staff, and sometimes the figures are notated above the staff in cue-size notes—and sometimes a combination. So listen, react, and always look ahead in the chart.

WHY LEARN TO READ?

Being a professional musician is a business. Sight-reading is another skill; the more you can do as a musician, the more marketable you become. If you want to be a working player in this economy, it's essential to take whatever gig comes your way, and being able to sight-read can bring the opportunity for more work. I pride myself on being versatile, and sight-reading was a very important part of my development. And I most certainly wouldn't have gotten the call for this session if I didn't have strong sight-reading skills!

FUNKY WHEELS

On the following page is an annotated chart for a tune called "Funky Wheels" from *Big Band Drumming At First Sight* (Alfred). In the digital version of this issue, there is an audio track on which you can hear what I might actually play in the tune.

Steve Fidyk has earned national and international acclaim as a jazz drummer, author, percussion product designer, and educator. He co-leads the Taylor/Fidyk Big Band (with Stan Kenton arranger Mark Taylor), freelances with vocalist Maureen McGovern, and is a member of the Jazz Studies faculty at Temple University. He has performed throughout North America, the Middle East, and the Far East in a wide variety of venues, and has appeared and presented at local, regional, and national music education conferences and conventions throughout the United States, Canada, and South America. Fidyk has performed and recorded with Wayne Bergeron, John Clayton, Wycliffe Gordon, Tim Hagans, Slide Hampton, Sean Jones, Brian Lynch, Maureen McGovern, James Moody, New York Voices, Dick Oates, Arturo Sandoval, Doc Severinsen, Terell Stafford, Byron Stripling, Dr. Billy Taylor, Clark Terry, Tim Warfield, Bill Watrous, and many others.

DRUMSET SESSIONS

RALPH PETERSON
Drumset Clinic . Thursday 11:00 A.M.

RALPH HUMPHREY
Drumset Clinic . Thursday 1:00 P.M.

WALFREDO DE LOS REYES SR & DAVID STANOCH
Drumset Clinic . Thursday 2:00 P.M.

DONNY GRUENDLER
Drumset Clinic . Thursday 3:00 P.M.

JOE BERGAMINI
Drumset Master Class . Thursday 4:00 P.M.

CHAD SMITH
Drumset Clinic . Thursday 5:00 P.M.

MIKE JOHNSTON
Drumset Clinic . Friday 11:00 A.M.

ROBBY AMEEN
Drumset Clinic . Friday 1:00 P.M.

CHRIS DAVE
Drumset Clinic . Friday 3:00 P.M.

JASON BITTNER
Drumset Clinic . Friday 5:00 P.M.

RICH REDMOND
Drumset Clinic . Saturday 11:00 A.M.

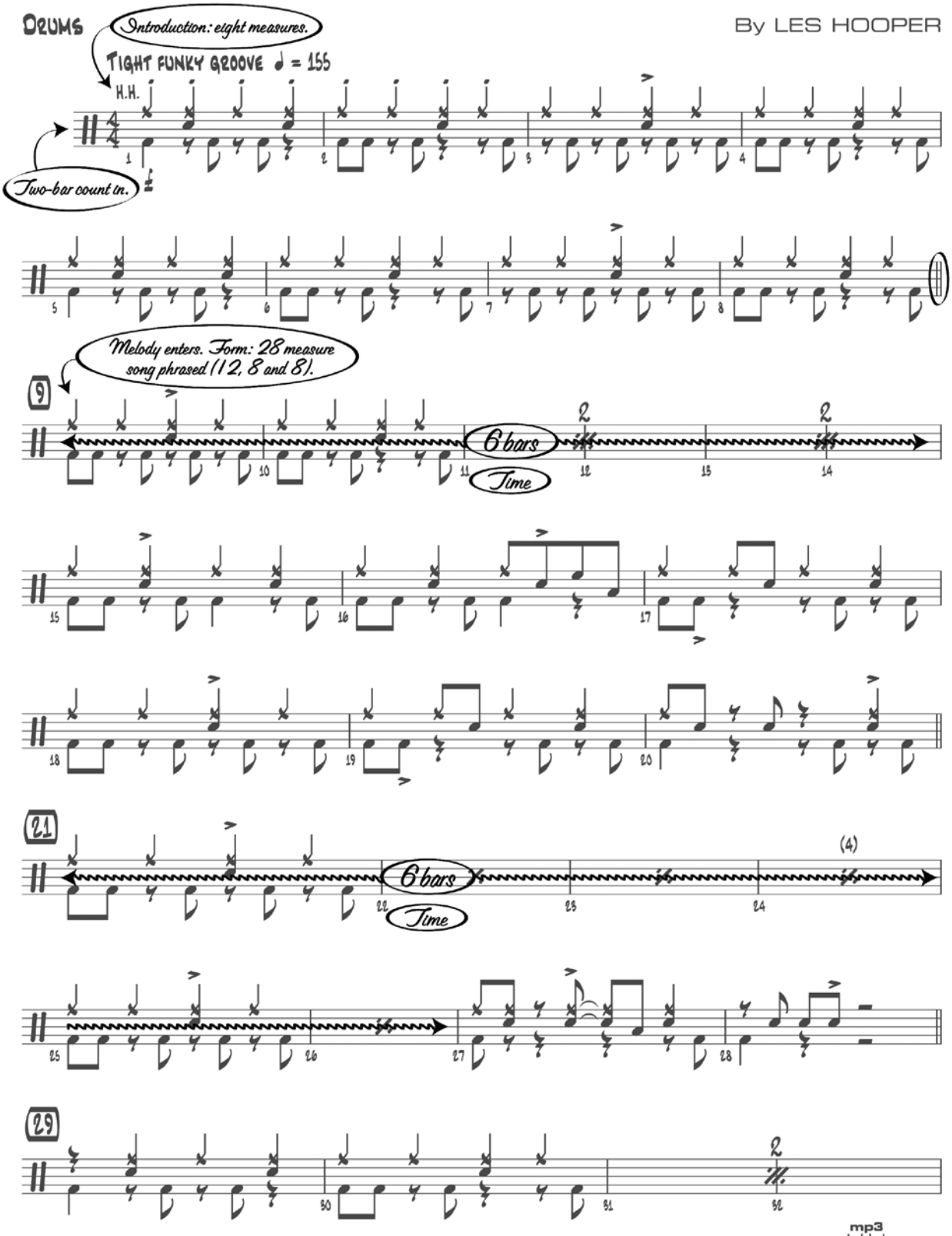
DANIEL GLASS
Drumset Clinic . Saturday 1:00 P.M.

DAVE WECKL
Drumset Clinic . Saturday 3:00 P.M.

ED SOPH
Drumset Master Class . Saturday 4:00 P.M.

GLENN KOTCHE
Drumset Workshop . Saturday 5:00 P.M.

FUNKY WHEELS



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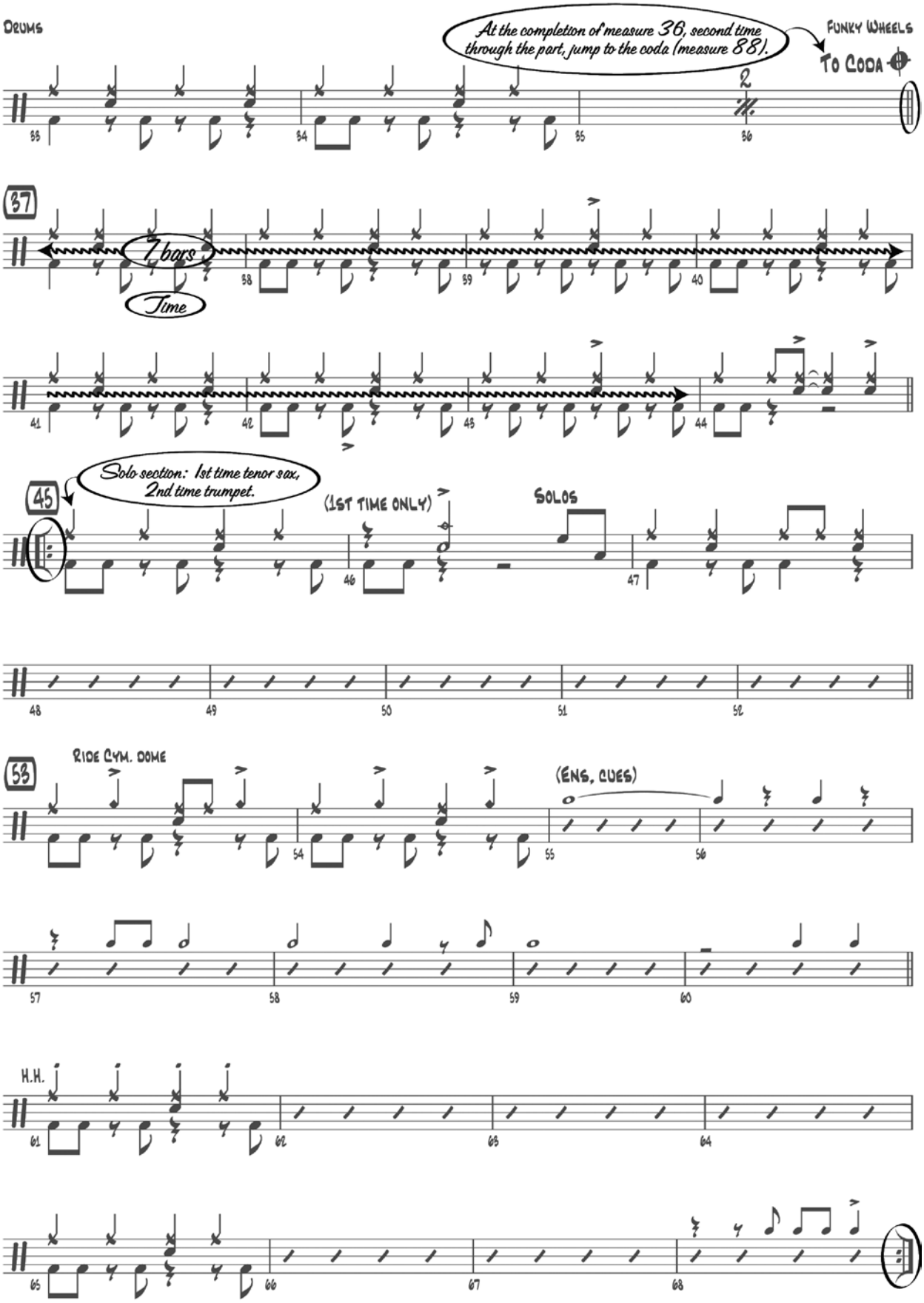
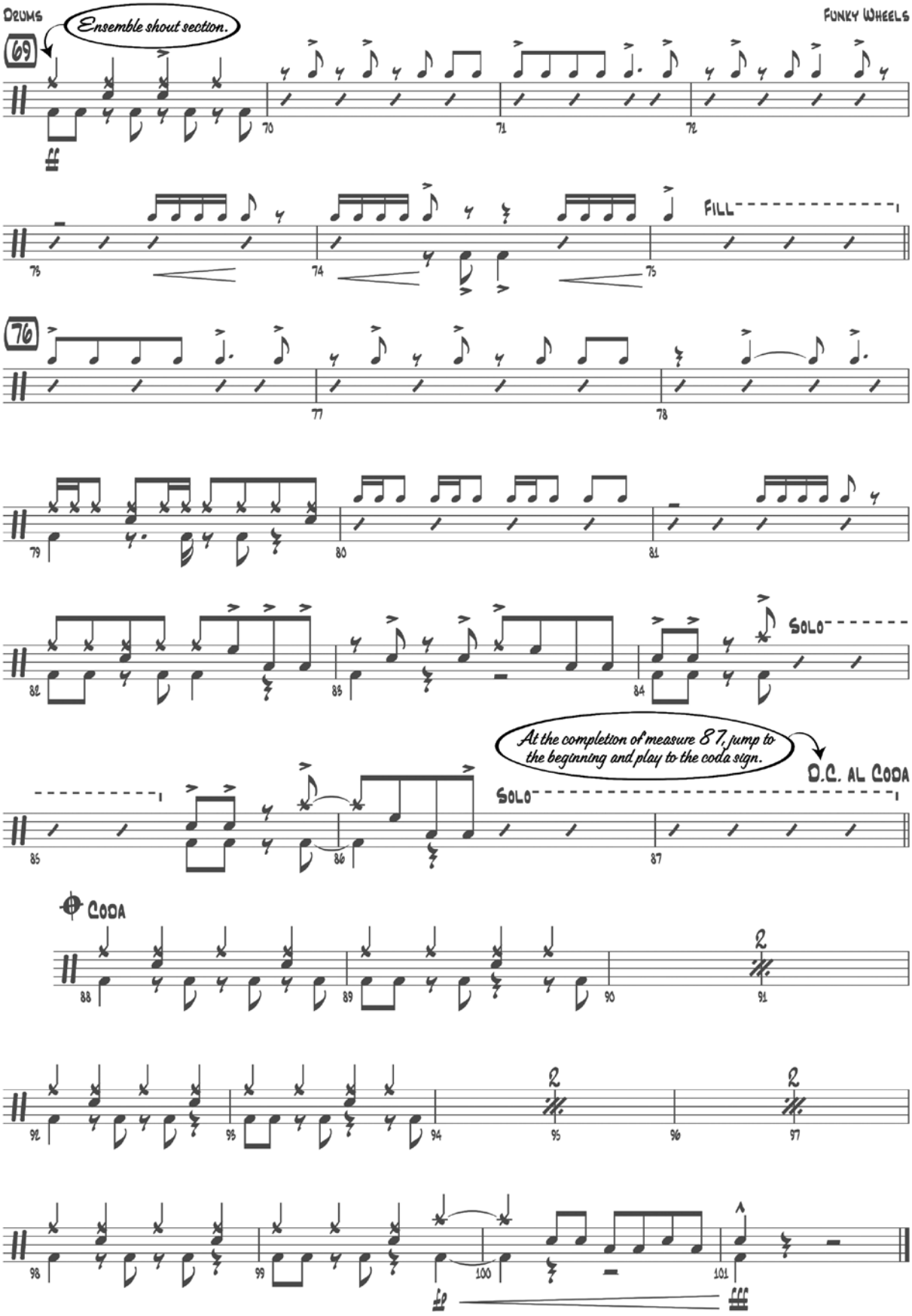

Drums
At the completion of measure 36, second time through the part, jump to the coda (measure 88).
Funky Wheels
To Coda
37
7 bars
Time
45
Solo section: 1st time tenor sax, 2nd time trumpet.
(1st time only)
Solos
53
Ride Cym. dome
(Ens. cues)
H.H.

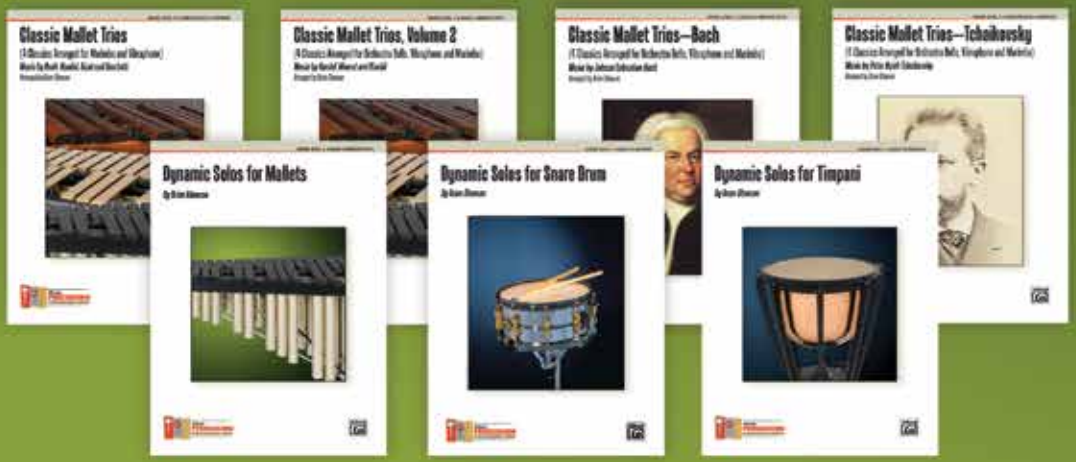

Drums
Funky Wheels
Ensemble shout section.
69
70
71
72
73
74
75
Fill
76
77
78
79
80
81
82
83
84
Solo
At the completion of measure 87, jump to the beginning and play to the coda sign.
D.C. al Coda
85
86
87
Solo
Coda
88
89
90
91
92
93
94
95
96
97
98
99
100
101

PN

Dynamic Percussion Solos and Duets

by Brian Slawson

Brian Slawson has been critically acclaimed as a "musical original." His debut album on the Sony/CBS label, *Bach on Wood* earned him a Grammy nomination and remained on the charts for over a year. He is the principal timpanist with the Brevard Symphony Orchestra and a featured performer at Lincoln Center's Meet the Artist Series.



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Marching Percussion at PASIC

By Neal Flum and Iain Moyer

The PAS Marching Percussion Committee is proud of and excited about the activities promoting marching percussion education at PASIC 2013, and encourages convention participants to take in all of the events available to them.

MARCHING PERCUSSION FESTIVAL

The 2013 PASIC Marching Percussion Festival will take place on Thursday, Nov. 14, and Friday, Nov. 15, starting with the Individuals and Small Ensemble Competition on Thursday. The Individuals Competition offers the following categories for both high school and college students: snare drum, multi-tenors, keyboard/marimba, timpani, and multiple-percussion. The Small Ensemble Competition offers the following categories for both high school and college students: percussion ensemble, bass drum ensemble and cymbal ensemble. The snare drum, multi-tenors, and keyboards Individuals Competition will begin at 5:00 P.M. and the timpani, multiple-percussion, and Small Ensemble Competition will begin at 6:00 P.M. First-place winners of the Individuals Competition will be presented with their awards and perform in exhibition the following day during Friday's marching festival events. First, second, and third-place awards will be presented to the Small Ensemble Competition winners on Friday as well. Please check the Marching Percussion Festival program for times and locations of the exhibitions and awards presentations.

Friday of PASIC week offers high school and college ensembles the opportunity to participate in our Interactive Clinic format, an educational setting where ensembles may perform anything they want from their marching percussion repertoire using any instrumentation and then receive feedback from two clinicians: one from the marching percussion activity (Scott Johnson, percussion director for the Blue Devils Drum and Bugle Corps) and one from the concert/orchestral world (Thomas Burritt, professor of percussion at the University of Texas at Austin).

DRUMLINE BATTLE

Also taking place on Friday of PASIC is a new event, the DrumLine Battle, presented in conjunction with Drum Corps International. Participating units will prepare a 1.5- to 2-minute marching percussion drum solo (battery only). As a part of the DrumLine Battle performance, ensembles are encouraged to include visuals, body movement, stick tricks, and whatever else might enhance the visual component and general effect of the performance. Drumlines may use material from their winter indoor show, fall show, or something produced just for the DrumLine Battle at PASIC 2013. This year's DrumLine Battle will be in a bracketed, head-to-head, single-elimination format. Judges for the DrumLine Battle are Jason Bittner (Shadows Fall), Scott Johnson (Blue Devils) and Tom Burritt (University of Texas-Austin).

If you are interested in participating, visit http://www.pas.org/PASIC/marching.aspx, download and submit the application, and prepare for a battle during PASIC 2013. Please note that participation in the DrumLine Battle requires a fee of $10 per ensemble member. Registered ensembles already participating in the Interactive Clinic may compete in the DrumLine Battle for no additional fee. Simply fill out the DrumLine Battle registration form and submit it to PAS.

MARCHING CLINICS

On Thursday, Nov. 14 at 1:00 P.M., convention participants can take in a clinic featuring Nick Attanasio and Dominic and Therese Cuccia. The clinic will be a retrospective of Attanasio's life-long experience and knowledge as a rudimental bass drum performer as well as his dedication and commitment to the art of rudimental drumming. Attanasio's clinic is presented as a part of the Drummer's Showcase Event Series that seeks to promote the rich and varied heritage of rudimental drumming.

Jason Bittner will be presenting a clinic at 5:00 P.M. on Friday, and Scott Johnson will present a clinic at 1:00 P.M. on Saturday. Johnson's clinic will focus on the process of developing and performing an individual rudimental snare drum solo. Also on Saturday, at 2:00 P.M. Michael McIntosh and the Cavaliers Drum and Bugle Corps percussion ensemble will present a clinic/performance titled "Moving Forward—Techniques and Technology for the 21st Century and Beyond." This is a presentation of the Cavaliers approach to amplification and technology as it pertains to enhancing the music ensemble.

Nick Attanasio

Scott Johnson

PANEL DISCUSSION

The front ensemble's importance in the marching arts exhibits a year-round presence, due to the popularity of DCI, WGI, BOA, and collegiate marching band performances at NCAA events. Through the use of amplification, electronics, and pedagogical techniques usually associated with collegiate percussion study, the front ensemble has transformed itself into a viable artistic ensemble within the pageantry arts.

The PASIC Marching Panel discussion, "The Four Seasons of Front Ensemble," will attempt to dissect the unique aspects and challenges associated within the area of front ensemble performance, and will have one panelist dedicated to the discussion of each of its four "seasons."

Presenting the front ensemble in the Drum Corps International genre and moderating will be Dr. Iain Moyer, Front Ensemble Arranger for the Cadets, winners of the 2013 Fred Sanford Trophy for Best Percussion Performance.

Ian Grom will represent Winter Guard International on the panel. Ian is currently the composer/arranger for Pulse Percussion and

Cavaliers Drum and Bugle Corps

Chino Hills High School in Southern California, winning WGI Gold medals with Pulse in 2010 and Chino Hills in 2012 and 2013.

Jim Ancona, Assistant Professor of Music at the University of Delaware, has served as the Assistant Director of the Blue Hen Marching Band for over a decade. Jim's front ensemble and battery program is one of the finest collegiate percussion sections in the nation. Along with Jim's collegiate success, he has been a progressive arranger/instructor with some of the finest front ensembles in DCI, including the Star of Indiana, the Santa Clara Vanguard, and the Cavaliers.

Presenting in the area of high school marching band and indoor concert ensembles will be David Waters, Director of Bands at Muscle Shoals High School in Alabama. David's marching percussion section has received numerous accolades at BOA Regionals, and his WGI Indoor Concert Ensemble won the Scholastic Concert World Gold Medal in 2011.

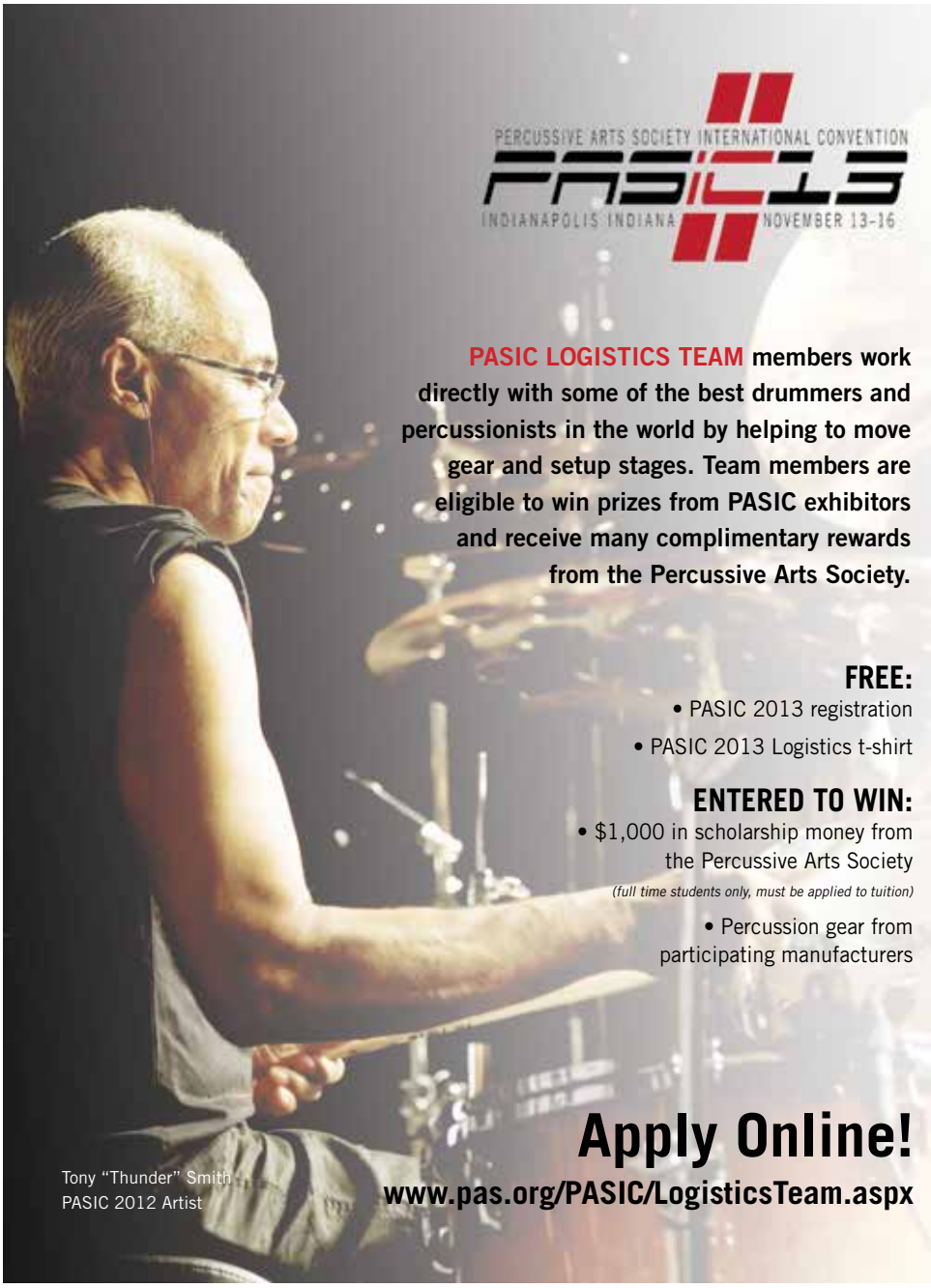
Topics that will be covered in this panel discussion for each "season" include exercise programs, technical considerations, equipment, mallet selection, and logistical/ensemble issues associated with each season. Panelists will also present an arrangement that displays an important aspect of their unique area of front ensemble performance.

MORE

Convention participants seeking to participate in the marching percussion festival as volunteers should go to http://www.pas.org/PASIC/marching.aspx and submit an application to be considered for a position on the marching festival crew. Volunteering for the marching percussion festival provides convention participants with the opportunity to get an up-close view of the festival events and the opportunity to interact with some of the most prominent educators in the field of marching percussion.

While not formally a part of the Marching Percussion Festival, the inaugural marching percussion composition winner will be announced on Friday of PASIC during that day's events. Please check the PAS website and the marching festival program for further details.

Anyone interested in learning more about the PAS marching percussion committee and thinking about becoming a member of that committee should consider attending the Marching Percussion Committee meeting that takes place on Saturday from 8:00 A.M. to 10:00 A.M. in the Westin Cabinet Room. Individuals attending the marching percussion committee meeting may not participate in the formal activities of the meeting, but are able to ask questions, offer input, and use the meeting to determine whether they would like to be considered for membership when openings take place. PN



Alessandra Belloni and the Daughters of Cybele

Alessandra Belloni—an internationally renowned singer, dancer, actress, percussionist, teacher, and author—brings her female percussion ensemble, Daughters of Cybele, to Indianapolis for the first concert of its kind at PASIC. The ensemble features Belloni on vocals, southern Italian tamburello, frame drums, and an ocean drum, as well as performing ritual dances. Joining her onstage will be Kikki delli Santi on tamburello, frame drums, riqq, dumbeck, djembe, marimba, snare drum, shakers, and water drum, along with Serena Davini on djembe, congas, tamburello, and snare drum. They will also a have a special guest percussionist to be announced.

"2013 is the year of Italian Culture in America," says Belloni, "and we will be celebrating with two outstanding women percussionists from Italy. Kikki delli Santi is a professor of percussion at the Conservatory of Venice as well as a multi-instrumentalist. Serena Davini is a young drummer and percussionist from Lucca in Tuscany. She studied with drummer Sergio Bellotti at Berklee in Boston and is currently a student at Drummers Collective in New York City."

Belloni specializes in southern Italian tambourine, combined with singing and dancing, and travels worldwide to perform group and solo concerts in theaters and at universities. She has also appeared in percussion festivals in Italy, England, France, Poland, Brazil, Australia, and throughout the United States. Belloni is the Artistic Director and featured performer of the Italian folk music, dance, and theatre company "I Giullari di Piazza," which is the Artist-in-Residence at the Cathedral of St. John the Divine in New York City. That ensemble specializes in authentic southern Italian music and theater events, dating back to the 13th century.

Alessandra began her career in her native Rome with the great actress Anna Magnani in *La Lupa* and with legendary film director Federico Fellini in *Casanova*. She has designed a signature series of Italian tambourines for Remo and is also the author of the book and DVD *Rhythm is the Cure*, published by Mel Bay. Belloni was selected as one of the best world percussionists by *DRUM!* magazine and has been acclaimed in both *The New York Times* and *The Los Angeles Times*.

The PASIC concert is titled "Honoring the Sea Goddess" and originally premiered on New Year's Eve 2009 at Italy's noted thermal resort Salsomaggiore. Belloni, delli Santi, and Davini repeated the concert in Venice at Musica Venezia as well as the Italian percussion festival Perc Fest. "I have also presented this concert in New York and Los Angeles with other noted women percussionists," Belloni says. "Each time we have received an amazing response from critics and audiences.

"The concert is inspired by two geographically distant but thematically parallel traditions: southern Italian and Brazilian," Belloni explains. "The purification rites and processions performed in the summer to honor the archetypical sea goddess use

ALESSANDRA BELLONI & DAUGHTERS OF CYBELE
World Showcase Concert
Saturday 5:00 P.M.

tambourines, or pandeiros, along with snare drums, congas, and shakers. In Brazil, the Sea Goddess comes from the West African Yoruba culture and is called 'Yemanja.' In Italy, she is called the 'Madonna of the Sea'—once called 'Aphrodite' in ancient Greece and Rome.

"I will play the Remo ocean drum, recreating the sound of the waves," Belloni continues. "I will also use the Italian tarantella triplet technique for 6/8 rhythms and Brazilian baiao and samba rhythms. The music also includes fisherman's songs, love laments from southern Italy and Brazil, as well as original songs that I have written inspired by my trips to Brazil and in honor of Yemanja. The music features the southern Italian traditional rhythms of the *Tammorriata*, in honor of the Black Madonna, along with different tarantellas connected to the mythical bite of the tarantula."

Belloni originally assembled the Daughters of Cybele in 2009 as a unique ensemble of women using voice, percussion, and ritual dance to honor the healing power of female energy used in traditional hand drumming in ancient Mediterranean cultures, especially southern Italy and Greece. "With Daughters of Cybele, we carry on the tradition of the Roman priestesses who played the tambourine in worship of Dionysus, the god of ecstasy and wine, and the earth goddess Cybele, now worshipped as the Black Madonna, often represented holding a tambourine or frame drum," says Belloni.

The instruments featured during the performance are still used in Italy to accompany folk dances. "They are also played in the healing ceremonies of the *Tammorriata* (a 4/4 rhythm in honor of the Black Madonna)," Belloni explains, "as well as the *Tarantella,* which is played on large frame drums—16 inches wide with seven double rows of jingles, called *Tammorra*. Frescos depicting this dancing and drumming can also be seen in Pompeii.

"The smaller, 12-inch wide tambourine," she continues, "is still used today for the popular

dance known as *Tarantella*, originally known as *Pizzica Tarantata*. This is a fast 6/8 rhythm—a *Tarantate*—which guides the healing trance dance used to cure the mythical bite of the tarantula, which afflicted mainly women. They danced in a frenzy to release the symbolic venom, which was actually a form of depression caused by unrequited love, abuse, or sexual repression, which made them feel stuck in their own spider web. Even though these ceremonies are still done in Italy, the tambourine players today are mostly men, as the old women who knew the tradition have passed away.

"The Italian tamburello," Belloni says, "was made with the strainers used to plant seeds into the earth, and goat's skin. The jingles were usually the tops of tomato cans. Traditionally, old peasant women played the tammorras [large drums], and they were always healers who could take the evil eye away and heal broken bones and skin disease. Today, the young women are not working in the fields and don't have the same connection with the earth or with their physical and spiritual inner strength."

During the past seven years, there has been a revival of this style of Italian folk music. "I attribute it to the great drummer and rock star Stewart Copeland [of the band The Police]," Belloni elaborates. "He heard this music in Puglia, the land of the tarantella, and started to play this music. The young people, including many women, have picked up the tambourine again, and now there is a collective ritual of euphoria and dancing the Pizzica in street festivals.

"I am still the only woman who has mastered this intricate tambourine technique," Alessandra states. "I have spent many years doing field research—drumming all night and winning over the 'guys,' thus proving my strength and stamina. In those rituals, especially for the Black Madonna and the tarantella trance dance, I have experienced a lot of healing."

In recent years, Belloni has taught many workshops all around the world, mainly to women. "The title of my dance and percussion workshop is 'Rhythm is the Cure,' which inspired my book and DVD." This past August, she taught her 13th annual healing dance and percussion workshop in Tuscany, which draws attendees from all over the world. "That workshop is based on ancient forms of music and dance therapy, which is the origin of the tarantella, a precursor of modern day music therapy. We also work on how to apply it today.

"According to what I have observed in my practice and personal experience," she continues, " 'tarantismo' may be defined as depression, suicide mania, aggression or sexual dysfunctions resulting from abuse and trauma. In modern day music therapy, the tarantella rhythm targets especially women who have been abused and suffer from emotional and physical pain. Therefore, the Italian tamburello is a 'shamanic drum' and has the power to expel the negativity out of the person being healed.

"This ancient dance originated in Greece from the rites of women known as 'Baccantes' [from Bacchus-Dionysus] and in southern Italy from the 'Magna Graecia.' Later in Italy, they became known as 'Tarantate' as they were bitten by the spider tarantula—connected to the myth of Aracne, Spider Woman. The 'bite' became known as 'the bite of love,' which drove them to dance in a frenzy—to fast 6/8 or 12/8 beats with different loud accents. By spinning and stamping their feet, participants symbolically expel the poison out of the body and are cured and freed from the depression that has been afflicting them.

"The double row of jingles accentuates their madness as the dancers, traditionally clad in white with red scarves and ribbons, move on their back like spiders," Belloni elaborates. "All participants experience a trance-like state induced by the tambourine playing the fast obsessive triplets. During my workshops, I actually play for three to five hours according to the number of participants. My stamina and energy has shocked many people, including men percussionists! I don't have a real explanation of where I get the strength to play so fast for so many hours, but I can say that I have developed a special technique based on complete relaxation of the arms and wrists, especially the one holding the tambourine. I do feel that the energy comes from another place, one more spiritually connected to the earth mother and the ancient tradition of women priestesses playing tambourine. It is as if I remember something most women have done in the past."

Belloni was recently involved in the 2012 film *Living Shamanism – The Tarantella Trance.* Produced by the French/American filmmaker Manex Ibar, the movie focuses on Alessandra as a healer *and* artist. The production, shot in southern Italy as well as during New York performances of the "Tarantella Spider Dance," showcases the musical that Alessandra created and performs. The musical involves 20 artists, musicians, dancers, and actors and is dedicated to the healing power of drumming and dance.

"[This] is a powerful film, dedicated to the healing of women who have been abused," she describes. "The film tells the true story of a young French woman, Amaia, from her abuse through her healing experience with me to her transformation and personal quest to find meaning in her life. The drumming, the Black Madonna, and the tarantella trance/dance are featured as she discovers the power of shamanism. The film shows how the Italian tambourine plays the fast triplets of the 6/8 rhythm, similar to African rhythms, and is an ancient shamanic instrument from the Mediterranean culture." A trailer of the film can be viewed at https://vimeo.com/59786628.

Alessandra Belloni's mission has been to teach this powerful tambourine style to women—and men—around the world. "It requires a lot of strength," she admits, "but it has a great stress-relieving effect. My goal is to empower women through the healing effect of the tarantella drum. We can all escape from the imaginary spider webs created by our society if we embrace drumming and the ecstatic rhythms as a form of liberation from depression or any emotional trauma or repression.

"With Daughters of Cybele, I hope to inspire other women to touch and evolve their true inner power through drumming, singing, and dancing in a joyous celebration of life."

LINKS

www.alessandrabelloni.com
www.youtube.com/alessandrabella7
www.facebook.com/alessandrabelloni
Tarantella Spider Dance presentation video: http://www.youtube.com/watch?v=5-2VPrBUqdw&lc=yzssJlpJyHf5aAz8zXbyH1ISYghbVf6zM1bpqr-8wDg&lch=
Solo concert at Mount Shasta: http://www.youtube.com/watch?v=oKbmO2c20fo

TV APPEARANCES

Alessandra Belloni live appearance on ABC-TV 7 Chicago: http://youtu.be/3J9ZlzKLzPw
Alessandra Belloni featured on CNN Worldbeat: http://youtu.be/IkOqBrpcB9Q
Alessandra Belloni "Spider Sex Documentary" on National Geographic: http://youtu.be/vp8dE3jJnq0 PN

EVENING CONCERTS

MARACA2 DUO
Thursday 8:15 P.M.

MIKE MAINIERI
Friday 8:15 P.M.

DAVE WECKL (drums) WITH
OZ NOY (guitar) AND
MICHAEL RHODES (bass)
Saturday 8:15 P.M.

The Irish Bodhrán in Context

Celebrating the Evolutions of a Modern Tradition

By Kyle Forsthoff and Andrew Kruspe

From private kitchens and the back rooms of pubs in the rural regions of the far west of Ireland to the stages of Carnegie Hall and Broadway, the bodhrán has become an icon of Irish culture and has been steadily growing in popularity the world over due to its versatile capabilities. While the instrument is quite old, playing the bodhrán has only been recognized as an art form for just over fifty years. It is a percussion instrument that is certainly well known in our community of percussion enthusiasts, but we feel that it is an instrument that is still not well known *about*.

In our PASIC 2013 clinic we will aim to educate the audience about the ever-changing abilities of this instrument to function in its original context as a part of the Irish music tradition. Over the years, the small number of bodhrán-related articles in *Percussive Notes* and the few previous PASIC presentations dedicated to the bodhrán have not presented the history, development, and context of the instrument within its own tradition as comprehensively as we intend to. While we can't touch on every historical and performance aspect of the drum, by the end of our program you will understand the drum's history and see how its construction, method of accompaniment, and application have changed from approximately 1960 to the present. We will be focusing on the use of the bodhrán in commercial recordings by musical groups, as that is where the instrument has flourished and where the vast majority of accessible resources lie.

To illustrate the changing use of the drum in its traditional role as an accompaniment instrument for Irish traditional music, we will perform with the assistance of Mike Clem on guitar and banjo, John Skelton on flute, and Garrett Smith on fiddle. Each of these players is a well-respected member of the Irish traditional music community, and we are very grateful for their assistance in making our presentation possible.

The bodhrán is a member of the frame drum family, most often played in a seated position with the drum resting on the thigh. The drum is struck with a single short stick called a *cipín* or tipper, but the hand itself can also be used. The basic technique for striking the drum involves a down-and-up motion that allows for the application of several additional techniques to provide ornamentation (more detail on basic playing technique can be found in O'Mahoney, 1999).

KYLE FORSTHOFF, ANDREW KRUSPE, JOHN SKELTON, GARRETT SMITH, MIKE CLEM
World Clinic/Performance
Saturday 3:00 P.M.

The drum is most commonly used to accompany melodic tunes used for social dancing. Like many folk instruments, the origins of the drum consist of a series of non-linear records and independent developments. There is not space here to cover all of the details, but what we do know is this: The bodhrán was used to accompany flutes and tin whistles during the "Wren Boys" festivities on December 26, the feast day of St. Stephen, where young men and boys would use these instruments in processions around their villages. It is unclear how long this tradition has taken place. Bodhráns and bodhrán-like frame drums were known to have been made and used in the performance of Irish traditional music both in Ireland and in the United States. Liam Ó Bharáin's multi-part article in the journal *Treoir* states that drums were made and played in Ireland as early as 1917. In addition, bodhrán-like drums or large tambourines were used to accompany the flute

Andrew Kruspe

Kyle Forsthoff

in U.S.-produced recordings of Irish traditional music in the 1920s.

There are two main theories regarding the origins of this frame drum: migration and local development. The migration theory posits that the bodhrán as we know it made its way to Ireland from the Mediterranean basin over centuries of cultural exchange. Evidence to support this comes from the similarities in construction of frame drums from North Africa and the Middle East (tar, riq, bendir, etc.) and Southern Europe (tamburello and tamorra). The local development theory proposes that the bodhrán developed independently in Ireland as a frame drum or as a drum improvised from agrarian tools. The first part of this theory points to several paintings and old manuscripts that show or tell of a bodhrán-like drum used in the performance of folk music. The second part of this theory suggests that this drum was improvised for use as a musical instrument with skin-bottomed trays that were previously used for winnowing grain and/or washing and storing produce.

After 1960 the history of the bodhrán becomes clearer. We will use this date as a sort of fulcrum-point, dividing the period from 1960 to the present into four main eras of development and performance. In that year, radio promoter and avant-garde composer Seán Ó Riada created the group Ceoltóirí Chualann as part of a multi-fronted effort by the government of the Republic of Ireland to revitalize interest in aspects of Irish culture across the nation, including the speaking of the Irish language and the playing of traditional music. In lieu of standard orchestral percussion instruments, Ó Riada promoted the bodhrán by playing one in the group, later handing playing duties off to Peadar Mercier. In 1963, several members of Ceoltóirí Chualann formed the Chieftains as a side project, with early albums featuring bodhrán playing by Dave Fallon and Peadar Mercier. Kevin Conneff joined the group in 1976 following Mercier's retirement and continues to play in the group to this day.

During this first era of modern bodhrán performance the drums tended to be large, almost always had crossbars or wire both for structural support and for holding, and were devoid of any sort of tuning systems. The skins on these early drums were thick goatskins that had typically undergone only rudimentary skin processing techniques. One craftsman who gained a reputation as a bodhrán maker at this time was Charlie Byrne, whose drums are still highly prized to this day for their deep, haunting sound. During this era bodhrán players generally played straight time with little rhythmic variation, minimal tonal variety, and little consideration given to the specific melody.

Beginning in the mid-1970s and proceeding through the mid-1980s, we begin to see a shift in the sensibilities of the players and the capabilities of the instrument. Players such as Johnny "Ringo" McDonagh, Colm Murphy (both with the group De Dannan), and Tommy Hayes (Stockton's Wing) featured techniques where the hand holding the drum is used to apply pressure to the skin in different ways, thus achieving tonal variation. They also created accompaniments that deviated from the straight-time approach used earlier, breaking up the rhythms and using syncopations. The recent addition into the tradition of chordal and rhythmic accompaniment instruments such as the guitar and bouzouki also began to have an effect on playing styles. At this time makers began building drums without crossbars, both out of lack of necessity and to allow the players more freedom of movement with their tonal hand.

Skins generally remained of similar quality, although we do see the introduction of Lambeg skins around this time. Lambeg skins are very thin goatskins specially treated for use on the large Lambeg drums primarily used in Northern Ireland. Seamus O'Kane began

making drums with used Lambeg skins in 1978 and is also credited with inventing the internal tuning system that is a common design element on nearly all modern bodhráns.

From the mid-1980s through the mid-1990s bodhrán playing and making continued to improve in large strides. Makers including Darius Bartlett and Brendan White developed more advanced skin processing techniques to achieve a wider tonal range, drum sizes generally began to decrease with 12- to 16-inch diameter drums becoming popular, tape was used on the outer edge of the skin to mute high overtones, and tooled internal tuning systems became prolific. While players such as Mel Mercier, Donnchadh Gough (Danú) and Frank Torpey (Nomos) were expanding the traditional roles and possibilities of bodhrán playing, players such as Paul Phillips and Junior Davey simultaneously developed an entirely new style of playing. This style, commonly referred to as Top-End, used only one end of the stick (as opposed to the more popular style using both ends of the beater) and took full advantage of the increased tonal capabilities of drums available at the time. Particular to this style of playing is the prominent use of long, thin tippers and the highest pitches available on the drum for rhythmic clarity, well-suited to the faster playing styles that flourished in urban areas.

Our final historical era will cover the advances that have been made from the mid-1990s to the present day. There are now more people playing the bodhrán than ever before, with just as many approaches to playing. Makers such as Albert Alfonso, Rob Forkner, and Christian Hedwitschak are producing drums that are functional works of art with tool-less tuning systems, advanced shell materials and shapes, and skins from multiple species. In addition, these makers are also experimenting with skin appliqués inspired by the construction of the heads on Indian tabla drums. Smaller drums with more flexible heads have now become the standard rather than the exception. As a result of these advances in drum technology, players are able to coax ever-wider ranges of pitches and timbres from their drums while using alternative implements such as hot-rod-type sticks and developing techniques to utilize the drum as a substitute for the drumset. John Joe Kelly (Flook), Eamon Murray (Beoga) and Colm Phelan (Goitse) are three of the many players expanding the drum's ever-widening capabilities while Martin O'Neill, Cormac Byrne (Uiscedwr), Ronan O'Snodaigh (Kilá), and others are taking the bodhrán into genres beyond the realms of Irish traditional music.

In addition to the four main historical eras, we will discuss a few styles of bodhrán playing that exist parallel to our narrative including the long tradition of handstriking, tonal bass playing, and the use of the bodhrán outside of the Irish music tradition. It is important to note that many of the players and makers we will discuss fit into more than one era and/or are fully capable of playing in more than one particular style.

We will be performing often during our presentation in order to demonstrate particular concepts and ideas so that you can get a sense of how the music sounds and how that sound has changed over time. To enhance our presentation, we have created two pdf documents that you are free to download from the following URL: http://www.betterthanitsounds.com/pasic.html.

For those who may not have much familiarity with Irish Traditional Music, the first document will give you a basic overview of Irish Traditional Music as a whole, including how the melodic aspects of the music are grouped and governed. Being familiar with some of these organizational basics will increase your understanding of our presentation as we put bodhrán playing into the context of the music. This is pertinent as the structure of the music obviously affects how the bodhrán player creates accompaniment.

The second document is a very thorough list of bodhrán resources. This handout includes information on many notable players and makers, a list of recommended recordings, instructional materials, and numerous other sources of information. Our contact information is included on both documents, and we encourage you to contact us at any time with questions or comments. The handout we will provide at PASIC will include an outline of our presentation and a shorter version of our resource list featuring our favorite players and makers, preferred instructional resources, a list of essential albums, and bibliographic information for the articles pertaining to the bodhrán that have appeared in previous issues of *Percussive Notes*.

It is a very exciting time to be a bodhrán player and we hope you will join us as we celebrate the growth of this vibrant percussive art!

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Kyle Forsthoff has given clinics and taught bodhrán workshops throughout the Midwest while performing with Liam's Fancy, John Skelton, and others. He lives in Rhode Island.

Andrew Kruspe performs and records on the bodhrán with several ensembles and performers throughout the southeastern United States. He is also a percussion instructor at the Randolph School and Sparkman High School in Huntsville, Alabama. PN

SYMPHONIC SESSIONS

MIKE WARNER
Symphonic Clinic
Thursday 11:00 A.M.

ANTHONY CIRONE
Symphonic Cymbals Lab
Thursday 4:00 P.M.

SYMPHONIC EMERITUS
Symphonic Showcase Concert
Friday 10:00 A.M.

JAUVON GILLIAM
Symphonic Timpani Lab
Friday 1:00 P.M.

JOHN SHAW
Symphonic Snare Lab
Friday 5:00 P.M.

JOE PETRASEK
Symphonic Accessories Clinic
Saturday 9:00 A.M.

JEREMY BRANSON & CHRISTOPHER ALLEN
Symphonic Clinic/Performance
Saturday 2:00 P.M.

EDWARD STEPHAN
Symphonic Clinic
Saturday 5:00 P.M.

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PROFESSIONALISM · QUALITY · SUPPORT · VALUE

Connect to Your Community:
Interactive Drumming Committee Sessions and Activities

By John Fitzgerald

As the name implies, the Interactive Drumming Committee (IDC) creates opportunities for people from all backgrounds, of all ages, regardless of their previous musical experience or lack thereof, to connect to one another in community through rhythm-based activities. We are the Percussive Arts Society's source for information about how to utilize your skills and inspiration to create these same opportunities for the communities you encounter in your life and work.

Rhythm is an incredibly powerful tool for connection, personal and community development, and the drum circle facilitators (DCFs) who attend and present at PASIC are well versed in its use and eager to share their knowledge and expertise.

We invite you to learn how you can acquire and apply that knowledge to create not only deeper connections within your local communities, but also how to create new diverse and compelling career opportunities.

IDC ACTIVITIES AT PASIC

• Learn how to apply facilitation skills to create specific outcomes for a wide variety of populations.

• Attend our panel discussion and get an overview of how one facilitator from Singapore helps to bring an ethnically diverse community together.

• Observe and experience high-level facilitation at one of our many drum circles or flash jams.

• Network with well-trained and active DCFs and learn from their direct experience.

• Attend the Sunday Drum Circle Facilitation Workshop and gain the basic skills and insights to begin facilitating in your community.

WORKSHOP

Using Rhythm-Based Activities Collaboratively with Occupational Therapists
John Scalici
Thursday, Nov. 14, 1:00 P.M.

John Scalici is a professional DCF, speaker, musician, songwriter, and master teaching artist. He holds a B.A. in Communications from the University of Alabama and is an artist-in-residency with the Alabama State Council on the Arts. John received training from Village Music Circles and HealthRHYTHMs and has facilitated rhythm-based events throughout the U.S. and in Japan. He has been a featured presenter at the American Music Therapy Conference.

John's presentation will teach participants how to utilize rhythm-based activities in a therapeutic setting, specifically with children and adults with emotional/behavioral issues including autism, ADHD, depression, and other psycho-social diagnoses. The presentation will use a focus group made of audience participants to specifically demonstrate the program.

INTERACTIVE DRUMMING PANEL DISCUSSION

Community Building: A Journey Through Interactive Drumming in a Socially Diverse Community
Syed Ibrahim and Vicky Gunawan, moderators
Saturday, Nov. 16, Noon

Syed Ibrahim has been teaching, conducting, and performing in the percussion field for 30 years. Being a versatile percussionist himself, he has also been actively involved in all aspects of music making. He has a Specialist Diploma in Counseling and Business Psychology, formal training in Experiential Learning Processes and Community Drum Circle Facilitators' Training by Arthur Hull, HealthRHYTHMs by Christine Stevens and Dr. Barry Bittman, and Developmental Community Music by Kalani.

John Scalici

Syed Ibrahim

Vicky Gunawan

In addition to his work as an educator and facilitator, he is a pioneer in the community and recreational drumming movement, promoting community drum circles in Singapore. Syed is a recipient of the Spirit of Enterprise Award (Singapore) and the PAS Citation of Excellence (1999) in recognition of outstanding contribution to percussion education. He is the founder of OneHeartBeat Percussion, a provider of percussion-based activities in Singapore.

Vicky Gunawan is a musician, facilitator, and arts manager with Singapore-based company OneHeartBeat Percussion. She graduated from Lasalle College of the Arts in 2005 with a Diploma in Arts Management, and from the University of Manchester in 2008 with a Degree in Management. Although she was introduced to music at a very young age, her extensive involvement in St Anthony's Canossian Secondary School Students' Fine Arts Department under the guidance of then Head of Fine Arts Department, Syed Ibrahim BHM, shaped her strong belief in the arts and developed a great sense of conviction that the arts played an undeniable role in the holistic, multi-faceted development of a person. Being a living testimony of how the arts had benefitted her formative years, Vicky is a strong advocate for quality arts experience for people of all ages and strongly believes in its ability to connect souls and inculcate values and skills essential for life.

Vicky brings with her intuitive personality and complementary trainings in pedagogy and music facilitation into each musical interaction that she is involved in, making her a valuable support to facilitators in all settings.

Syed and Vicky will share their journey, the challenges, and the strategies utilized to make interactive/recreational/facilitated drumming acceptable and beneficial in this socially diverse city-state. Singapore is a cultural melting pot where community drum circles, recreational drumming, rhythm energizers, and facilitated interactive music were all unheard of before 2006. Fast economic growth, long working hours, and intense stress have made many residents of this tropical city-state highly repressed.

The result of One HeartBeat Percussion's collaboration and support, in partnership with various organizations in Singapore (government agencies, corporate organizations, and social organizations), has been to create a vital and growing recreational drumming community that is delivering ongoing wellness benefits to Singaporeans.

LECTURE/PRESENTATION

Making Music with Persons with Special Needs
Kalani Das, MT-BC
Saturday, Nov. 16, 1:00 P.M.

Kalani Das, MT-BC is a world percussion specialist with more than 30 years of professional experience. He is a certified Orff-Schulwerk educator, a board-certified music therapist, and is a requested presenter at conferences worldwide. Kalani has worked with music legends Barry Manilow, Yanni, Kenny Loggins, and Rod Stewart. He is the

Kalani Das

founder of the DCM approach to community music making and a member of the Music Therapy Drumming training team. Kalani has written over nine books and produced numerous instructional DVDs and music CDs. He presents workshops, retreats, and residencies for students, teachers, therapists, and the general public.

Kalani will share his experiences as a Board-Certified Music Therapist working with persons with special needs, including those with Traumatic Brain Injury (TBI) and DD (Developmental Disabilities). Discussion topics include adapting to client needs, working within and outside of the field of music therapy, and music therapy as a career path for drummers and percussionists implemented for the past 11 years at Children's Hospital of Alabama.

Video link: Music therapists Kalani Das and Tomoko Inaba discuss and demonstrate music therapy at the Tierra Del Sol Foundation: http://www.youtube.com/watch?v=dlQrigW-lmA.

FLASH JAMS

Daily

These are energetic, spontaneous, five-minute facilitated rhythm events that take place outside the Exhibit Hall several times each day of the conference. They are all about in-the-moment rhythmic fun, and whoever is there is in! Keep your eyes and ears open for your opportunity to jam!

DRUM CIRCLES

Here are opportunities for the entire PAS community to play together regardless of skill level, instrumental focus, or professional status. Students and teachers, kids and parents—everyone is invited, and everyone jams. They are also open to the general public, so if you are from the Indy City, invite your friends! They provide excellent opportunities to observe how to run a well-facilitated circle.

LATE NIGHT DRUM CIRCLE

Musicality in Drum Circles—The value of Dynamics and Dialogs
Kerry "Shakerman" Greene
Thursday, Nov. 14, 9:30 P.M.

Kerry Greene has been an active member of the DCF community since 1994, is an active member of the Drum Circle Facilitators Guild, and has taken several Village Music Circle and HeathRHYTHMs trainings and Kalani's Drum Camp, among others. He is an avid student of West African drumming and has studied widely. Kerry is an energetic and creative facilitator and brings a wonderful spirit of play to his work.

His stated goal for this drum circle is "to bring an awareness and appreciation of the power of communication and musicality in community drum circles by engaging the attendees in an ongoing dialog as the circle develops from a group of strangers to a full percussion ensemble. Through focusing on listening skills, supportive playing, creative dialoguing, and counterpoint, I will emphasize and punctuate the value of the attendees musical offering in the co-creation of the ongoing musical experience, allowing all to appreciate their unique roles in a fully functional drum circle."

Late Night Drum Circle
Rhythm Revolution Music Circle
John Yost, N.P.R.P
Friday, Nov. 15, 9:30 P.M.

John has studied in Africa, Japan, and in the USA with master drummers and facilitators and is degreed in percussion from Northeastern University in Illinois (1992). John's facilitation work includes conferences, corporations, schools, community groups, and major events worldwide. John is a member of the Drum Circle Facilitators Guild, the IDC, and is a Remo-endorsed DCF.

Kerry Greene

John Yost

"The objective of this session is to allow in-the-moment musical conversations and expression," says John. "You've watched your heroes shred all day. This is the time to do some jamming of your own with old friends and new."

Video link: John Yost leading a drum circle: www.youtube.com/watch?v=T961wVPqpNU.

CLOSING DRUM CIRCLE

Saturday, Nov. 16, 6:00 P.M.

Members of the IDC will co-facilitate this final drum circle. It is usually the largest of our three offerings and is a dynamic and energetic celebration of percussion, rhythm, and our PAS community. After a long and rich conference experience, it's our last chance to create a massive expression of rhythmic unity.

RHYTHM LOUNGE

Thursday, Nov. 14 and Friday, Nov. 15, 9:30 P.M.

The Rhythm Lounge is an opportunity to explore low-volume instruments in a more intimate musical setting. Frame drums and small handheld percussion instruments are the focus in this improvisational setting, where you will find that these quieter percussive voices can produce deep and satisfying grooving when given the opportunity.

DRUM CIRCLE FACILITATION WORKSHOP

Sunday, Nov. 17, Noon–5:00 P.M.
Indianapolis Convention Center

Our workshop presenter this year, John Scalici of Get Rhythm, is a highly skilled and respected member of the global DCF community. He has facilitated nearly every imaginable population from corporate groups to those facing daunting challenges. In every case he has given them a connection to rhythm that is powerful, uplifting and enlightening. http://www.youtube.com/watch?v=MKcvr9tCbDY&feature=share&list=UUA5Fbtu9LzgLUExn8MKr1bQ.

While this is not an official offering at PASIC, PAS does sponsor this five-hour workshop each year. It is the perfect way to acquire the fundamentals of facilitation from high-level professionals. The cost of this workshop is only $75, and we can't recommend it highly enough. http://www.pas.org/Libraries/PASIC_Archives/2013DCFWFlyer.sflb.ashx.

John Fitzgerald, BFA California Institute of the Arts, (1979), is the Manager of Recreational Music Activities at Remo Inc. He studied with John Bergamo, Karen Ervin, Peter Erskine, Francis Awe, and Luis Conte, among others, and is a trained and experienced DCF and Chairperson of the PAS Interactive Drumming Committee. He is an active facilitator, trainer, and performer in the Los Angeles area. PN

PAS THANKS ITS INDIVIDUAL FRIENDS

Jose R. Alicea . Ruben P. Alvarez . Anders Astrand . John R. Beck
Paul Berns . Joel Bluestone . Jerry J. Bolen . John Bosworth . Michael Bump
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Maracatu de Baque Virado:
A Living and Changing Tradition from Brazil

By Scott Kettner

My presentation, "Maracatu de Baque Virado: A Living and Changing Tradition from Brazil," explores chapters from my book *Maracatu for Drumset and Percussion.* This interactive clinic will present the history, culture, religion, and music of maracatu. The presentation includes behind-the-scenes photos of the religious ceremonies and preparation for carnival as well as rare audio examples of traditional maracatu groups performing in Brazil. We will also discuss the parallels that these rhythms share with New Orleans Second Line and Mardi Gras Indian music.

While living and studying in Brazil in 2000–01, I hardly had access to a drumset for the entire year. This forced me to learn the maracatu rhythms on the traditional percussion instruments that they have been played on for over 400 years. Once I began orchestrating these grooves on the drumset, I realized that I had developed a deeper understanding of the role that the drumset plays as a multi percussion instrument. The idea of learning the percussion instruments quickly became my obsession and gave me a deeper understanding of how to approach the drumset with a fresh perspective. This will be the underlying theme of my presentation at PASIC.

BRIEF HISTORY OF MARACATU

For years, most Americans have associated Brazil with samba and bossa nova, overlooking the numerous regional rhythms and music styles that are tremendously popular throughout Brazil. A perfect example is maracatu—a dynamic rhythm from the northeast, propulsive and dramatic, steeped in African traditions with heavy religious overtones. In the last ten years, the biggest musical success story out of Brazil has been the explosion of music from the economically impoverished, culturally rich northeast. World-famous musicians like Chico Science and the Mangue Beat movement that sprang up around him used maracatu as a springboard for contemporary fusions in the same way that Jorge Ben Jor and other MPB artists used samba a generation earlier.

SCOTT KETTNER
World Clinic
Friday 11:00 A.M.

Maracatu Nação or *Maracatu de Baque Virado* is a cultural performance that is believed to have derived from a ritual of the African slaves in Recife (capital city of Pernambuco) approximately 400 years ago when they crowned their own king inspired by the Portuguese colonizers. This cultural manifestation was known as the Kings of Congo (or Reis Negros, i.e., Black Kings) and existed in colonial Brazil from the second half of the 17th century until the abolition of slavery, in 1888. The King of Congo was a black African (slave or freeman) who acted as an intermediary between the government and the African slaves. He was expected to control and keep peace among his "pupils." To this day the crowning part of the ceremony still exists, and a parade of a traditional maracatu group still symbolizes the royal court accompanied by percussion.

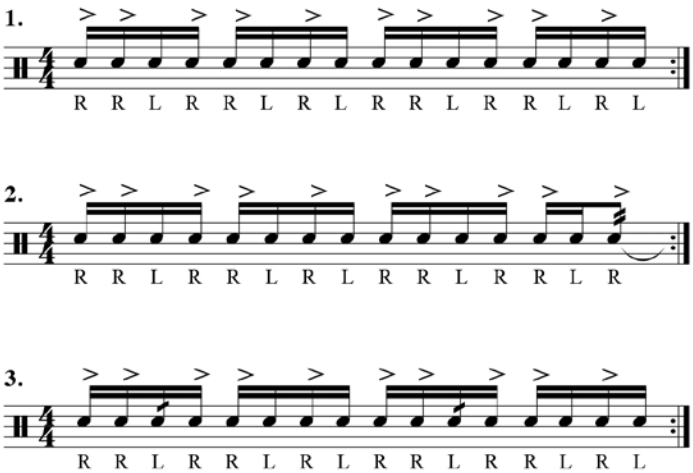
Two main entities complete a *Maracatu Nação* group: the court and the percussion ensemble. The court is made up of figures of the Portuguese royal court from the Baroque period and also includes dancers and figures from pre-colonial African and Indigenous traditions. The size of these maracatu courts varies among every maracatu group, but there can be from 20 to 150 or more participants.

The percussion ensemble is made up of *alfaias* (bass drums), *caixas*, and *taróis* (snare drums), bells, and various shakers. The percussion group is led by a *mestre* who is in charge of the musical repertoire and arrangements for the group. In most traditional maracatu groups the *mestre* always sings the songs while the percussionists respond to the refrains in a call-and-response form.

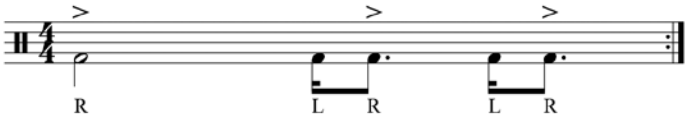
BRIEF OVERVIEW OF THE MUSIC

The caixa might be one of the hardest instruments in maracatu to pin down to a basic pattern since there are so many variations, rolls, sticking patterns, and feels. Some traditional maracatu nations use two caixas, which play different roles and different patterns. They are called the "tarol" and the "caixa de guerra." The *tarol* is generally a shallow snare drum similar to a piccolo snare, and the *caixa de guerra* is usually deeper and similar to a standard snare drum found on a drumset.

Here we'll take a look at a few of the *caixa de guerra* patterns and variations for one maracatu rhythm called Baque de Marcação. You'll notice a striking similarity in this sticking pattern with a lot of the New Orleans second-line snare patterns that Stanton Moore talks about in his book *Take It to the Street.* We will explore some of these similarities in more depth during my presentation at PASIC, but for now let's start off by looking at the sticking patterns, feel, accents, and the roll variations for the caixa in maracatu.

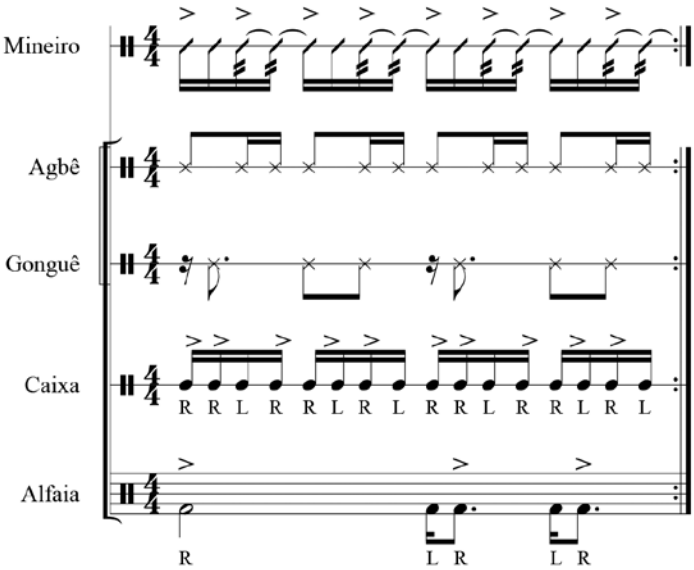


Here is the basic alfaia (bass drum) pattern for Baque de Marcação. It's very important to play close attention to the accents in this groove. With the exception of some maracatu groups, the "strong" hand always holds a large wooden mallet while a smaller stick is held in the "weak" hand, therefore further emphasizing the accents in this groove. The "weak" hand should be played as if it were a ghost note, being felt more than heard.



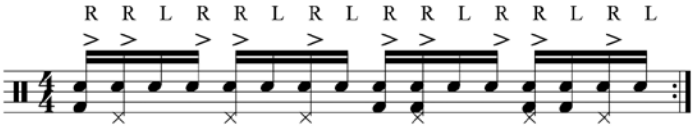
Let's put it all together now and add all of the basic maracatu instruments.

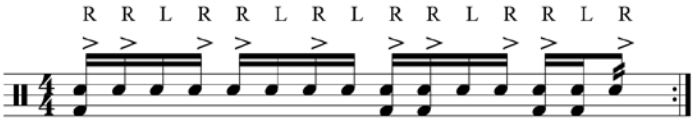
Score View

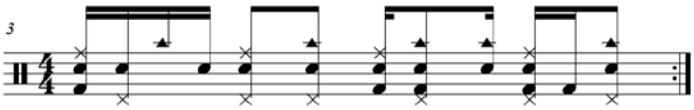


Now let's apply some of these rhythms to the drumset. The following exercises will help you develop your independence and dexterity around the drums. Be patient and start off at a slow tempo before moving on. It's important to internalize these feels and multiple polyrhythmic figures on the kit so that you can begin to add your own ideas on top of them and even create your own grooves based on these maracatu examples.

I can't emphasize too much the importance of learning to play some of the percussion instruments before applying these rhythms to the drumset. Billy Hart always stressed to me that the drumset is a multi-percussion instrument constructed of different percussion instruments combined together. He always talked about how Baby Dodds, "Papa" Jo Jones, and most of the early drumset players considered themselves multi-percussionists. Having the knowledge of the percussion instruments used in maracatu and their technique will only enhance how well you play these rhythms on the drumset.







My presentation will conclude with some music examples and explanations about contemporary manifestations of maracatu and how Chico Science and James Brown's music came together in a unique way to form a new Brazilian genre and cultural movement called Mangue Beat.

I look forward to sharing this unique art form and culture from the northeast of Brazil during my presentation at PASIC!

Scott Kettner is a percussionist, bandleader, producer and songwriter, and is the guiding force behind Nation Beat, a band whose teeming, vibrant rhythms find common ground in the primal maracatu rhythm of Brazil's northeastern region, the Big Easy's funky, hypnotic second-line and strolling Mardi Gras Indians, and the unfettered freedom of big-city downtown jazz. PN

Ensemble Talavya

By Sonal Shah

Tabla is the most well-known percussion instrument from India, yet few recognize the depth and breadth of the music that can be produced by its two drums. While it is the prominent rhythmic instrument in Indian music, tabla has been largely relegated to a supporting role—whether for dancers, vocalists, or instrumentalists. Its repertoire allows for it to be the principal instrument; however, there are limited listeners for its traditional solo presentation owing to the complexity and nuances. Therefore it has often been difficult to attract a wider audience. But how do you convey the richness of one of the most developed rhythmic systems in the world in a way that the masses can understand?

Enter tabla ensemble Talavya—a quartet of tabla players who are bringing the storied percussion instrument to the center stage and further into the international realm. "Our goal is to present classical tabla in a contemporary language that can be enjoyed by more people," explains Rushi Vakil, performer and Talavya group leader. "Talavya is an idea—a concept originated by my guru, my father, Pandit Divyang Vakil."

Pandit Divyang Vakil (*pandit* meaning "maestro" in Hindi) is a renowned tabla guru and composer who brought the concept of tabla ensembles to prominence in Indian classical music. While single-instrument duets, known as *jugalbandi*, are a regular feature of Indian music, having more than two performers of the same instrument has been unheard of in the classical world. This is mainly due to the homophonic and improvised nature of the music. Talavya is an adaption of tabla's solo presentation into a multiple instrument context. Its music has been meticulously composed, keeping the performers' musicianship and the audience in mind. The compositions themselves blend fixed and improvised segments.

"Everything can't be improvised and everything can't be composed, otherwise there would be no originality," Vakil says. "In many parts, Guruji [Pandit Vakil] has created the framework, and through our solo segments we can improvise upon it according to our mood and the audience."

While the idea of composed music is commonplace in Western classical music, the amount of composed music that Talavya performs is highly unusual for an Indian classical performance. It is also a crucial element in the group's impact. "When I created the music, I knew exactly what emotions and sequence of emotions I wanted to elicit from the audience," Pandit Vakil says about his composing process. "Tabla has the world within it and through Talavya, I want the audience to experience its expanse. To ensure that it happened performance after performance, the music had to be composed."

PANDIT DIVYANG VAKIL'S TALAVYA
World Showcase Concert
Friday 3:00 P.M.

While tabla has an extensive repertoire handed down orally over the centuries, Pandit Vakil chose not to use work from the lineages he formally studied, instead creating new compositions. He wanted to present tabla in a way that would appeal to today's musical tastes. While countless tabla composers have come before him, today there are very few composers of new tabla material. Pandit Vakil's compositions follow the guidelines of classical tabla playing, retaining the nuances and richness of the tradition, while having a more modern feel. Underlying the technical richness is the desire to make Indian classical music accessible and fun, since many people find it to be too complex.

Talavya's strength lies not only in the precision with which its music was composed, but also in the high standard of playing and synergy that Pandit Vakil demands of his artists. Before Talavya's latest work, "Tabla Ecstasy," debuted, the ensemble had to complete nearly a hundred rehearsals in addition to countless hours of individual practice. The result of this practice is apparent in the ensemble's perfect split-second synchronization and infectious chemistry.

The players in Talavya—Rushi Vakil, Sahil Patel, Kaumil Shah, and Michael Lukshis—have gone through years of intensive training. All the artists, except New Jersey native Lukshis, hail from India and have been training in tabla since childhood under Pandit Vakil, while Lukshis's journey with tabla began in his twenties. "Michael has accomplished a lot in a short period of time, and it's a matter of great pride for us to have him be a part of Talavya," the younger Vakil says. Joining artists who have been studying the music for twice as long as he is no small feat, and this achievement is not simply due to Lukshis' dedication, but is also the result of a new pedagogy for teaching tabla that Pandit Vakil has developed.

Performances alone, however, are not sufficient to spread the art of tabla. Talavya couples shows with workshops and even integrates education into their live set. In this way, the group breaks down Indian music

To see a video of Ensemble Talavya, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Video

concepts so that audiences can better engage with the music. Innovation, musicianship, education, and passion all come together to make tabla's richness accessible to all. Ambassadors for Indian percussion, Talavya has performed with numerous world music players. In November, they will bring their lightning-fast interplay and age-old rhythms to PASIC.

Sonal Shah is the mother of an active music-loving daughter who plays saxophone and is learning tabla from the Taalim School of Indian Music. PN

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Tala 101: An Introduction to the Rhythmic Systems of India

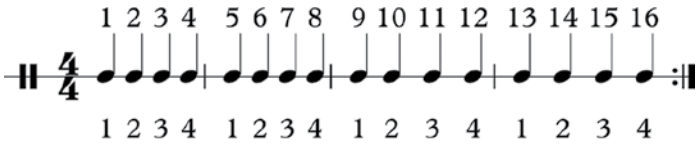
By Dan Piccolo

In both North and South India there exist distinctive art music traditions that rival the musical traditions of the Western world in historical scale as well as musical complexity. The rhythmic languages of the Hindustani (North Indian) and Carnatic (South Indian) traditions are highly developed, and the study of them has inspired musicians from diverse backgrounds such as Western art music, jazz, and popular music.

I know many musicians, especially percussionists, who possess a general awareness and a great appreciation of the sophistication of "Indian rhythmic cycles," but who have little or no knowledge of their intricacies. In fact, I have found many Western percussionists who are not able to distinguish between Hindustani and Carnatic rhythmic structures. The goal of this article, and of my PASIC workshop, is to help PAS members begin developing a fundamental understanding of the characteristic elements of North and South Indian rhythmic theory. This insight will lead to a better awareness of these distinct traditions, and can also help in the ongoing effort to improve one's own sense of time and rhythm.

TINTAAL: THE 16-BEAT CYCLE

In the North Indian Hindustani tradition, rhythm is referred to as *"taal,"* and much like 4/4 in the music of the West, the 16-beat cycle of *tintaal* is by far the most common metric scheme. In fact, one cycle of *tintaal* is perhaps most easily likened to a four-bar phrase in 4/4 time. *Tintaal* has some key elements, though, that distinguish it from four measures of 4/4, or indeed from other 16-beat cycles within the Hindustani tradition. First, unlike a phrase of four separate measures, one cycle of *tintaal* will have only one downbeat.



Sum: the downbeat

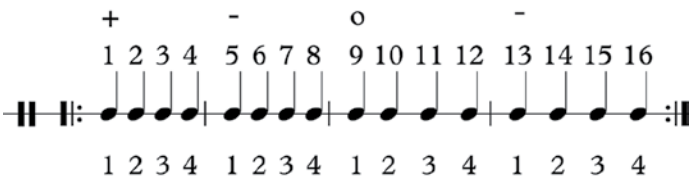
The first beat of any rhythmic cycle in Hindustani music is known as *sum* (pronounced like the English word "sum"). Conveniently, *sum* is usually notated as a "+." The importance of *sum* in the Hindustani system of music is difficult to overstate: All of the compositions performed by vocalists, percussionists, and other instrumentalists revolve around their relationship to this first beat, and much attention is given to the ways in which we arrive on the downbeat.

Khali: the "empty" beat

Perhaps the most profound relationship of all is that between *sum* and its counterpart, *khali*. In Hindi, "khali" means "free," or "empty," and so *khali* is known as the "empty beat" and is indicated by an "o." Essentially, the presence of *khali* serves to balance the emphasis that is given to *sum*, and this balance is a central element in the Hindustani system of rhythm. In *tintaal*, *khali* occurs directly opposite of *sum*, beginning on beat 9 of the 16-beat cycle. The remaining groups of four (the second and fourth measures of our four-bar phrase) are each called *thali*, and are notated with a "–." There are many ways in which the relationship

DAN PICCOLO
World Workshop
Friday 9:00 A.M.

between *sum* and *khali* is reflected musically, including melodic and structural elements, but for our purposes we will focus specifically on the aspects that involve rhythm and drumming.



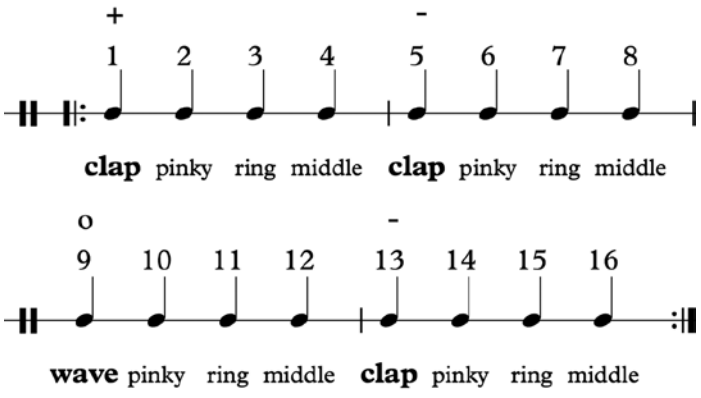
Marking *tintaal*

Anyone who has ever attended a concert of either Hindustani or Carnatic music has probably noticed audience members performing a series of claps and waves in precise coordination with the music. These claps and waves demarcate the different sections of the beat cycle, and in the Hindustani tradition they are used to illustrate the specific locations of *sum* and *khali*.

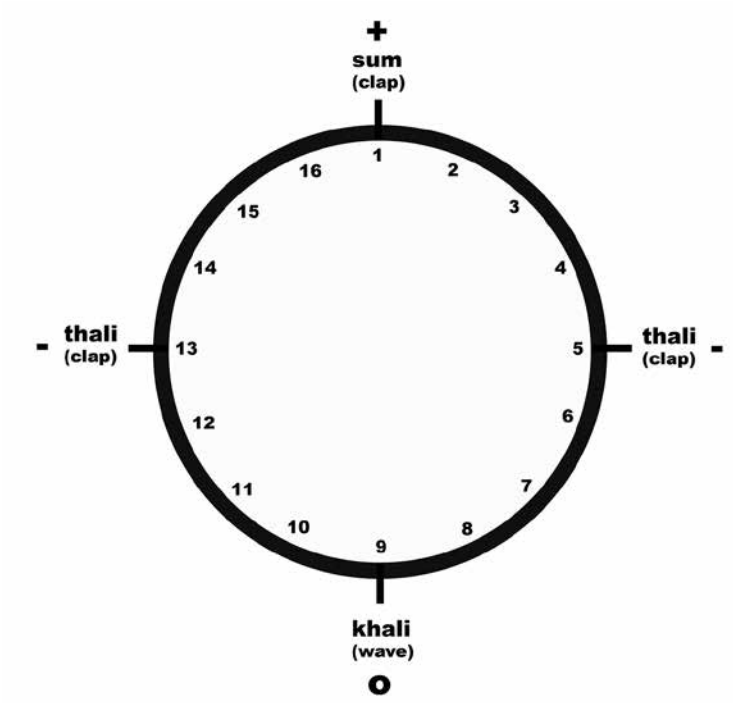
If we return to our comparison with a four-bar phrase in 4/4, we can easily see the way these gestures divide the cycle. The beginning of each group of four beats (i.e., the downbeats of our four 4/4 measures) will be marked by a clap, with the exception of the third group, which is *khali*. Here, instead of clapping our hands, we will wave them apart to indicate the "empty" beat. The inner beats between claps are counted by simply placing the fingers of the right hand on the palm of the left hand, first the pinky, then the ring finger, and finally the middle finger. During *khali*, the same succession of fingers is touched to the thumb of the right hand, as to not confuse this empty beat with the other three sections of the cycle. The following diagram illustrates this pattern of claps, waves, and finger taps:

To view Tala 101: An Introduction to the Rhythmic Systems of India access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

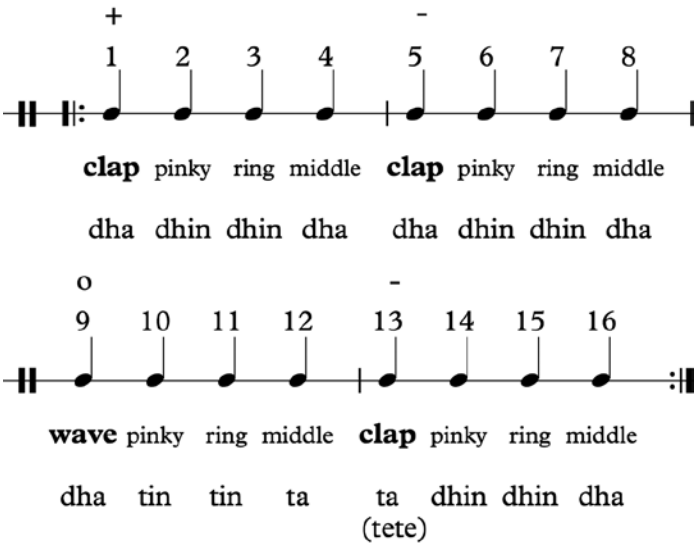


Hindustani rhythmic structures are sometimes more easily understood in cyclical illustrations, much like a clock face. The following diagram is the same as the previous example, but rearranged in a cyclical form.



The role of the tabla drums: *theka*

In a performance of Hindustani classical music, the tabla drums play a pivotal role in establishing the *taal* and clearly showing our position within the cycle. For any *taal* there is a *theka* (pronounced like "take a"), a specific pattern of syllables, each corresponding to a stroke on the tabla, that outlines the beat cycle. In *tintaal* the syllables of the *theka* are as follows:



Notice that each group of four beats follows the same pattern of vowels: "-a -in -in -a." The key to this *theka*, then, is the change in the consonant from "dh-" to "t-." All of the "dh-" sounds will include resonant bass sounds played on the *baya*, the larger of the two drums, which is usually played with the left hand. In contrast, the "t-" sounds feature muted *baya* strokes. This absence of resonant bass sounds has the effect of lifting the music, and it makes the presence of the empty beat extremely clear. In fact, when we recite these syllables aloud we will customarily raise the pitch of our voice when speaking beats 10–13.

By now you may have noticed that the "t-" consonants do not begin precisely on *khali*, beat 9, but rather one beat later. This is simply one of the unique characteristics of *tintaal theka*, and the only explanation I have ever been able to gather is that it serves the beauty of the music. Indeed, if you listen to a master accompanist, such the great Pandit Samta Prasad, you will no doubt agree that it is successful!

It is also important to note that all Hindustani musicians, not just the tabla drummers, know all of the *theka* for the most common beat cycles, and in performance they are keenly aware of what the tabla player is doing. Sometimes even to a fault, Hindustani musicians rely on the tabla player to clearly dictate the rhythmic cycle.

ADI TALA: THE 8-BEAT CYCLE

In the South Indian *Carnatic* tradition, the 8-beat cycle commonly known as *adi tala* is the most common meter, and is also comparable to the Western 4/4. Here again the principal difference is the significance of the downbeat, which is called *sama* in Carnatic music. The first beat of the cycle is no less important than in Hindustani music, but the ways in

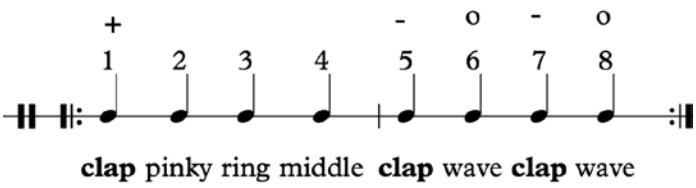
which musicians approach the downbeat are much different, and in some ways more complex than in the North.

Laghu, drutam, and *anudrutam*

As with Hindustani rhythm, a system of claps and waves correspond with the different parts of the Carnatic beat cycle, but the rules that govern them are quite different. Carnatic talas are built using three basic components: *laghu*, *drutam*, and *anudrutam*. A *laghu* (+ 2 3 4 etc.) can be between 3 and 9 *jati*, or beats, and is indicated by a clap on the first beat followed by taps of the fingers, beginning with the pinky, to count the remaining beats. *Drutam* (– o) are always two beats in length, which are indicated by a clap and a wave, respectively. *Anudrutam* (–) occur rather rarely, but are simply one beat marked by a clap.

Marking *adi tala*

Adi tala is comprised of a four-*jati* (four-beat) *laghu*, followed by two *drutam*. So, we will indicate this beat cycle with the following gestures:



Adi tala is by far the most commonly used *tala* in Carnatic classical music. I have been to many Carnatic concerts where every piece on the program is set to *adi tala*. While there are many other meters, and a few that are fairly common (such as the 6-beat *rupaka* and the 7-beat *mishra chappu*), one of the strengths of the Carnatic system of rhythm is its flexibility. *Adi tala* can be performed at a slower tempo, so that each of the eight beats has four "sub-beats," which, in effect, creates a 32-beat cycle. (In fact, the same technique is used in Hindustani music.)

Konnakkol or Solkattu: The rhythmic language of carnatic music

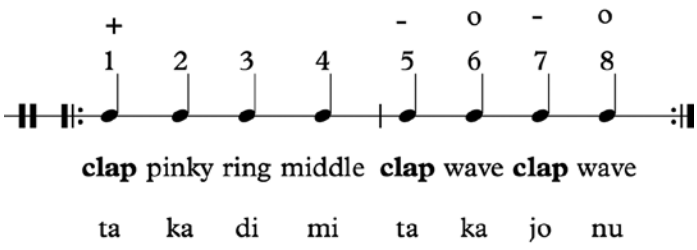
By now, "Indian rhythmic chanting" has found its way into Western compositions, popular music, and even some methods of rhythmic pedagogy. Some of these applications stay truer to the original than others, but suffice it to say that the rhythmic language known as *Konnakkol* or *Solkattu* is a remarkably complex system. For now we will focus on the most common groups of syllables for each of the following rhythmic groupings.

1 – Ta
2 – Ta Ka
3 – Ta Ki Te
4 – Ta Ka Di Mi or Ta Ka Jo Nu
5 – Ta Di(n) Gi Na Thom
6 – Ta Din __ Gi Na Thom
7 – Ta __ Din __ Gi Na Thom

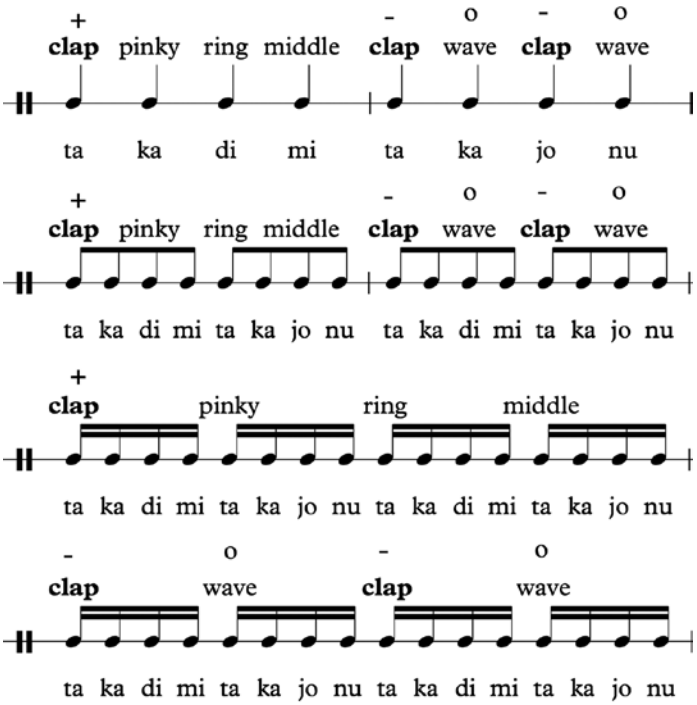
Here again it is crucial to know that all Carnatic musicians, not just the percussionists, employ this system. The key difference of this system of syllables as compared to the Hindustani system is that these do not correspond to specific strokes that are to be played by the percussionist. Rather, this is more like a sophisticated method of counting, much like rhythmic solfeggio. As we will see below, this allows us to use these syllables very freely within the 8-beat structure.

Reciting *adi tala* using *Solkattu*

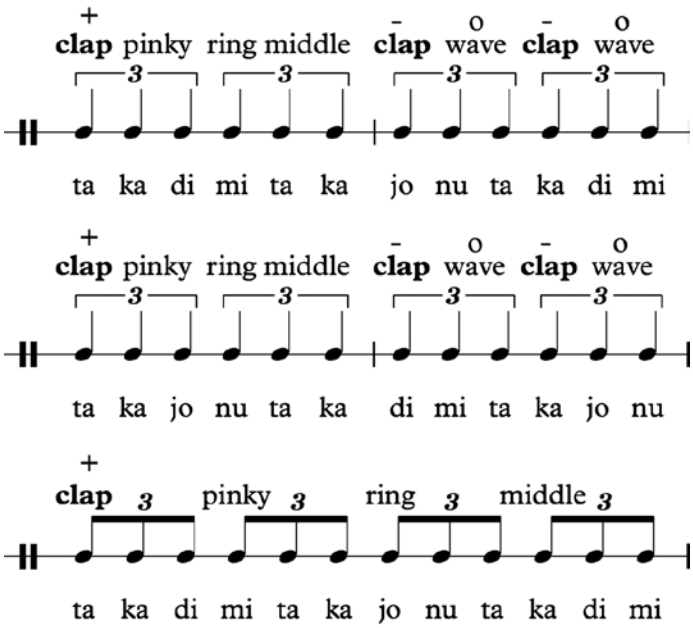
To mark the most basic form of *adi tala*, we will use the two groups of four listed above:

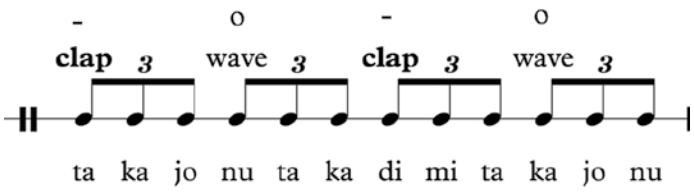


This is fairly simple. However, a common exercise is to recite this group of eight at three different speeds, while keeping the *tala* (claps and waves) at a constant speed.

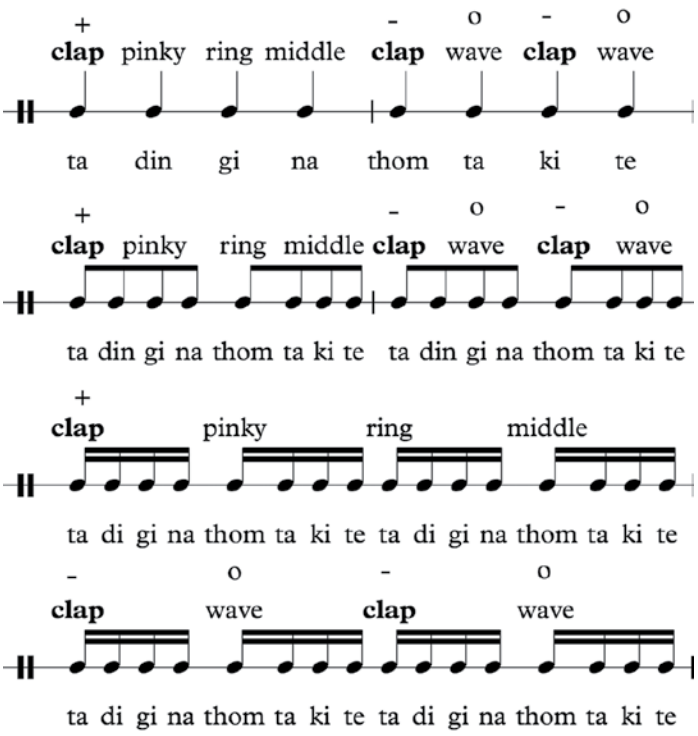


We can make this same exercise even more challenging if we insert the following triplet intervals. Quarter-note triplets will require two cycles of *adi tala* to complete the pattern and land on *sama*.





For an added challenge, the above exercises could be repeated with other groupings that add up to eight beats. For example, 3 + 5 or 2 + 6 (or their opposites) also make a total of eight beats, and multi-speed exercises with these groupings are much more challenging. Following is an example of the three basic speeds using the grouping 5 + 3.



I hope that this has given you an elementary yet thorough understanding of the North and South Indian systems of rhythm and some of their distinguishing features. If you are able to join me for my workshop at PASIC, we will take a more in-depth look at these remarkable musical traditions and explore some different types of rhythmic compositions in each of them.

Whether you are interested in incorporating these ideas into your own playing or teaching, or you are inspired to pursue further study, it is my goal to provide attendees with a fundamental rhythmic vocabulary as well as the basic skills necessary for informed listening. With these skills you will develop not only a deeper understanding of Hindustani and Carnatic classical music and the many other types of music that they have inspired, but also a new approach to improving your own sense of rhythm and pulse.

Dan Piccolo is a drummer, percussionist, and composer based in Ann Arbor, Michigan. He has performed, taught, and studied internationally during his 20-year professional career. Dan holds a B.M. in Percussion Performance and an M.M. in Improvisation from the University of Michigan School of Music, and he began his Doctoral studies at U of M in 2012. Since 2005 he has studied tabla in regular trips to Varanasi, India, as a disciple of Pandit Kuber Nath Mishra. Dan performs regularly throughout the U.S. and abroad in a wide variety of settings. Dan is also an active educator, teaching all percussion instruments in private and classroom settings. He is currently the director of the World Percussion Ensemble at the University of Michigan. Visit www.danpiccolo.com for more information. PN

WORLD SESSIONS

JAMAL MOHAMED
World Clinic/Performance . Thursday 9:00 A.M.

VALERIE NARANJO AND BA-ERE YOTERE
World Clinic/Performance . Thursday 10:00 A.M.

MARCOS SANTOS
World Master Class . Thursday 11:00 A.M.

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

NEERAJ MEHTA
World Clinic/Performance . Friday 2:00 P.M.

MICHAEL SPIRO WITH MIKE MIXTACKI
World Clinic/Performance . Friday 4:00 P.M.

CLIFFORD SUTTON
World Clinic . Saturday 9:00 A.M.

NEERAJ MEHTA, SHAWN MATIVETSKY, ANTHONY DI SANZA, JONATHAN OVALLE AND DAN PICCOLO
World Clinic/Performance . Saturday 11:00 A.M.

TRINIDAD & TOBAGO SWEET TASA
World Lab . Saturday 1:00 P.M.

Incorporating Technology in the Percussion Classroom

A Panel Discussion sponsored by the PAS Education and Music Technology Committees

By Scott Herring with Tracy Wiggins, Blair Helsing and Paul Buyer

Advances in technology over the past decade have had profound effects on all of our lives, and percussion education is no different. Improvements in audio and video recording technology, smartphones, Facebook, Skype, YouTube, Spotify, Wetransfer, and Google Drive among others have changed the way percussionists learn and share ideas. Percussion teachers and students can now search a vast array of audio and video recordings that are posted or streamed online.

Just ten years ago, video recording required setting up a video camera and tripod, purchasing a digital cassette, shooting the recording, and connecting to a television to view the content. Now, students and teachers can reach into their pocket and record audio and video with their smartphones, with the quality on these devices as good or better than digital video cameras that cost $1,000 ten years ago. Furthermore, students can instantly share these recordings with their teachers, other students, or the general public and receive feedback on the quality of their performance.

Advancement in portable recording technology means that even students on a budget can afford a high-quality audio recording device to record their practice, master classes, clinics, lessons, and rehearsals. With today's audio recording software, students can easily compare successive performances and monitor their progress. In addition, schools increasingly utilize electronic portfolios for both accreditation and tracking student progress. The ability to keep digital records of student progress is becoming an even higher priority for all working teachers.

Websites from various percussion corporations include a wealth of valuable materials in the form of handouts and instructional videos. If you are interested in learning to play brushes like Peter Erskine, congas like Giovanni Hidalgo, or crash cymbals like Neil Grover, a query via one of the popular search engines will result in a plethora of video instruction. Never before in the history of our craft has this enormous amount of information (some good, some bad) been so readily available to the masses.

Our PASIC 2013 panel discussion, *Incorporating Technology in the Percussion Classroom,* will feature Dr. Tracy Wiggins, coordinator of percussion at The University of North Carolina at Pembroke; Norm Weinberg, Professor of Percussion at the University of Arizona; Scott Deal, Professor of Percussion at Indiana University Purdue University Indianapolis; and Nina Perlove, known as the "Internet flutist" and faculty member at Northern Kentucky University as well as Artist Development Advisor to the YouTube Symphony 2011.

These individuals are leaders in our field and recognized for their careers as percussion educators *and* technology gurus. They have embraced technology and found ways to incorporate it in their lessons, pedagogy classes, and ensemble rehearsals. Our panelists will share with you the technologies they have found most useful, the ways they have learned to incorporate them, and how the inclusion of technology has changed the way they teach. The Education and Music Technology Committees believe this session will have broad appeal to students, educators, and technology buffs alike. We hope you can join us for what promises to be one of the most relevant sessions at PASIC 2013! PN

PANEL DISCUSSIONS

FOCUS DAY PANEL
Thursday 12:00 P.M.

MARCHING PANEL
Thursday 2:00 P.M.

UNIVERSITY PEDAGOGY PANEL
Thursday 4:00 P.M.

HEALTH & WELLNESS PANEL
Friday 10:00 A.M.

SYMPHONIC PANEL
Friday 12:00 P.M.

EDUCATION/TECHNOLOGY PANEL
Friday 2:00 P.M.

DRUMSET PANEL
Friday 4:00 P.M.

KEYBOARD PANEL
Saturday 10:00 A.M.

INTERACTIVE DRUMMING PANEL
Saturday 12:00 P.M.

UNIVERSITY PANEL
Saturday 2:00 P.M.

WORLD PANEL
Saturday 4:00 P.M.

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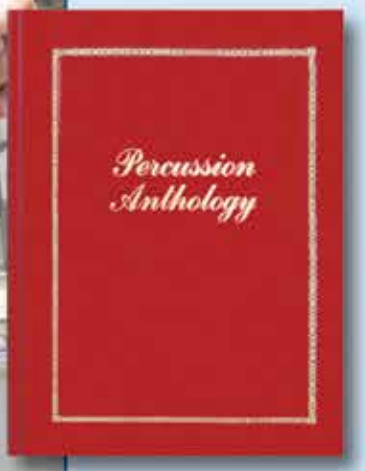

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Getting Back to FUNdamentals

By Paul Buyer and Pete DeSalvo

On Saturday, November 16, the PAS Education Committee will present an outstanding roster of FUNdamentals clinicians including University of Utah Percussion Instructor Mike Sammons, University of Missouri Percussion Professor Julia Gaines, University of Arizona Professor Emeritus and UNLV Artist in Residence Gary Cook, and Capital University Percussion Professor Bob Breithaupt.

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 in a friendly, master class setting. Over the past few years, interest and applications have increased and clinic topics have evolved. FUNdamentals clinics are now offered in the areas of snare drum, keyboard, timpani, accessories, drumset, hand drums, and technology. Traditionally, four or 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 a player becomes, we always get back 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 2013.

MIKE SAMMONS, SNARE DRUM

Looking for a practical and relevant method of snare drum technique that will increase dexterity and enhance your overall performance? This session, with performing artist and educator Mike Sammons, will stimulate your brain and your hands in this hands-on experience for all ages and levels. Bring your sticks and take away information that you can also transfer to other percussion instrument applications.

Mike Sammons

JULIA GAINES, KEYBOARD

Whether you play two or four mallets, or are looking to start, this FUNdamentals session will answer all your questions regarding stroke, playing area, and accuracy. Students and teachers will also benefit from information on finding quality sequential literature for keyboard percussion instruments. Dr. Julia Gaines brings her vast performing experience and research to an engaging session that will not only be informative, but FUN.

GARY COOK, TIMPANI

As past president of PAS and author of the "Cook Book" (as his book, *Teaching Percussion*, is commonly called), Gary Cook has cooked up a smorgasbord of concepts, tips, and practical applications for beginning and advanced timpanists alike. This hands-on session will demystify concepts and techniques such as developing your ear, adjusting drum mechanisms, producing a quality sound, articulation, and the training of both dominant and non-dominate hands.

Julia Gaines

BOB BREITHAUPT, DRUMSET

A holistic approach to drumset FUNdamentals will be presented by this veteran performer, educator, and author. Bob Breithaupt will give all in attendance a chance to experience the drumset in an accessible and relevant way, utilizing simple concepts of listening, singing, and playing. This session will redefine communicating with drumset players of all levels. Bring your sticks and be

Gary Cook

Robert Breithaupt

ready to get the total experience of this truly FUNdamentals session.

This exciting line-up of clinicians continues our annual 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 2014 by December 15, 2013.

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*.

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

FUNDAMENTALS

GARY COOK . Timpani
Saturday 9:00 A.M.

MICHAEL SAMMONS . Snare Drum
Saturday 11:00 A.M.

ROBERT BREITHAUPT . Drumset
Saturday 12:00 P.M.

JULIA GAINES . Keyboard
Saturday 1:00 P.M.

EDUCATION CLINICS

PETER ERSKINE
Saturday 10:00 A.M.

WILLIAM CAHN
Saturday 3:00 P.M.

"I had it in the practice room…"

Information, tools, and strategies to overcome common practice roadblocks and supercharge your practice results

By Jonathan Ovalle

I suppose if you were Ben Franklin, Thomas Edison, Gallileo, DaVinci, or any number of great thinkers, you would know what I am talking about. The "Aha!" moment—that moment of inspiration or discovery where the proverbial light bulb goes off, the music plays, the choir sings, and if you are feeling extraordinarily inspired, a large flock of white doves also is released.

I had never experienced one until teaching some 9th-grade percussion students in my first teaching job, 12 years ago. I had just finished administering a "scale test" during which every student in the class had to play C and F major scales on the marimba. The assignment was well within their grasp (or so I thought). I had expected everyone in the class to be uber-prepared and, following the test, to experience a sense of collective accomplishment. One octave, up-and-down, at a very moderate tempo—that was it. I was anticipating home run after home run that day; however, one after another, each student struck out. Tons of missed notes, a clear lack of preparation, and, for many, numerous stops. Two scales! How could this be? Clearly something was amiss. I was a good teacher. I gave them clear information. In my mind, I gave them plenty of time to prepare (two weeks). So what happened?

Perplexed, I decided to do some investigating. I assigned them the next two scales in the circle of 4ths and again gave them two weeks to prepare the assignment. This time, however, I allowed them to have some practice time during our percussion class, which I would normally not allow. (I wanted students to be self-motivated and self-sufficient, so I expected them to practice before or after school.) So, during the next two weeks, I gave them a few opportunities to work on their scales during class. They retreated to separate practice rooms, some working alone, others working in groups of two or three, sharing instruments. After about 15 minutes on their own, I discreetly observed the work they were doing. When I actually witnessed what was taking place in those practice rooms it hit me like a ton of bricks; they could have been in there for eight years and would never have come out being able to play those scales! There was no organization, no plan, and, most importantly, no *process* to what they were doing. Stopping. Starting. Missed notes. Wasteful repetitions. A complete lack of focus.

JONATHAN OVALLE
Education Clinic
Friday 9:00 A.M.

Right then I had my own "Aha!" moment. I realized that despite giving them a lot of information about percussion technique, tone, and musical concepts, never once had I explained what to do when you are in that little room all by yourself. Maybe I had assumed it was self-explanatory. I mean, during my high school years, no one ever had to "explain" to me how to practice. For these students, however, it was not so self-evident.

Immediately following that class, I decided to do an experiment. I wrote out a set of "instructions" to follow as if I were practicing these scales—what I would do. I had remembered a 7th grade assignment where we had to write out the instructions to make a peanut butter and jelly sandwich that the teacher would follow verbatim. Needless to say, the lesson learned was about being explicit in your instructions, which I did with my "how to practice scales" document, including "Turn the metronome on" as the first step, followed by "Now, pick up your mallets."

The next day, we followed each step clearly and carefully. After a relatively short group practice session, every student in the class was able to play through the scales note-perfect. BAM! My suspicion was confirmed that, despite explaining many things about the various percussion instruments, I had failed to give them any information about how to practice effectively. Once I did, they were much better equipped to succeed.

That realization started a long-term mission to make sure every student of mine was equipped with a clear understanding of what to do when practicing and why certain techniques/efforts lead to certain results and others do not. Early on in my college career, some of this information was cultivated by my own teachers, particularly when it came to the virtues of slow practice. I did it and it seemed to work, but it was not until years later that the full understanding of why it works became clear. Through my experience and later research on memory and kinesiology, I learned that many of the things I had done for years in my own practice routine had scientific names and were not unique to performing musicians. They were techniques critical to acquiring, storing, and recalling information, and part of a well-organized process that can be applied by anyone at any time.

The most important piece was understanding and embracing that

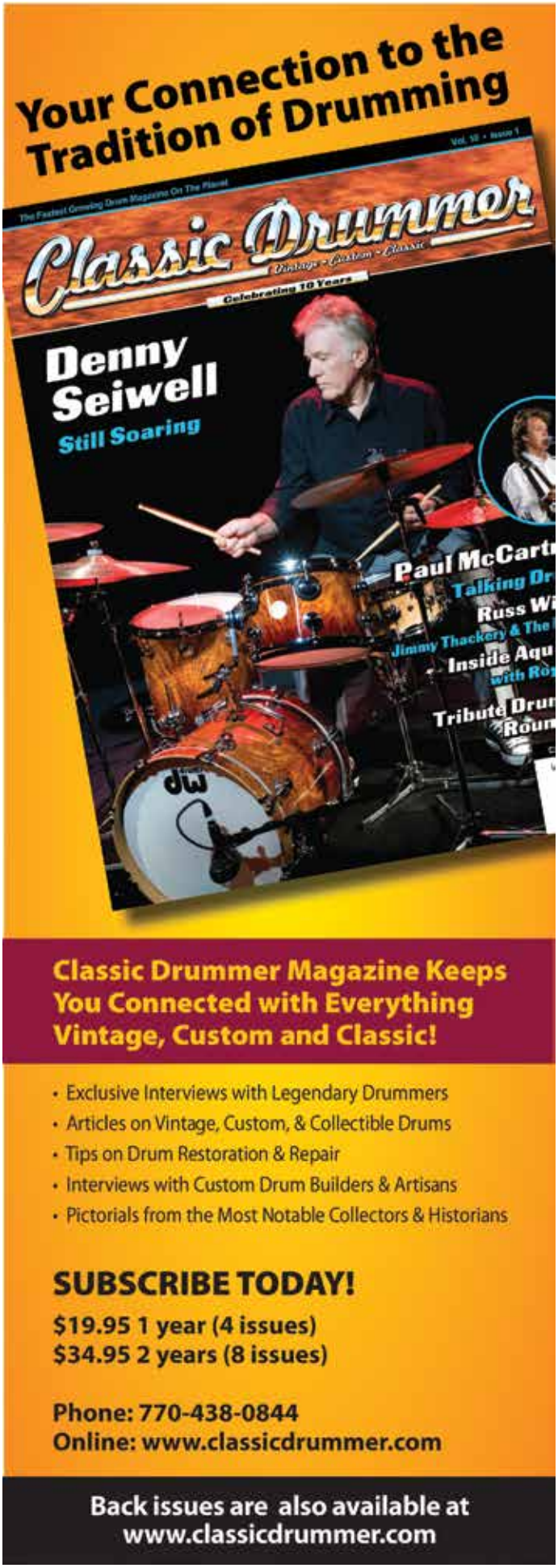
process precedes product, meaning that if we want all of the donuts or cars or baseball bats to come off of the assembly line in a consistent fashion, there has to be consistency to how they are fashioned—consistency in the process of how they are made. In this case, if we want to perform and audition in a consistently successful manner, the process of how we get music, techniques, and other percussive material into our brains, successfully stored, and then recalled for later use must be meticulously detailed and outlined in its component steps.

In my many years as a teacher, I have seen numerous students experience frustration when all the time invested in a particular piece or project is not evident in the performance quality of the piece—particularly in high-pressure situations (significant performance, auditions, etc.). I like to call it the "I had it in the practice room syndrome," and it can be eliminated with some corrective measures. Sometimes I will devote an entire lesson to, essentially, "practice practicing" and observe when and where the breakdowns occur in order to sharpen the process and enhance the quality control one can command when learning a piece.

My PASIC clinic will be geared towards anyone who has experienced frustration when practicing, experienced a lack of concrete results after significant time is invested in the practice room, or who wishes to simply get more done in less time. The focus of this presentation is to first unravel the mystery about why certain common practice roadblocks occur and what the net result of those is in performance, how to avoid them, and to provide critical information about memory, organizational strategies, and specific techniques that can be applied in the practice room in order to achieve, consistent, positive, and, most importantly, self-gratifying results.

I hope to help decode some of the reasons why you may be limiting yourself in the practice room and allow you to supercharge your practice results by eliminating the waste and creating a more effective and efficient practice process that can be applied to any piece of music and every time you are working in that "little room" all by yourself.

Jonathan Ovalle is Assistant Professor of Music and co-coordinator of the percussion program at the University of Michigan, where he is co-director of the percussion ensemble and director of the Latin jazz ensemble. Ovalle has made a career combining symphonic, jazz, chamber, solo, marching, pop, and world music playing into an aggressive mix with few musical boundaries. PN



The Path to Mastery

Practice Like the Pros

By Colin Hill

Success in nearly every field is commonly attributed to some combination of innate talent and hard work. There are those who argue that mastery is predominantly a consequence of innate talent and believe achievement of true virtuosity is only attainable for those born with extraordinary physical and mental characteristics. On the other side of that debate are those who believe that mastery is only possible for those who have a relentless drive to achieve, manifested through countless hours of hard work and dedication.

Every year that I attend PASIC, I am amazed and inspired by the incredible ability and innovation displayed by our industry's top percussionists. How do these individuals achieve such mastery? Were they born with an extraordinary level of innate talent or is their achievement primarily a result of tenacious practice and perseverance? I decided that asking the masters themselves was the best way to try to answer these questions. How do the current masters practice? How do they prepare for performances? What habits and methods do they credit most for their success?

I had the opportunity to interview many of our industry's most successful performers and educators in order to explore their personal practice habits. During the past three years, I conducted 36 interviews with percussionists at various stages of their careers and in diverse areas of expertise. This group ranges from young virtuosos to legendary hall-of-famers, and from seasoned orchestral players to in-demand soloists. By including a wide range of classical percussionists, I hoped to reveal those practice methods and philosophies shared by all great percussionists.

The 36 percussionists I interviewed were Joakim Anterot, Jason Baker, Kevin Bobo, Michael Burritt, Thomas Burritt, James Campbell, Omar Carmenates, Gary Cook, Christopher Deane, Brett Dietz, Matthew Duvall, I-Jen Fang, Mark Ford, Andy Harnsberger, Anders Holdar, John Lane, Julie Lacata, Frederic Macarez, Brian Mason, Payton McDonald, William Moersch, Jason Nicholson, Brian Nozny, John Parks IV, Paul Rennick, Emil Richards, Steven Schick, Robert Schietroma, Joshua Smith, Gordon Stout, John Tafoya, Blake Tyson, Michael Udow, Ben Wahlund, Eric Willie, and Brian Zator.

What I discovered was unexpected: Their practice habits are as unique and individual as their playing styles. Not only were countless methods, techniques, and philosophies successfully utilized, but many of their habits and preferences were in direct contradiction with each other's. However, the closer I examined the data, one commonality did emerge. All 36 interviewees exhibited an extreme devotion to practice, a discovery consistent with other studies done on the topic of high achievement. These studies are not limited to music or to any specific field, but were collected under the umbrella topic of success.

COLIN HILL
Professional Development
Thursday 10:00 A.M.

10,000 HOURS

In his book *Outliers*, Malcolm Gladwell studied the practice trends of highly successful people. The closer he studied the habits of the most gifted and successful, the more evidence he found that innate talent routinely played a much smaller role than preparation.

In the field of music, this premise is supported by a series of studies done in the early 1990s by psychologist K. Anders Ericsson.[1] His team studied violinists at the Music Academy in West Berlin. The violinists were divided into three groups. The first group was comprised of the Academy's "best violinists." According to the professors, these students were most likely to become world-class soloists. The second group was made up of the "good violinists," and the third group, "music teachers," consisted of violinists from the music education department of the academy who exhibited less skill than their peers.

The individual practice hours of all participating violinists were added up, and the "best violinists" had, on average, totaled 10,000 hours by the age of twenty, while the "good violinists" averaged 8,000 hours, and the "music teachers" averaged 4,000 hours by this same age.

Ericsson and his colleagues conducted a similar study, this time comparing the practice hours of amateur pianists with professional pianists. The professional pianists were trained at the Music Academy in West Berlin while the amateur pianists were recruited through newspaper and campus ads. When the total hours were analyzed for this data, the results were remarkably similar to the violinists' data. The amateurs, on average, totaled 2,000 hours by age twenty, and the professionals had reached 10,000 hours by about age twenty.

Perhaps the most interesting finding of Ericsson's studies was that among violinists and pianists, there were no "naturals," as defined by musicians who belonged to the top group but practiced a fraction of the time. Similarly, Ericsson and his colleagues didn't find any "grinds"—people who worked harder than everyone else but didn't belong to the top category.[1]

These findings are intriguing, as the existence of "natural talent" seems so obviously apparent in child prodigies. To explore this idea further, consider the most famous child prodigy in music history, Wolfgang Amadeus Mozart. Michael Howe, author of *Genius Explained*, believes that Mozart was really no different than the violinists and pianists in Ericsson's study. While Mozart started composing music at the age of

six and was widely considered a childhood genius, Howe argues that these claims are exaggerated. He points out that "by the standards of mature composers, Mozart's early works are not outstanding. The earliest pieces were all probably written down by his father, and perhaps improved in the process."[2]

Further, Howe argues that Mozart's first seven concertos for piano and orchestra were "largely arrangements of works by other composers,"[2] making his first widely regarded masterwork, containing purely original music, "Piano Concerto No. 9 in E-flat Major, K. 271." This was not composed until 1777, when Mozart was 21 years old.

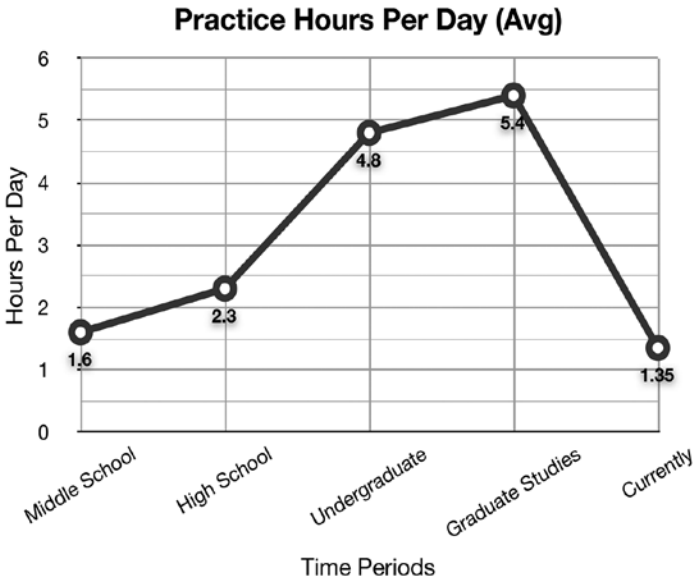
Based on this argument, Gladwell is convinced that not even prodigies are exempt from putting in the necessary practice hours. "Even Mozart—the greatest musical prodigy of all time—couldn't hit his stride until he had his 10,000 hours,"[3] said Gladwell.

PERCUSSIONIST INTERVIEWS

So how do the percussionists interviewed compare? Does the 10,000-hour rule seem to apply to mastery in this field of study as well? Each of the percussionists was asked to estimate the number of hours per day they spent practicing during various time periods of their lives, from middle school to the present time. In all 36 cases, the numbers were amazingly high, and in a few cases, the numbers were astonishing.

Figure 1 shows the average number of practice hours per day of the 36 percussionists during various time periods of their lives.

Figure 1



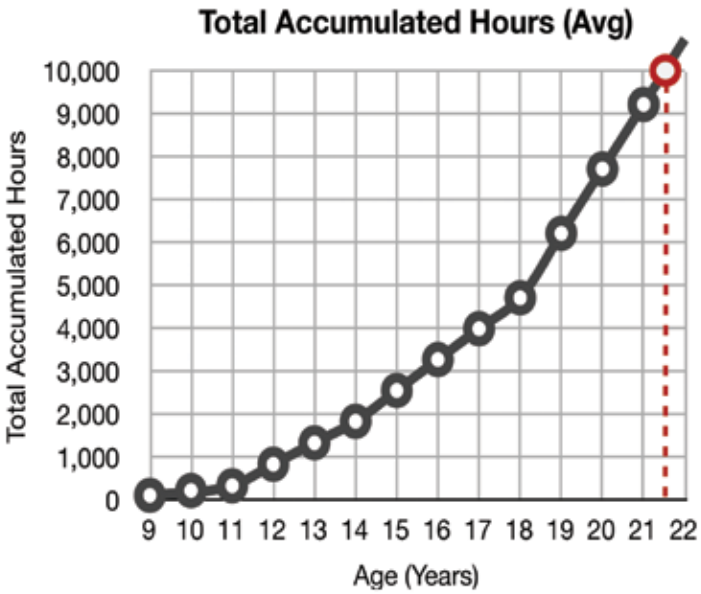
On average, the 36 percussionists interviewed started playing percussion at nine years old. When their daily practice hours are totaled, they reach 10,000 practice hours by an average age of 21.5 years. (See Figure 2)

ENVIRONMENTAL LIMITATIONS

When comparing the statistics of Ericsson's studies, the age at which Mozart composed his first masterpiece, and the 36 percussionists interviewed, one very interesting trend emerges. The 10,000-hour milestone is typically achieved around 20 years of age.

That is an enormous amount of time to dedicate to a single activity, especially as a child and young adult. For this reason, Gladwell believes that not everyone is capable of achieving 10,000 hours. "You have to have parents who would encourage and support you" because it is "all but impossible to reach that number all by yourself." In addition to requiring family support, "most people can reach that number only if they get into some kind of special program…where they get some kind

Figure 2



of extraordinary opportunity that gives them a chance to put in those hours," said Gladwell.[3]

Accumulation of this many hours requires extreme devotion, which may also explain why it is routinely reached at such a young age. The typical obligations of adulthood—work, relationships, and families—greatly reduce an individual's ability to practice. For this reason, it can be reasonably concluded that if 10,000 hours are not achieved before starting a career, the attainment of mastery may never be reached because the player simply will not have sufficient time to practice.

This notion was widely supported by the percussionists interviewed, with most indicating that once they finished their education and started their careers, practice became an activity of maintenance, not improvement. The quantity of time they were able to spend in the practice room was barely enough to sufficiently prevent them from *getting worse*. Most indicated they were no longer getting better at their instrument, but simply maintaining the skills they had acquired through college. This can be correlated to the immense drop-off in practice when comparing their average practice hours during college to their current practice hours. To put in perspective the severity of the drop-off, the percussionists interviewed currently practice less per day than they did when they were in middle school.

It is a common misconception among young musicians that they have their whole lives to get better. The truth is that players likely reach their greatest skill level when they complete their education. Once careers are underway, only a fortunate few are able to avoid a long, slow decline in their playing abilities. Students often take the attitude that "I'll practice it later" or "after I graduate I'll learn to do that." The harsh reality is, they won't. High school and college is the time to practice and improve their skillset, and once that time has passed, the opportunity to get better is likely gone forever.

The irony of this realization is that many of the percussionists interviewed confessed that that they did not discover how to most efficiently practice until later in their careers, when time was truly at a premium. While finally mastering the art of practice is a tremendous accomplishment, the window in which this skill would have proven most beneficial had long expired.

It is clear that in order to be a successful percussionist, one must put in the practice time. Statistics strongly indicate that there is no substitute for putting in at least 10,000 hours of practice early in life. However, *how* these hours should be best spent is much less certain.

Developing an ideal practice method is a highly personalized process that requires years of fine-tuning. Every individual learns and functions

differently, and declaring any single method "the best" is wishful thinking. Finding that unique combination of methods and philosophies that is ideal for an individual may take years. One may feel certain that the system he or she currently utilizes is ideal, but until other preferred, proven techniques are investigated, that belief is almost certainly self-limiting.

The findings from these 36 interviews with world-renown percussionists should be very useful to players, helping them acquire methods and techniques that may otherwise take a lifetime to develop or discover. The interviews explore all aspects of the practice process. Topics such as planning practice sessions, warming up, learning new music, practicing problem spots, memorizing music, self-critiquing, and preparing for a performance are thoroughly discussed.

These findings will be presented in my 2013 PASIC clinic, "Practice Like the Pros." This clinic will cover a wide range of methods and philosophies that have each led to highly successful careers, exposing the audience to wide-ranging practice ideas that could prove ideal for them and their students.

ENDNOTES

1. K. Anders Ericsson, et al., "The role of deliberate practice in the acquisition of expert performance," *Psychological Review* 100 No. 3 (1993): 363-406.
2. Michael J. A. Howe, *Genius Explained*, Cambridge, MA: Cambridge University press, 1999, 3.
3. Malcolm Gladwell, *Outliers: The Story of Success*, New York, NY: Little, Brown and Company, 2008, 42.

Dr. Colin Hill is Visiting Percussion Instructor at Centre College in Danville, Kentucky and Adjunct Percussion Instructor at Tennessee Tech University in Cookeville, Tennessee. Colin performs regularly with the Lexington Philharmonic Orchestra, BluHill Percussion Duo, and XPlorium Chamber Ensemble. He holds degrees from the University of Kentucky, Indiana University, and the University of North Texas. PN

ENSEMBLE PERFORMANCES

MICHIGAN STATE UNIVERSITY PERCUSSION ENSEMBLE
Ensemble Competition Showcase Concert . Thursday 10:00 A.M.

ENSEMBLE EVOLUTION
Ensemble Showcase Concert . Thursday 12:00 P.M.

CONCORDIA COLLEGE–MOORHEAD
New Percussion Literature Session . Thursday 4:00 P.M.

SCIENCE HILL HIGH SCHOOL PERCUSSION ENSEMBLE
Ensemble Competition Showcase Concert . Friday 9:00 A.M.

INDIANA UNIVERSITY PERCUSSION ENSEMBLE
Ensemble Competition Showcase Concert . Friday 10:00 A.M.

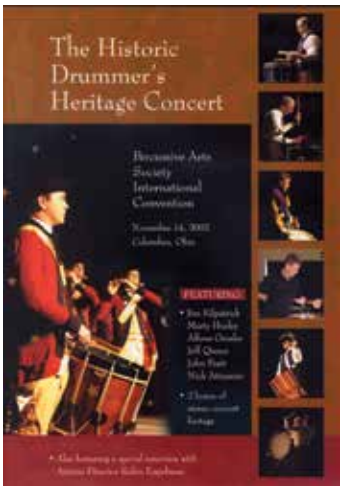
TAK-NARA PERCUSSION TRIO
Ensemble Showcase Concert . Friday 11:00 A.M.

UNIVERSITY OF IOWA EAST WEST PERCUSSION ENSEMBLE: STEEL BAND AND CHINESE PERCUSSION
World Ensemble Competition Showcase Concert . Friday 12:00 P.M.

LOS ANGELES PERCUSSION QUARTET
Ensemble Showcase Concert . Friday 2:00 P.M.

COPPELL HIGH SCHOOL PERCUSSION ENSEMBLE
Ensemble Competition Showcase Concert . Saturday 9:00 A.M.

EASTMAN PERCUSSION ENSEMBLE
Ensemble Competition Showcase Concert . Saturday 10:00 A.M.



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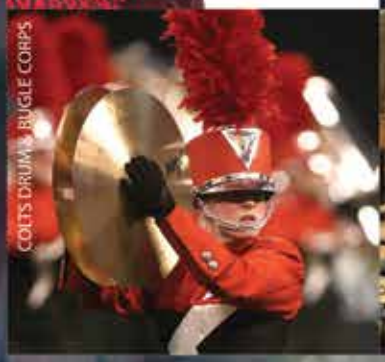

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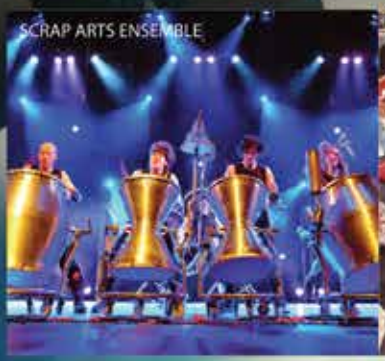

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Entrepreneurial Skills for the 21st Century Percussionist

By Maria Finkelmeier

Our musical paths have been sparked and guided by many different experiences, people, and goals, whether it began when you heard Steve Gadd's groove in "50 Ways to Lose Your Lover" and were instantly hooked, listened to a recording of Cloyd Duff with the Cleveland Orchestra and were infatuated by his sound, or held four mallets to impersonate Keiko Abe and wondered why anyone would ever just hold two. In my case, I watched my older brother play in our high school drumline and decided that following in his footsteps would be way more fun than dancing around in the color guard. We each have a unique story as to why we are pursuing music. What matters now is what we do with it.

Being an entrepreneur may sound and feel like a tall order. I did not go to business school, and spreadsheets intimidate me. But being an entrepreneur does not mean you have to read *Forbes* magazine cover to cover, understand the definition of autoregressive data, or reinvent the wheel. Being an entrepreneur is something much more fundamental. It is taking a risk to create something new, something unique to you, and learning to use your innate talents and passions to push it into the world.

This article is dedicated to shedding light on the skills that are within reach to any percussionist pursuing a career in music, regardless of what that career looks like. To some of you, working a room is a breeze, balancing a budget is a recreational activity, and creating a brand takes no time. For others, these tasks may intimidate and challenge you.

The earlier you are able to identify the tools in your toolkit, the more time you will have to (1) better your strengths, (2) determine ways to develop your weaknesses, and (3) find partners that offset and balance your abilities. It is only recently, through my work at the Entrepreneurial Musicianship Department at New England Conservatory, that I have started to conceptualize my own instinctive skills as tools for the business side of my career, which has given me a new, inspired mindset. I have sprinkled in some personal anecdotes throughout this article, which I hope trigger self-exploration and excitement to discover your own entrepreneurial spirit.

THE UNIQUE YOU
Self-awareness

Each of us has a special story, a distinct past, and unwritten future. Additionally, regardless of tutelage, we each interpret and create music in a unique way. I encourage you to find out

MARIA FINKELMEIER
Professional Development
Friday 11:00 A.M.

what sets you apart and what you are passionate about. Finding your niche can be a journey, so embrace it and reflect upon each step. Lean on your peers, mentors, teachers, and family while keeping an exploratory and accepting mindset.

Finding someone who has a career that you admire to guide you is a great step in learning about the business and your own strengths. Absorb as much as you can from your mentors while continuing to search for what makes you tick.

I loved playing in percussion ensemble throughout school. I remember thinking, "I would love to do this the rest of my life," but as it happened, Nexus was not hiring. After graduate school I moved to northern Sweden to study with Anders Åstrand, who challenged me to be creative by opening up his world enough to teach me, while allowing me the freedom and resources to carve my own path and start my own ensemble. I will be forever grateful for his energy, guidance, and encouragement to find my unique self.

PACKAGE IT
Marketing

We will not know about you until you tell us. In a small community like ours, we want to hear about what you are doing. It is essential to take the time to write about yourself and share the materials you have produced. Your online presence speaks volumes, and if you do not create it yourself, someone else will eventually create it for you. Be in control of how others perceive you and your art, invest time in your materials, and make sure that the message you are sending is cohesive. There are plenty of free online platforms to use; learn to use them professionally.

Think of it this way: Did it take you a month to write a new piece? Two weeks to rehearse it with your friends? A day to record it, and three days to edit, mix, and master? Add up those hours, and spend as much time packaging and promoting it as you did creating it.

I have recently found a new passion for design-

ing logos and websites. I do not know HTML coding, but I do know how to write and make something visually stimulating. With a little bit of patience, I was able to learn how to use Squarespace, a professional website platform, and InDesign, a graphic design program, and now I have the freedom to edit and change my online presence whenever needed.

TALK IT UP
Communication

Second to your mom, you are your own biggest fan, and the only way to get new ones is to share your enthusiasm. Talk to anyone who will listen—about your music, projects, ambitions, and dreams. Hone your communication skills, both spoken and written, and have the ability to hold a conversation about what you do. If you cannot clearly articulate your ambitions, it will be harder for your audience to relate to you.

It is also important to refine your pitch when communicating with venues, presenting organizations, and potential funders in addition to your audience. Be able to explain your mission or project in just a few sentences.

When talking to strangers on an airplane (yes, I am Midwestern and am too friendly for my own good), I love to challenge myself when asked, "What do you do?" If that person does not understand what a classical contemporary percussionist is before the plane takes off, I have not done my job.

BE SUPPORTIVE
Networking

It is as essential to know what is going on in your community as it is to know what is going on in your own head. Go to concerts, whether you know the players or not! Read articles and be aware of what is happening in our industry. Follow your colleagues on social media outlets and be active in conversations. Networking in music happens after concerts, over a beer, or in a coffee shop. The only way to network is to put yourself in the middle of these events.

I recently moved to Boston. During the first few months I only played a little, spending most of my time attending concerts and getting to know the scene. This helped me not only learn the names of fantastic players in town, but also gain face time with them. I am now playing more because I have become friends with gigging musicians, and I am as excited about their success as I am about my own.

MAKE NOTE
Get organized

If you have an idea, write it down and create a plausible plan, or road map, to get there. This path will change, but you need a starting point to get to an end point. This note should have a vision, timeline, and goals. Some people will use the term "business plan," but take the word business out and the most important word is PLAN. As you begin to implement your plan, the next most important thing will be flexibility. Have your goal in sight, draft a way to get there, and then course-correct at every turn.

My group Ensemble Evolution's Nattmusik tour in Sweden was originally conceptualized as an all-outdoor concert series to occur at midnight in various Swedish towns to celebrate the midnight sun. As collaborations and partnerships began to form, it turned into a series that was performed at a waterfall, a playground, a blackbox theatre, and a hotel made of tree houses—none specifically at midnight. My plan initiated the conversations, but the creativity of those involved took it to a whole new level.

MONEY MONEY MONEY
Finances

In order to sustain projects, teaching, freelancing, and composing, money must be at play. There is also this thing called the IRS. Learn how to create a budget and be aware of the average wages in your area for any of the aforementioned services. Keep track of your personal income and expenses and know what is deductible for your income taxes. Although raising and/or making money for your endeavors can be overwhelming, do not let it hinder you from driving your vision.

Many people use crowd sourcing to fund their DIY/start-up projects. If you would like to take your idea to the next level, consider applying for fiscal sponsorship through organizations such as Fractured Atlas so you can apply for grants. Looking to become for-profit? Register through your local government for a "Doing Business As" account for tax purposes and then incorporate as an LLC. Also, seek proper legal advice.

Although you may feel like you have been kicked by Kickstarter a few too many times, it is still a valuable resource for funds and support from your network. Remember, your network is truly individual to you, and although there will be overlap in our small community, people will want to support it if your project is interesting. My duo launched a project in 2011, and although there were many sleepless nights, we met and exceeded our goal of $6,000. It can be done! So DO IT!

CONCLUSION

In the end, what matters is your confidence to take a risk and venture into uncharted waters. As musicians, we do this naturally and regularly. We undertake the full weight of every note sketched, chord played, emotion exuded, dynamic nuanced, and groove laid down. The future of our musical family depends on those willing to create and think beyond the boundaries previously presented.

I hope you will join me at PASIC for this valuable Professional Development session. I look forward to diving into these skills even more and applying them to the ideas and goals you've been dreaming up.

Maria Finkelmeier regularly performs, records, and creates educational workshops with groups she co-founded, such as Ensemble Evolution and the Clone Duo. Based in Boston, Massachusetts, she tests her entrepreneurial spirit on a daily basis as the Massachusetts State Chapter President of PAS, general manager of Collage New Music, and program manager at the Entrepreneurial Musicianship Department at New England Conservatory. For more information, visit www.mariafinkelmeier.com. PN

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Research Presentations at PASIC

By Kevin Lewis

The Scholarly Research Committee aims to promote and advance scholarship in all areas of percussion and is excited to sponsor the presentation of two research papers and one research poster at this year's convention in Indianapolis. Selected from among several outstanding proposals, these presentations will encompass a broad range of percussive traditions and will afford convention attendees the opportunity to expand their knowledge through these informative sessions.

EMBAIRE: XYLOPHONE MUSIC OF BUSOGA, UGANDA
Mark Stone

In addition to being one of the largest xylophones in the world, the Ugandan embaire is an African grandparent of our modern marimba. A giant 21-key instrument, the embaire is an intrinsic part of Basoga culture and requires six musicians to be played. Three musicians sit on each side of the instrument performing interlocking parts, which combine to create tonebanks with a speed of up to ten beats per second. Resultant patterns based on these tonebanks are played in the higher parts while related drum rhythms played with the players' bare hands are performed on the low end of the instrument.

Mark Stone

Informed by a full year of field research and extensive work with the Nakibembe Xylophone Group, this paper will detail the construction, history, musical structure, and cultural context of this incredible xylophone tradition in a dynamic and informative scholarly presentation. In addition to musical examples recorded in Uganda, Stone will also demonstrate various aspects of the music on his personal embaire xylophone—a very special instrument presented by the Nakibembe Xylophone Group in a ritual ceremony.

Mark Stone has an extensive knowledge of global percussion traditions and has performed with the foremost percussionists of Uganda, Ghana, South Africa, Trinidad, India, and the United States. Mark was a Rotary Ambassadorial Scholar at Makerere University, where he researched traditional Ugandan music and performed with the Nakibembe Xylophone Group. As coordinator of World Music and Percussion at Oakland University, he teaches courses in ethnomusicology and international studies, and directs Oakland University's African Ensemble, World Percussion Ensemble, and Steel Band. Mark's research in Ugandan music has been published in *African Music*, the Journal of the International Library of African Music in South Africa.

RESEARCH PRESENTATIONS

MARK STONE
Oral Presentation . Thursday 2:00 P.M.

MICHAEL SAMMONS
Poster Presentation . Friday 9:00 A.M.

RON COULTER
Oral Presentation . Friday 9:00 A.M.

A PERFORMANCE ANALYSIS TO ÁSKELL MÁSSON'S MARIMBA CONCERTO
Michael Sammons

Áskell Másson, one of Iceland's leading composers, is a substantial contributor to the modern percussion repertoire. His works have received international acclaim, and noted performers including Dame Evelyn Glennie, Gert Mortenson, Kroumata Percussion Group, and PercaDu regularly program his music. Másson's compositions span numerous genres including symphonies, solo concerti, works for choir and various chamber ensembles, big band, and solo instrumental pieces.

Mike Sammons

This poster presentation will explore the distinguishing characteristics of his "Marimba Concerto" (1987) with attention to its thematic development, modality, harmonic transformation, and other details. This performance analysis aims to provide a valuable resource in the preparation and performance of the concerto and will give beneficial insight into the composer's compositional style for marimba.

Michael Sammons serves on the percussion faculty at the University of Utah. He has appeared as a guest artist and clinician nationally and in Brazil. Sammons performs with the Utah Symphony Orchestra and has performed with orchestras in Florida, Arizona, and Alabama, where

To hear audio files from this article, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

he was percussionist/assistant timpanist with the Mobile Symphony Orchestra. Sammons received his DMA and MM in Performance from the University of Arizona with a BM from the University of Florida.

THE NEW PERCUSSION MUSIC OF JOHANNA MAGDALENA BEYER
Ron Coulter

This lecture will address the pioneering and little-known percussion music of composer Johanna Magdalena Beyer (1888–1944) and contextualize this body of work within pan-European art music. A biographical outline and historical placing of Beyer will give context to her work and show important associations with her more recognized contemporaries. An overview of Beyer's works for percussion ensemble will be presented with special emphasis on, and in-depth discussion of, three recently discovered percussion ensemble compositions: "Percussion," "Strive," and "Horizons."

Ron Coulter

Beyer's importance in the development of percussion music cannot be overstated, and her presence in the new music scene of the 1930s was a catalyst for the activities surrounding the birth of percussion music in the pan-European canon. Beyer's first percussion work was preceded only by Roldán's "Ritmicas V & VI" (1930), Varèse's "Ionisation" (1931), and Russell's "Fugue" (1931–32), and based on current data, the number of Beyer's concert works for percussion during the years 1933–42 is exceeded only by the outputs of Lou Harrison and John Cage. This presentation will serve to highlight the visionary quality of Beyer's work.

Ron Coulter is Senior Lecturer of Percussion, Improvisation, and Jazz Studies at Southern Illinois University-Carbondale. He has performed internationally with the Glenn Miller Orchestra, Four Aces, New Arts, Jazztet, L2Ork, Chicago Chamber Orchestra, Paducah Symphony, Tatsuya Nakatani, Sean Jones, Al Martino, Michael Zerang, Sandy Duncan, Improvisation Unit, Bolokada Condé, Youngstown Percussion Collective, Music from China, Rapture7, and others. He is co-founder of the Percussion Art Ensemble, REDVIXA, duende entendre, and artistic director of the Southern Illinois Improvisation Series. PN

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Are You a Rhythm Master?

Test your abilities in a new research study

By Michael Schutz

I am incredibly excited to be bringing the MAPLE Lab on the road to PASIC in order to conduct a rhythm perception experiment. This experiment, which is open to all registered attendees, will test timing sensitivity using short rhythmic passages played on percussion instruments. We recently tested several top college percussion studios as well as the professional quartet TorQ, and we are now bringing our equipment right to YOU in Indianapolis! Percussionists of all levels are eligible, regardless of training or area of specialization.

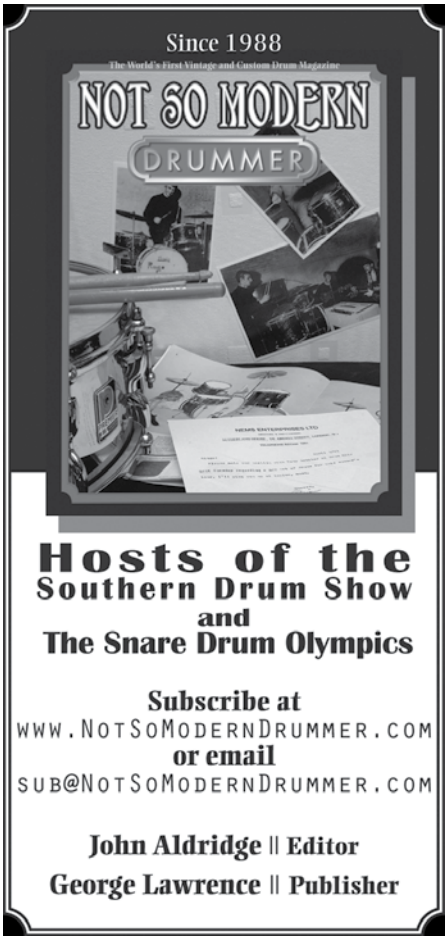
Our goal is to better understand the cognitive basis of rhythm perception. This experiment will fit into a larger series of studies using other instrumentalists (i.e., non-percussionists), vocalists, and non-musicians. Ultimately this research will inform our understanding of rhythm, and it holds important implications for both music education and music cognition. This special opportunity is part of a larger initiative put forth by Dr. Kevin Lewis and the PAS Scholarly Research committee to actively promote new research. Participants in this experiment will learn first-hand about the challenges and opportunities of engaging in cognitively based percussion research.

The MAPLE (Music, Acoustics, Perception, and LEarning) Lab is affiliated with the McMaster Institute for Music and the Mind, and it is housed within the School of the Arts (Hamilton, Ontario). In addition to standard equipment such as sound booths, computers, and testing equipment, the lab owns a significant amount of percussion equipment (including a 5.0-octave marimba and an electronic drumset), offering opportunities for students interested in exploring a variety of percussion-focused questions. Our research interests range from exploring the communication of emotion in music to using music perception experiments to inform treatments for children with autism spectrum disorder (ASD). We are also engaged in a large-scale project exploring the perception and production of percussive sounds. For more information, see an overview of some of our research on a "musical illusion" in the March 2013 edition of *Percussive Notes* ("Effectively Using Affective Gestures: What percussionists need to know about movement and perception").

We will be testing throughout the convention in 50-minute slots starting on the hour to facilitate integration with the convention's grid structure. Slots are limited and prizes will be awarded, so please sign up now to reserve your spot for this new opportunity! To register and/or receive additional information please visit www.maplelab.net/PASIC, or contact Fiona Manning at manninfc@mcmaster.ca.

Michael Schutz is Assistant Professor of Music Cognition/Percussion at McMaster University where he directs the percussion ensemble and leads the MAPLE Lab, whose research has secured over $1 million in external funding. A popular speaker, he regularly lectures at leading universities including Michigan State, Minnesota, Indiana, Toronto, McGill, Rochester, Buffalo, and Radford, and will soon begin blogging for *Psychology Today.* Prior to McMaster, Michael spent five years as Director of Percussion Studies at Longwood University, performing frequently with the Roanoke and Lynchburg Symphonies and serving as principal percussionist with Opera On the James. He remains an active performer, and is featured on Judith Shatin's latest album, *Time to Burn* (Innova Recordings). Michael holds percussion degrees from Penn State (BMA) and Northwestern (MM), in addition to a PhD in Cognitive Psychology. For more information, please visit www.michaelschutz.net. PN

MAPLE LAB TESTING
Thursday–Saturday
9:00 A.M. – 5:00 P.M.



A Conversation with Eriko Daimo

By Nathan Daughtrey

After winning the Belgium Marimba Competition, Eriko Daimo graced us in Nashville at PASIC 2004 with her artistry, impeccable technique, and musicianship. She returns this year with a fresh new program of all Japanese music for the marimba.

Nathan Daughtrey: *You started out in music playing the piano. How long did you continue your piano studies once you started studying marimba? Do you still play piano?*

Eriko Daimo: I started learning piano, music theory, and aural skills training when I was five years old. I continued taking weekly lessons until I moved to the U.S. when I was 23. I still play piano occasionally, but I am not as in shape technically as I used to be. However, my career as a pianist is actually much longer than my career as a marimbist.

ND: *How do you feel your piano study has affected your approach to the marimba? Technique? Musicianship? Literature selection?*

PHOTO BY GIAN ANDREA DI STEFANO

ERIKO DAIMO
Keyboard Showcase Concert
Friday 1:00 P.M.

ED: I think my piano background contributes greatly to my approach to the marimba. As a pianist, especially through studies of the Beethoven sonatas, I was trained to orchestrate the score in my mind and constantly try to *sing* each voice as if it was an instrument in the orchestra. That approach to music has transferred to my marimba playing, and I am always aiming towards a specific sound when I play every note on the marimba. Therefore, my primary objective in marimba technique is to produce the sounds I envision in my mind.

In regards to literature selection, I actually have more knowledge of the piano repertoire than I do of the marimba repertoire. When I play marimba "just for fun" in my studio, I usually end up playing piano music such as Chopin, Debussy, Bach, etc.

ND: *You have a nice balance in your repertoire of traditional marimba pieces, transcriptions/adaptations of classical works, and arrangements of popular and folk music. How do you make decisions about literature selection?*

ED: My repertoire selection process is very simple: I play the music that I love. That is the approach I took when I decided the repertoire for my debut CD, which I titled *Origin* for a reason. The CD includes some of my favorite music by Japanese composers. On the surface, the title simply connotes music from my own origin of Japan, but I think the word "origin" has a deeper meaning in the context of art. Art is born from culture, and culture is born from humans' innate instinct to feed the mind. In a way, art is a gateway for us to get in touch with the origin of our human spirits.

I do not have the definitive answer to what art music is, but I personally believe that it is the sense of sincere human communication that turns sound into art. As evident in my repertoire, which ranges from contemporary concert music to film music and folk song, I believe that art is regardless of compositional language or complexity. Of course, I take into consideration, in recitals or recordings, things like musical flow, stylistic variety, and thematic schemes. However, the most important deciding factor is that it has to be music that resonates with my heart.

To see a video of Eriko Daimo playing "The Source" by Toshi Ichiyanagi, access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Video

ND: *Your last solo appearance at PASIC was nine years ago in Nashville. You have since traveled the world several times as a soloist, adjudicator, and clinician. How do you feel you have grown as a musician during this time?*

ED: Artistically and musically, I am not sure how or if I have grown as a musician. At times, I try to self-reflect and see where I am at compared to the past, but I find that less productive than simply focusing on the "now" and following the flow of wherever music and life take me. I have probably changed in the past nine years, but I don't think of it as better or worse. I am simply at a different stage of my musical journey.

In terms of career, since my last recital at PASIC 2004, I moved to the U.S. and began to play more concerts. I have had many wonderful opportunities to meet, play with, and learn from many outstanding musicians along the way. In that regard, I hope I've grown in a good way.

ND: *How will your program in Indianapolis compare to your 2004 showcase concert?*

ED: My 2004 showcase concert was a result of winning the Belgium Marimba Competition. Therefore, the repertoire was all music from the competition set list. This time, I am planning to play music exclusively from Japan, including the U.S. premiere of Dai Fujikura's solo marimba work "repetition/recollection." He is very well respected and has been commissioned by such great conductors and orchestras as Gustavo Dudamel, the Berlin Philharmonic, and the Chicago Symphony Orchestra. Much of the other concert repertoire will come from my new CD, *Origin*.

Read a review of Origin *by Eriko Daimo on page 82 of this issue.* PN

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Bob Becker Salutes George Hamilton Green

By Nathan Daughtrey

It is widely agreed that Bob Becker is one of the world's premier virtuoso performers on the xylophone and marimba. Not only has he performed at PASIC several times with PAS Hall of Fame inductees Nexus, he has also had multiple solo appearances, including clinics, master classes, and showcase concerts. Becker returns to PASIC this year with a concert filled with historical xylophone music he has unearthed.

Nathan Daughtrey: *Your most recent solo performance at PASIC was two years ago at the 50th anniversary convention in Indianapolis, where you played a showcase concert of your compositions with your own ensemble. Why did you decide that 2013 would be the year to return?*

Bob Becker: 2013 is a significant year to present some new transcription arrangements of music performed and composed by George Hamilton Green, because it is both the 120th anniversary of his birth and the 40th anniversary of his being inducted into the PAS Hall of Fame.

ND: *There is no doubt that you have helped make George Hamilton Green a household name in the percussion community with all of your arrangements and performances of his compositions. What is different about the music you will be presenting this year?*

BB: Almost all of the music we will play this year was never published, as Green himself performed it on recordings with pianists like George Gershwin and Frank Banta, as well as with groups like the All Star Trio, Green Brothers' Novelty Band, Earl Fuller's Rector Novelty Orchestra, and others. Green's specialty xylophone solo compositions from both the Jazz Classics Series and the Solo Series are now well-known in the percussion community; however, his career was defined far more by his playing in the popular dance styles of the era spanning 1916 to 1923. It's not widely known just how prolific a recording artist Green was. He appeared on literally thousands of records during the golden age of acoustic phonograph companies. The All Star Trio (Green on xylophone, F. Wheeler Wadsworth on tenor sax, and Victor Arden on piano) alone made hundreds of records for many of the major labels of that time.

A few years ago, Yurika Kimura began a project to recreate the performances on some of these recordings. She was able to transcribe Green's xylophone performances note for note, and that is what I will try to play. The accompaniments, which range from a single piano to a small orchestra on the recordings, are arranged for one player on a five-octave marimba, which Yurika plays using 4, 5, and 6 mallets.

BOB BECKER, YURIKA KIMURA AND RYAN LEWIS
Keyboard Showcase Concert
Saturday 12:00 P.M.

ND: *Will Yurika perform primarily on marimba or will she also draw on her experience as a pianist?*

BB: Yurika is a good pianist, and that ability certainly informs her playing of this repertoire. In addition, she studied Hammond organ, which may be even more of an influence on how she approaches this kind of music. At any rate, for our concert she will play marimba only.

ND: *Tell us about Ryan Lewis's involvement in the concert.*

BB: Ryan's doctoral research was about the life and music of George Hamilton Green. His dissertation is a fantastic document of over 650 pages, and he gives a brilliant lecture on the subject. For this event, he will provide historical commentary and visual projections of photos and press from the Green family archives.

ND: *Will the new transcriptions and arrangements become available to the general public in the future?*

BB: Yes. Marimba Productions/Keyboard Percussion Publications will publish the entire collection of Yurika's arrangements for xylophone and marimba duo. The first series of them will be available at the convention and will include titles like "Alabama Moon," "Castle Valse Classique," "Hula Blues," "In Sweet September," "Old Man Jazz," "Poor Butterfly is a Fly Gal Now," "Swanee," "Watermelon Whispers," and "The Yellow Dog Rag." In addition, our CD recording of this repertoire will be released at the same time by Resonator Records.

Yurika Kimura and Bob Becker

Ryan Lewis

Bob Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He appears regularly as an independent soloist and clinician, and his work toward resurrecting the repertoire and performance styles of the early 20th-century xylophone music has been recognized internationally.

Yurika Kimura began training on the piano when she was three years old, later adding marimba studies with Atsuko Uno. Other major teachers include Mitsuaki Imamura, percussionist with the NHK Symphony Orchestra, and marimba virtuoso Keko Abe. Since 2004, Kimura has performed as a concert xylophonist, specializing in the virtuoso repertoire of early 20th-century America.

Dr. Ryan Lewis is Assistant Professor of Percussion at Ouchita Baptist University, where he teaches Applied Percussion, Percussion Techniques, and Music History courses and directs the percussion ensemble, marching band drum line, and steel drum ensemble. His research into the musical life of George Hamilton Green has involved a doctoral dissertation, poster, and research presentations at PASIC, and a guest curatorship for an exhibit at Rhythm! Discovery Center. PN

KEYBOARD LAB

JON METZGER
Friday 3:00 P.M.

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3 Countries/3 Marimbas: The Chain Marimba Trio

By Nathan Daughtrey

In 2009, Shoko Sakai (Japan), Arkadiusz Kątny (Poland), and Conrado Moya (Spain) met at the International Katarzyna Myćka Marimba Academy. Although they are from three different countries, the young percussionists immediately realized they have a common understanding, imagination, and passion for music. "Those three different personalities and nationalities could be an interesting mix to discover the new world together, since we all shared such an impression," said Moya. Each member represents a link in the chain, thus the name of the ensemble, Chain Marimba Trio.

Now more than ever, the percussion world is constantly producing new chamber group combinations, so why did CMT choose the marimba trio format? It's simple. Not many others are doing it. There is a great amount of repertoire for duos and quartets, but this group sees a lot of undiscovered possibilities in the trio.

Aside from technique and musicianship, compelling and original repertoire is paramount to the success of any performing ensemble. When starting a trio such as this, it would be most convenient to simply arrange a bunch of existing music for your instrumentation. While CMT does perform a few transcriptions, adaptations, and arrangements (e.g., Debussy's piano work "Suite Bergamasque"), they have chosen to concentrate their efforts on generating new music for marimba trio.

"Since we have been working with the composers of today, our repertoire looks rather modern," Moya explains. "Marimba is not as popular an instrument as piano or violin, so we think that having [arrangements of] classical music helps pique the interest of those who don't know about the marimba. We simply appreciate and learn a lot of things from the great composers of the past. However, focusing on modern music, CMT is still discovering the different colors of sound through the music from various periods, but in one formation."

All three members of the trio are involved in arranging and composing for the group. One will bring an arrangement to rehearsal, and then they all exchange opinions about how to best bring the original work to life. Additionally, the ensemble is extremely fortunate to have Arkadiusz Kątny in the group, as he is a wonderful, award-winning composer in his own right. He composed one of the staples in their repertoire, "Chain III."

"In our PASIC Showcase Concert, the Chain Marimba Trio will present several facets of marimba trio music." Moya said. "Highlights will include the world premiere performance of 'Sequentia Persistence' by Anna Ignatowicz-Glinska, who is known for her percussion compositions 'Toccata' and 'Passacaglia.' We will also perform 'Seven Knocks' by Mateusz Ryczek, which begins with seven knocks by a knuckle, using the marimba as a 'total instrument.' Arkadiusz's brand-new work is written in his new musical language, which is based on musical 'cells' and some of his new special techniques, which he calls 'ornaments' and 'mosaiques.' The so-called 'cells' made up the whole organic and colorful structure of the piece.

CHAIN MARIMBA TRIO
Keyboard Showcase Concert
Thursday 2:00 P.M.

"Finally, CMT is currently working on a new work with professor Grazyna Pstrokonska-Nawratil who has studied with Oliver Messiaen and Pierre Boulez in Paris. In 1987, she was awarded third prize in the UNESCO International Rostrum of Composers in Paris. All of these pieces have been dedicated to the Chain Marimba Trio. We believe that our challenge is not only for discovering new repertoire but also elevating the stature of the marimba, which has a lot of hidden possibilities. We are looking forward to exchanging any ideas with you at PASIC, and let this 'chaining' abound!"

WEBSITE
www.chainmarimbatrio.com

PN

To view The Chain Marimba Trio playing "Ondes" by Adam Porebski access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Video

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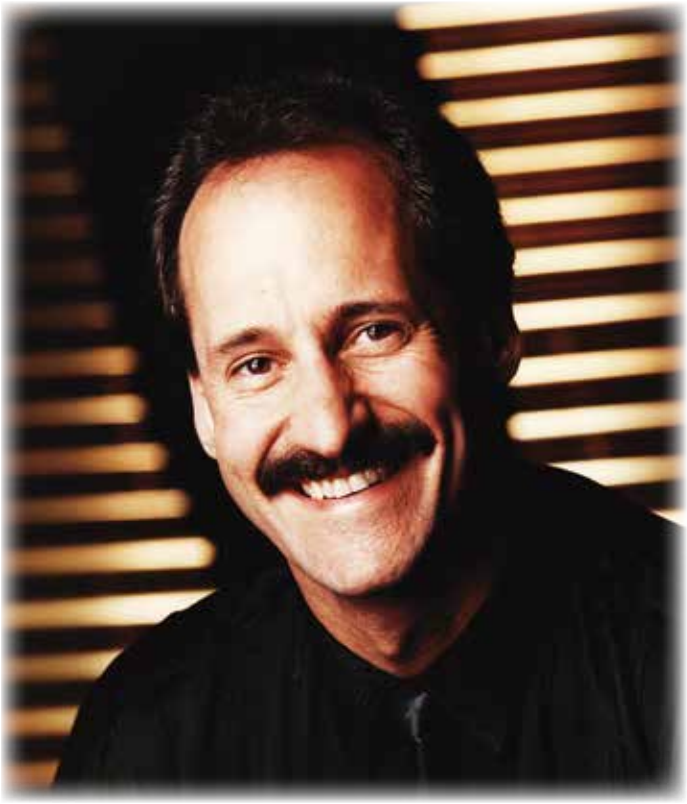
Master Class: Commissions of William Moersch

By William Moersch

I am delighted to present a master class at PASIC 2013, in my twentieth featured appearance at PASIC since my debut thirty years ago. Surprisingly, this will be only the second time that I have conducted a PASIC master class, the previous one being in 1997. The theme of this year's master class will be on repertoire of my commissions, at this point numbering more than 90 works for solo marimba, marimba duo, marimba in chamber music, marimba concertos, and a few for solo percussion or percussion ensemble. I expect to include Jacob Druckman's "Reflections on the Nature of Water," Richard Rodney Bennett's "Concerto for Marimba," and a third selection, yet to be determined.

By way of background, I refer readers to several of my previous writings: "Beyond the Notes: Phrasing and Structure in 'After Syrinx II,' 'Merlin,' and 'Reflections on the Nature of Water'" *Percussive Notes* Vol. 35, No. 5 (October 1997), and the "Errata" discussion group at www.pas.org; "Commissioning Marimba Music," *Percussive Notes* Vol. 37, No. 5 (October 1999); and my review of "Marimba Master Class on 'Reflections on the Nature of Water' by Jacob Druckman," *Percussive Notes* Vol. 51, No. 2 (March 2013).

Much has changed during the intervening years since my previous discussion of commissioning in 1999. Most significant is that the concept of private consortia has taken off in a major way, possibly in response to the unfortunate decline in federal, state, and local funding



WILLIAM MOERSCH
Keyboard Master Class
Saturday 11:00 A.M.

for the arts during the same period. Of the 43 commissions in which I have participated since 2000, only one was the result of the traditional grant process; all the others have been through private consortia. In the private consortium model, an ad-hoc group of individuals, institutions, or organizations each contribute a share toward the total commission amount and then receive both credit in the published score and a period of exclusivity for performance and recording. Often, a principal organizer will contribute a larger share of the total in return for the world premiere performance and first recording rights. This is a relatively simple and readily available method for any would-be commissioner, and I heartily encourage wider participation in the creation of new repertoire!

Richard Rodney Bennett's "Concerto for Marimba and Chamber Orchestra" was an individual commission of mine in 1988 and remains one of my favorite marimba concertos. As Sir Richard unfortunately passed away in December of last year and this is the 25th anniversary of his concerto, it seems a perfect choice for my master class. The concerto is published by Novello, and to quote from my own program notes, "is written in two movements. The slower opening movement is impressionistic and crystalline with the marimba serving as an obbligato over the orchestral harmonies. Only in the two cadenzas does the marimba texture thicken, reminiscent of Bennett's earlier writing for solo marimba. The driving second movement features a *molto ritmico* theme for the marimba, which is punctuated by the orchestra. The movement builds to a fiendishly difficult *a tempo* cadenza where the marimba, in effect, becomes the entire orchestra. A brief echo of the first movement is heard, which then leads to the dramatic close of the piece."

After writing his solo work "After Syrinx II" for me in 1984, Richard was concerned about the balance between the marimba and the accompanying ensemble. For this reason, he scored the concerto for chamber orchestra and limited the solo part to "hand-to-hand" writing while the orchestra was playing, reserving the more delicate one-handed rolls and contrapuntal style of "After Syrinx II" to the solo cadenzas. For those wishing to hear Bennett's "Concerto for Marimba" with chamber orchestra, there is an otherwise excellent performance by an Italian ensemble on YouTube, the only flaw being a mistaken interpretation of the second movement cadenza.

The Novello edition has some *errata,* the most significant of which is that the solo marimba part should have a fold-out page, page 13A. I have received several reports of solo parts being sold without this page, which includes the end of the second movement cadenza and the tran-

To hear William Moersch perform an excerpt from "Reflections on the Nature of Water" by Jacob Druckman access the digital edition of this issue at www.pas.org/publications/percussivenotes/notesonline_copy1.aspx

Audio

sition into the recapitulation and coda. Other *errata* are:

• In the solo part, for the first movement and in the second movement recapitulation material after the cadenza, many *tenuto* marks are missing that serve to indicate which notes double the melodic line. These can be readily identified from the full score.

• In the first movement, in the full score and solo part the measure after the solo cadenza is numbered "165" and there are two measures numbered "176." In the solo part only, the second one is marked "176a." However, in the piano reduction, the entrance after the cadenza is corrected to "164" and there is no "176a."

• In the second movement, in the full score, solo part, and piano reduction, there is no measure numbered "65."

• In the 2nd movement cadenza, I play the first *ossia*, beats 3–5 of the second *ossia*, and the entire page 13 *ossia*.

• On page 14, I play the first six left-hand octaves an octave higher and the last measure as an octave E-flat, then upper D-flat, B-flat, A, an added E, and E-flat.

When in doubt between the solo part and the piano reduction or full score, I recommend following the solo part (provided page 13A is present!). For the record, I have recently notified the publisher of these *errata* and provided a scan of the original (and possibly lost) page 13A.

Please join me for this master class at PASIC 2013 to hear some excellent young players and some of our best music!

William Moersch is Associate Professor and Chair of Percussion at the University of Illinois at Urbana-Champaign. Internationally renowned as a marimba virtuoso, chamber and symphonic percussionist, recording artist, and educator, he has appeared as soloist with orchestras and in recital throughout North and South America, Europe, the Far East, and Australia. He is Principal Timpanist of Sinfonia da Camera and the Champaign Urbana Symphony Orchestra and was recently soloist for the world premiere of Christopher Theofanidis' "Concerto for Marimba and Wind Sinfonietta," commissioned by a group of university wind ensembles led by Dr. Robert Rumbelow and the University of Illinois. PN

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Joseph Van Hassel: "fzzl" (excerpt) by Dan van Hassel

Gene Koshinski: "Songs I–IX" (excerpt) by Stuart Saunders Smith

Garrett Mendelow: "Rogosanti" (excerpt) by James Wood

Stuart Gerber: "Himmels-Tür" (excerpt) by Karlheinz Stockhausen

Tomm Roland: "To the Earth" (excerpt) by Frederic Rzewski

NYU: "Tongues" (excerpt) by Sam Shepard's and Joseph Chaikin

Meehan/Perkins Duo: "Parallels" (excerpt) by Tristan Perich

Big Band Drumming at First Sight

Audio Steve Fidyk: "Funky Wheels"

Ensemble Talavya

Video Highlights from Talavya live performances

Tala 101

Video Tala 101: An Introduction to the Rhythmic Systems of India

Research Presentations at PASIC

Audio

Nkwantompola - Traditional Embaire music of Busoga, Uganda performed by Mark Stone with the Oakland University World Percussion Ensemble

Impromptu for marimba by Áskell Másson

"PERCUSSION" Movement V by Johanna Magdalena Beyer

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Video Eriko Daimo plays "The Source" by Toshi Ichiyanagi

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Bach Vibrations: A Jazz Interpretation of the Bach Inventions

By Andrei Pushkarev

At PASIC 2013, I will present my solo vibraphone project "Bach Vibrations": jazz arrangements of 15 two-voice inventions by Johann Sebastian Bach. This project was suggested by world-famous violinist Gidon Kremer, with whom I have been closely cooperating over the past 15 years. Gidon said that it would be interesting if each invention could be recreated in a different style to represent the personal performance characteristics of many famous jazz pianists. This study would highlight and help to understand the utilization of good polyphony.

The work is an homage, through the music of J. S. Bach, to many great jazz interpreters; it is an attempt to imagine how they would interpret these short polyphonic pieces. Pianists Scott Joplin, George Shearing, Oscar Peterson, Erroll Garner, Kenny Kirkland, Dave Brubeck, Chick Corea, Michel Camilo, Herbie Hancock, Bill Evans, and Jacques Loussier (whose improvisations on Bach's themes are really special) are all versatile pianists with their own signature. All of them have distinct musical personalities that have left an impression in jazz music. In the process of this project, it was was very interesting to study their improvisations, learning their stylistic and phrasing features and inventive use of harmonies. This project has allowed me to look at Bach through their eyes.

All of the pieces in the cycle are very different in terms of form and content. There is more original material of Bach in some compositions (as in the A Minor Invention No.13, in which the original theme and form is completely maintained) than in others. Some are quite far from Bach's scores, as in the Invention No. 12 in A major, which is primarily an improvisation with only a small fragment derived from the original theme.

The vibraphone range obviously differs from that of a keyboard. A vibraphonist has only four mallets—four *fingers*, as it were, instead of ten. It wasn't a simple task to keep these arrangements within three vibraphone octaves without a loss in texture, while keeping the stylistic features of each pianist at the same time.

But the vibraphone has its own sound qualities and advantages. For example, a long pedal chord that supports the melody played with mallet dampening on the high notes is an effective and unique technique. Another example would be the drop effect in Invention No. 9 in F Minor, where short notes of one mallet are played with deadstrokes in the high register along with long pedaled chords in the low and middle range.

The "Bach Vibrations" is semi-classical, semi-jazz cyclic project. The division between the arranged, fixed material and pure improvisation is also equally divided. The improvisations in various pieces have different features. In some of the inventions, the form for improvisation is rigidly fixed, while in other pieces the improvisations are more free with regards to the form.

In the final piece, Invention No.15 in B Minor, there is a rather large fragment of improvisation performed on anything except bars: resonators, vibraphone frame, floor, percussion table, mallet on mallet, and so on.

One more interesting detail: at the very end of the cycle, the last piece fades out and we hear the sounds of the first bars from Invention No.1 in C major. The circle is complete as the cycle begins and ends in C Major.

This project received its first performance during the Les Museiques festival at Basel (Switzerland). In 2007, the cycle was recorded. This CD, released by the Austrian Gramola label was recently mentioned by the *Deutsche Schallplattenkritik Bestenliste* as one of the discoveries of the year.

ANDREI PUSHKAREV
Keyboard Showcase Concert
Saturday 3:00 P.M.

LINKS

Andrei Pushkarev performing jazz-style Bach Inventions:
http://www.youtube.com/watch?v=rb9DUlbdOmU
http://www.youtube.com/watch?v=XgO66Xiq5tY

Andrei Pushkarev was born in Kiev (Ukraine) into a family of musicians. He began his musical education when he was five, his first instrument being piano. By age 14 he concentrated on percussion—the instruments Andrei was dreaming about from his childhood. PN

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N. Cameron Britt: Presenting the EMvibe—An Electromagnetically Actuated Vibraphone

By Kurt Gartner

Composer/percussionist N. Cameron Britt has long been a hunter/gatherer of sounds—finding new instruments, as well as seeking new timbres and techniques on old ones. This desire to expand his musical palette has led Britt on numerous paths, including his Ph.D. studies in composition at Princeton University. Combining his own knowledge and experience with the study of the works of his peers, Britt has developed the EMvibe, an instrument that expands the range of timbres, articulations, and other expressive qualities of the vibraphone. Through discussion and performance of his original compositions, Britt will demonstrate the capabilities of the EMvibe at PASIC 2013.

GENESIS OF THE PROJECT

Britt has always been a percussionist, even before pursuing his career as a composer. Additionally, he has maintained a keen interest in electronic music, instrument design, and software design. However, he has also recognized the inherent problems of matching electronics with percussion, specifically with keyboard percussion. On the one hand, there can be many shortcomings of using microphones to capture and modify the sound of acoustic instruments like the vibraphone. However, Britt has found the use of MIDI controllers to be somewhat unsatisfying, as there is a sense of disconnect between the performer, his or her physical gesture or contact with the instrument, and the resulting sound. With this musical problem identified, Britt set out to find a solution through the modification of the vibraphone.

Cameron performing his work "Ctenophra"

N. CAMERON BRITT
Electronic/Technology Clinic/Performance
Friday 1:00 P.M.

Britt attended a concert in Atlanta in 2006, where he witnessed a performance of a piece by Per Bloland featuring the Electromagnetically Prepared Piano, an instrument developed by Edgar Berdahl. This experience remained in the back of his mind. In subsequent years, Britt gleaned important information by reading Andrew McPherson's papers regarding his instrument, the Magnetic Resonator Piano. This instrument design was of particular interest to Britt, as McPherson had developed electronic means of extending the resonance of an acoustical instrument. McPherson, who now teaches at Queen Mary University in London, England, would become an important collaborator in Britt's project, particularly his contributions to circuit design. Another early collaborator was Jeff Snyder, who is Technical Director of Music and Director of the Laptop Orchestra at Princeton University. Since his initial work with McPherson and Snyder about four years ago, Britt has taken on sole responsibility for the continued development of the EMvibe.

HOW THE EMVIBE WORKS

Britt has mounted electromagnets in close proximity beneath the tone bars of the vibraphone. He sends audio signal through the electromagnets like loudspeakers. Additionally, Britt has glued tiny but very powerful magnets to the tone bars themselves. Although the electromagnets don't make physical contact with the bar-mounted magnets, the electromagnets—tuned to resonant frequencies of their respective tone bars—drive the tone bars like speaker cones.

One of Britt's descriptions of the effect of this array is "e-bowing"—sounding and sustaining without the physical gesture of striking or bowing the tone bars. The effect of e-bowing is quite subtle and surprised even Britt in its timbre. Because it lacks the characteristic attack overtones of traditional bowing or the characteristic decay that occurs when striking vibraphone tone bars with mallets, the tone of the EMvibe more closely resembles an organ flute stop. The resonance of the EMvibe takes time to develop, so the effect lends itself to music that is both restrained and unhurried. Primarily, Britt uses the electromagnets to excite the fundamental frequency of tone bars; however, he is able to drive the first harmonic as well.

As is the case with traditional vibraphone technique, the EMvibe's harmonic effect is most apparent in the lower two octaves of the instrument. As Britt states, "The instrument I have is not really a vibraphone anymore; it's become something else. There are new ways of interacting with it. Because the instrument can sound on its own, that invites new ways of playing it."

Perhaps the most interesting aspect of the EMvibe lies in the software that Britt has developed for controlling the instrument. "Using a microphone and pitch tracking, the computer is listening to what I play, then making bars sound in response—making it a sort of sustainer for the

vibraphone. I can play something and have those notes ring longer than they would on their own."

As another example, Britt can play a sustained note or chord, raise the damper bar, then push the pedal down again and hear an echo. In this sense, the sustain pedal represents a new way of articulating notes—not as strong as a mallet attack, but still quite clear.

Another effect is the dead stroke/release technique, which creates the illusion of a reverse audio track. Because his instrument "speaks MIDI," he is not bound to programming these sustain effects at the unison. He may use his software to manipulate overtones, to create pre-determined sustain durations, or to sound notes at virtually any interval relative to the notes he may strike with mallets. Additionally, he can initiate completely distinct pitch sequences to sound on his cue. In this manner, the EMvibe almost becomes another performer, functioning in ways that may be interactive as well as responsive.

AESTHETICS

As both a composer and a percussionist, Britt is sensitive to the aesthetic factors inherent to musical performances that include electronics, computers, and the like. He wants audiences to be able to connect in some way the physical gestures of the performer and the resulting sounds that occur. In his opinion, audiences are put off by lack of clarity in this regard. Through prior experiences such as his involvement in Princeton's Laptop Orchestra and his observation of other performances such as those of Andrew McPherson, Britt wants to make it clear to his audiences that he's controlling the performance, albeit in unexpected ways.

Outside the community of composers of electronic music, the group of percussionists most familiar with his EMvibe is perhaps the percussion studio where Britt taught for a year at University of North Carolina – Chapel Hill. Britt is excited to share his instrument and compositions with the broader PAS audience, and looks forward to the questions and comments that he will receive as a result of his session. He welcomes the questions, which continually cause him to think of his own work in new ways.

LINK

For more information on the EMvibe, visit www.ncameronbritt.com/emvibe/ PN

ELECTRONIC/
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Showcase Concert . Friday 4:00 P.M.

FERNANDO ROCHA
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NORMAN WEINBERG
Clinic . Saturday 11:00 A.M.

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Showcase Concert . Saturday 4:00 P.M.

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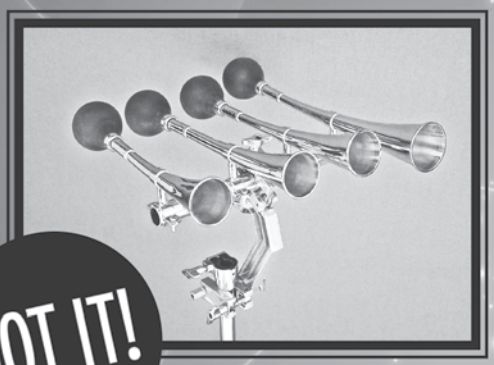

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PAS Technology Day

The Information Age and the microprocessor have rendered a technological transformation that touches almost every facet of human life. Highly individualized software applications have become tools of choice for advancements in literature, science, arts, medicine, engineering, and industry, to name a very few. Some computers compete with chess masters, some explore Mars, and some perform complex microscopic surgical procedures.

Almost every aspect of music has likewise undergone significant and sustained transformation through the influence of technology on performance, composition, sound creation, notation, instrument design, and business. Therefore, the PAS Technology Committee is presenting Tech Day to reflect our changing musical world while showcasing some of the most compelling developments during a day of performances, clinics, and lab sessions.

PAS Technology Day is being hosted by the Department of Music and Arts Technology at Indiana University Purdue University Indianapolis (IUPUI) on Wednesday, Nov. 13. The event will showcase the state of music technology in a broad spectrum of areas important to percussionists, including performance, education, notation, and composition. The day will feature four concerts with over a dozen percussionists from the United States, Brazil, Canada, France, and Spain in areas such as live electro-acoustic percussion, media-enriched performance, telematics, and use of MIDI controllers. Performers will include Stuart Gerber, Aiyuan Huang, Don Nichols, Fabrice Marandola, the Herriot-Saint Duo, Greg Jukes, Bonnie Whiting Smith, Erzsébet Gaál-Rinne, The IUPUI Telematic Collective, Andy Thierauf, Iván Andrés Yague, Laurent Mariusse, Brady Harrison, and Fernando Rocha, among others.

The Technology Committee will be taking advantage of IUPUI's access to research-grade, high bandwidth Internet with the presentation of several events. There will be a telematic performance involving electro-acoustic musicians at the University of Michigan performing with percussionists on-site at IUPUI, as well as with an online performance by Peter Kates from Bergen Norway. The New World Symphony Percussion Section will be showcasing new technologies in music education through an Internet2 online master class.

There will be a computer lab set up during Tech Day that will present clinicians discoursing on music creation with Digital Audio Workstations (DAWs), simple programming, as well as the use of notational, practice, educational, and pro-audio software. Jordan Munson and Robin Cox, both on the music tech faculty at IUPUI, will be demonstrating mainstream music software applications such as Logic, Ableton Live, MaxMSP/Jitter, Pure Data, and ProTools. Percussionist Bob Grifa will present a music education clinic in the lab on the use of Smart Music and other applications in music practice sessions. Tom Johnson will present a clinic on scoring for percussion in notation software.

For percussionists who want to experiment with audio signal processing, Chris Roode will present a session titled "Creating Percussive Sounds from Additive Synthesis and Frequency Modulation." Kyle Maxwell-Doherty will present a session on "Trends in Electro-Acoustic Music," Mark Cook will give an entry-level introduction to computer music technology, and Josh Emanuel will present a talk on technological trends in music education. Mike McIntosh will present a marching percussion technology clinic, and Ray Dillard will conduct a percussion-recording microphone clinic.

Many of the performers will be leading discussions during the clinic sessions on the use of technology in their performance scenarios, as well as the constructs through which composers and performers interact.

The Technology Committee is looking forward to participation from across the PAS membership in attendance at PASIC 2013. Due to the technology and the spaces where it will be demonstrated, the attendance will be limited to 200 PASIC attendees who have signed up in advance. Tech Day will be suitable and useful to percussionists whose ability ranges from introductory to advanced. Members from all musical genres are invited to explore and engage with technology with us this coming November.

To sign up for PAS Techology Day, visit http://www.pas.org/PASIC/PASIC2013TechnologyDay.aspx. PN

COMMITTEE MEETINGS

DRUMSET
Thursday 8:00 A.M.

EDUCATION
Thursday 8:00 A.M.

SYMPHONIC
Thursday 8:00 A.M.

PAS BOARD OF DIRECTORS MEETING
Thursday 11:00 A.M.

HEALTH & WELLNESS
Thursday 3:00 P.M.

WORLD
Thursday 3:00 P.M.

MUSIC TECHNOLOGY
Thursday 3:00 P.M.

INTERNATIONAL MEETING
Thursday 3:00 P.M.

UNIVERSITY PEDAGOGY MEETING
Friday 8:00 A.M.

INTERACTIVE DRUMMING MEETING
Friday 8:00 A.M.

KEYBOARD MEETING
Friday 8:00 A.M.

PAS BOARD OF DIRECTORS MEETING
Friday 11:00 A.M.

CONTEST & AUDITIONS MEETING
Friday 12:00 P.M.

NEW MUSIC/RESEARCH MEETING
Friday 12:00 P.M.

UNIVERSITY COMMITTEE
Friday 12:00 P.M.

CHAPTER PRESIDENTS
Friday 1:00 P.M.

COMPOSITION CONTEST MEETING
Friday 3:00 P.M.

PERCUSSION ENSEMBLE MEETING
Friday 3:00 P.M.

MARCHING MEETING
Saturday 8:00 A.M.

SCHOLARLY RESEARCH
Saturday 8:00 A.M.

UNIVERSITY DELEGATES
Saturday 12:00 P.M.

COMMITTEE CHAIRS
Saturday 1:00 P.M.

Great News from the PASIC Listening Room at Rhythm! Discovery Center

By Kyle Maxwell-Doherty

The PAS Music Technology Committee in partnership with PAS Museum Curator and Archivist Otice Sircy is pleased to announce the availability of the newest Electro-Acoustic additions to the PASIC Listening Room. Pieces showcasing percussion and electronics in a variety of ways, ranging from the 1950s through today, plus major works by such noted international composers as Stockhausen, Saariaho, and many others have been included in this new accumulation of compositions to the Music Technology archive. Frequent visitors and first-timers to the Listening Room will be happy to know that the new Music Technology archive represents the largest infusion of new material to the collection since 2003.

Over the past 12 months, members of the PAS Music Technology Committee have been busy creating a database of Electro-Acoustic solo and chamber percussion compositions. This year, the committee moved forward on an archival project with the help of Mark Cook, Kyle Maxwell-Doherty, and the generous support of Robert Burke, Erin Jeter, and Connor Wade. Using this new database as a guide, the PAS Music Technology committee has collected more than 40 new scores and recordings from an international group of contemporary composers and publishers. Many of these works are self-published or from small publishing houses and are therefore not offered for sale or review on the floor of the PASIC Exhibit Hall.

We invite you to visit the Listening Room during PASIC 2013 and peruse all scores and recordings from the Music Technology Committee archive, along with the holdings collected by other PAS committees. The Listening Room is located at Rhythm! Discovery Center and will be open on Thursday, Friday, and Saturday during the convention, from 8 A.M. to 11 A.M. and from noon until 5 P.M. PN

PASIC 2013 Health and Wellness Sessions

By Frank Shaffer

In our continuing quest to provide ways for percussionists to maintain and improve their health and well being, the Health and Wellness Committee is presenting four sessions at PASIC 2013.

MORNING WORKOUT

Every morning, Thursday through Saturday, all of us have the opportunity to jump start the day by participating in the "Workshop: 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 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. She 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, and is sharing her expertise as a new member of the PAS Health and Wellness Committee.

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 performed and recorded 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. 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 he graduated from the Chesapeake Bay Alexander Studies – North Carolina Teacher Training Program, becoming a certified teaching member of Alexander Technique International.

PREVENTING ACHES AND PAINS

Rob Falvo is also teaming up with Madelin Semper to present a workshop titled "Saving your Career and Preventing Further Aches and Pains," Thursday at 12:00 P.M. In this session, Falvo and massage therapist Madelin Semper will demonstrate how the body moves naturally, how to stretch, and how to help yourself through self-massage routines to take care of your career as a musician. This will be a practical, hands-on workshop to allow participants to understand the physical habits of excess tension they bring to performing, what to be aware of to make real change, and to experience stretching and self-massage routines for the fingers, wrists, arms, neck, back,

Rob Falvo

Sherry Rubins

Madelin Semper

and legs. Participates will be actively engaged throughout the workshop standing, walking (if room permits), and stretching in place while Falvo and Semper co-direct with instruction on Alexander Technique and how to prevent muscle injury with basic movement and self-massage tips. Additional information about stretching may be found in *The Percussioinists' Guide to Injury Prevention and Treatment* by Dr. Darin Workman and past articles by Andy Harnsberger in *Percussive Notes*.

Madelin Semper is a licensed massage therapist in North Carolina. She has been practicing Massage & Bodywork since 1993, with certification and experience in Neuromuscular Therapy (pain management, rehabilitation), Active/Isolated Stretching, as well as Thai massage. She weaves a blend of eastern and western modalities in her bodywork. She taught seven years at Guilford Technical Community College's massage therapy program. She now has her private practice in Boone, North Carolina.

PANEL DISCUSSION

Our Health and Wellness Panel Discussion this year is "Drumming Circles and Veterans," chaired by Dr. Tanice G Foltz, Professor of Sociology and Director of Women's and Gender Studies at Indiana University Northwest. Other experts expected to be on this panel include John Scalici, an internationally recognized drum circle facilitator, speaker, musician, clinician, master teaching artist, and owner of GetRhythm; Phyllis Mueller, who works with Alzheimers' and Dementia patients, as well as Down's Syndrome kids; and Simon Faulkner, developer of the highly successful DRUMBEAT program in healthcare institutions in Australia. This promises to be a lively discussion of performance based vs. non-performance based drum circles.

HEARING TESTS

Hearing test screenings will be offered on Friday from 9:00 A.M. until 3:00 P.M. Anyone who has experienced ringing in their ears after practice, rehearsal, or performance should get tested. It only takes two to three minutes. Dr. Mary Gospel and her team of audiology students from Butler University's School of Communication will do a short screening of your hearing, provide an evaluation, and have you on your way very quickly. Several vendors in the exhibit hall, including Earasers by Persona Medical, Etymotic, and Vic Firth Co., may provide fitting for custom earplugs and other products 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. 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.

Frank Shaffer is Principal Timpanist with the Memphis Symphony, Associate Professor of Percussion at the Rudi E. Scheidt School of Music at the University of Memphis, a trained HealthRHYTHMS Facilitator, and a member of the Drum Circle Facilitators Guild. He is the chair of the PAS Health and Wellness Committee. PN

for audition dates and further information

Paul Hillner, Assistant Dean

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It would be impossible to overpraise The Percussion Group's performances.
—The New York Times

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allen o.t.t.e.
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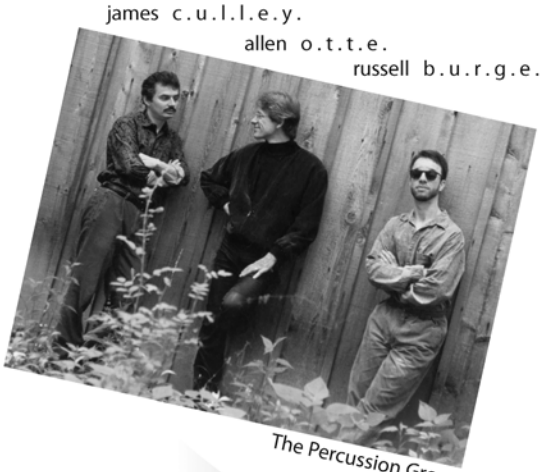


The Percussion Group

Study with one of the world's most prestigious percussion ensembles

Within the context of one of the country's leading orchestral conservatories, the three members of the Percussion Group offer a program of unusual richness, from Beethoven and Bartok to Cage and Zappa, MIDI, pan, history, literature, jazz improvisation, Eurhythmics/Taichi, dancers, computers, tin cans, dried leaves . . .

UNIVERSITY OF Cincinnati

COLLEGE-CONSERVATORY OF MUSIC

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 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

GENERAL REFERENCE

Music Alive!'s Percussion
Daniel Glass
$19.99
Hal Leonard

Daniel Glass has created a very readable and student accessible introduction to percussion instruments and their history. The text is based primarily around the drumset and includes capsule histories of the origins and key artists from jazz and rock 'n' roll, along with several significant factors contributing to classical percussion development. Glass also incorporates overview chapters on world percussion instruments, electronic percussion equipment, and rudimental percussion.

While this is not intended as a performance instruction text, the book contains a brief overview on basic rhythmic reading, along with a much appreciated defense of why percussionists should learn to read as they learn to play. Glass also advises students to seek out private instruction if they desire to dig deeper into the performance elements presented. Chapters on the drumset discuss basic tuning and setup, along with several sample grooves and styles, each of which are demonstrated on the accompanying DVD. The final chapter presents a few career options within the field of percussion performance along with some general do's and don'ts about being a percussion student or a performing percussionist.

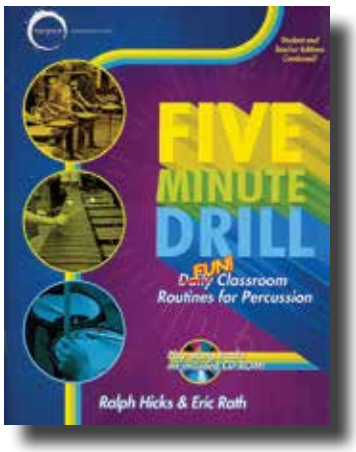
Music Alive!'s Percussion is not on par with the comprehensive nature of James Blades' *Percussion Instruments and their History*, but the pictures, text, and "Did You Know?" sidebars are clearly intended for young readers who have come to percussion by way of drumset. This text has the potential to successfully open the eyes of these students to the full world of percussion in a way that may enhance their studies and pursuit of percussion.

—Josh Gottry

GENERAL METHOD

Five Minute Drill: Fun! Classroom Routines for Percussion
Ralph Hicks and Eric Rath
$16.00
Tapspace
Instrumentation (3 players): orchestra bells, vibraphone, 4.3-octave marimba

This is a daily exercise package designed in response to scenarios where class time band warm-ups leave percussionists with marginally beneficial busy work or impatiently waiting. The text is intended primarily for classroom use, but the materials may be taken home for individual practice. The application of this proposed routine necessitates a second director, percussion specialist, or strong and responsible student leader, along with an additional rehearsal space, practice pads, and keyboard instruments. This does not augment an existing wind warm-up, but is a percussion-only exercise package for group or individual use.



Following the introductory text materials, there are two primary divisions of this book: the first for practice pads and the second for keyboard percussion instruments. An accompanying CD includes play-along tracks for each exercise at three different tempos, as well as printable practice-data-tracking pdf documents. The practice pad exercises resemble typical easy to intermediate drumline exercises addressing such concepts as legato stroke motion, single and double strokes, rhythmic timing, flams, and rolls. After introducing and independently working each of the five individual exercises, they are assembled into a 5–6 minute sequence that becomes the "daily drill."

The keyboard portion consists of an identical one-page set of major scale exercises for each key signature. On each page is a diagram of how the scale looks on a keyboard along with the scale and arpeggio written out with four notes, two notes, and one note per pitch, ascending and descending. The one-note-per-pitch exercises are sequenced at the end of the section to create the "daily drill." There is also a brief presentation of chromatic scale exercises in C and F major.

Because of the fairly intuitive nature of the exercises, the user is essentially paying for the play-along tracks and packaging of this collection. Unfortunately, the accompanying tracks harken back to 1980s synthesizer sounds and fall short of the performance quality in most new play-along drumset and percussion methods. The exercise materials are appropriate for middle-school players, but not as comprehensive or flexible as other existing methods or customized percussion or full-ensemble exercises.

—Josh Gottry

KEYBOARD PERCUSSION SOLO

Afwa Yuovu **V**
Robert Zolnowski
$20.00
Keyboard Percussion Publications
Instrumentation: 4.5-octave marimba

Absolutely and truly fantastic, this six-minute work for solo marimba has already gained mass popularity among marimbists. Its title translates as "welcome white-man." For those of you who have heard performances on the African gyil, this will seem very familiar.

The work is based upon an incessant ostinato in the left hand, which changes only in harmony with very few exceptions. The right hand plays melodies reminiscent of the aforementioned gyil (without the buzzing mirliton). The techniques are not insanely difficult; however, some of the polyrhythms may prove challenging. Also, get ready to give those right-hand octaves a workout!

Robert Zolnowski has taken traditional, old ideas and crafted them into a contemporary, new solo setting. His personal website (http://robertzolnowski.com/index.php/afwa-yuovu) contains a great live audio recording.

—T. Adam Blackstock

Bold Spark **IV**
Jonathan Crehan
$28.00
C. Alan Publications
Instrumentation: 5.0-octave marimba and piano

This duo won the Classical Marimba League's 2009 Composition Competition (Romantic Category). Although I am glad to see a composition for this combination, I cannot say that I am a fan. Possibly, with some editing, it could be an enjoyable opportunity for collaboration.

Unfortunately, this four-minute work is not idiomatic for the marimba, which is probably why there is a MIDI recording on the publisher's website for reference. Many "licks" look like they should be in the piano part. There are moments where I can tell what the composer wanted, but it should have been written differently. It does have some charm in its driving character and beautiful harmonies indicative of the Romantic era.

The majority of the work utilizes intermediate-level single independent and double vertical strokes in an almost "jabbing," piano-like vertical style. The piano part, however, appears to need a college-level player.

Again, I am happy to see this cooperative work, but do not expect this one to receive many performances without some editing.

—T. Adam Blackstock

From Drops to a Storm—10 Progressive Solos for Vibraphone **III–IV**
Stefano Del Sole
$20.00
Bachovich Music Publications

This collection of ten unaccompanied solo compositions for vibraphone is thoughtfully and pedagogically progressive both in style and melodic/harmonic content. The titles are "Studio 1 Jump," "Picture," "Lullaby," "Blowing," "A te," "Blues for Teresa," "Laguna," "Afternoon Sensation," "Pro Ney," and "37 cents." The first few solos start with traditional block harmonies moving in half notes (as in the first solo) to gradually adding independence between the hands in the subsequent solos. This allows the less-experienced performer to be challenged in a more sophisticated style (such as the 7/8 left-hand ostinato in "Pro Ney" or the ballad-like quality of "Afternoon Sensation.")

Strict observance of the pedal and dynamic markings are integral to a successful performance of each solo. The individual pieces (each no more than two or three minutes in length) are more like advanced etudes for the vibraphone than substantive full-length compositions.

—Jim Lambert

Impromptu op. 90 no. 4 in A-flat Major **V**
Franz Schubert
Arr. Claudio Santangelo
$17.95
Italy Percussion Edition
Instrumentation: 5.0-octave marimba

This five-minute version of Schubert's too-familiar melody is an outstanding addition to the repertoire and will be on my next recital program soon. Even though the cover suggests a transcription, I would call it an arrangement. It is not for the lethargic player and requires agility as well as advanced technique. Single independent (inside and outside), double vertical, double lateral (inside and outside), and triple lateral (inside) strokes are utilized. The chorale section is quite lengthy and should include varied roll techniques (double vertical, double lateral, and independent) to break up the monotony.

Santangelo's performances and compositions are highly effective and entertaining and are very popular in Europe. I expect them to gain popularity in the U.S. soon. Check out his live performance on YouTube (ignore the noise from the waterfall in the background!).

—T. Adam Blackstock

Lullaby for a New Century **IV+**
Jason DeCristofaro
$12.00
C. Alan Publications
Instrumentation: vibraphone

This four-minute solo is intended to musically represent the sweet emotional escape of a child's lullaby contrasted with global harshness and uncertainty of our changing times. Throughout the work, the composer represents "social chaos" through moments of well-manufactured dissonance that are juxtaposed with the innocent allure of melodies from a child's soothing music box.

Stemming from traditions of program music, the composer musically paints our changing, and sometimes harsh, global and ecological landscape by employing a variety of time signatures and utilizing a broad spectrum of notes that span the entire vibraphone. The composer also communicates the introspective nature of the music by dictating an overall tempo of quarter note = 48 bpm, thereby fostering a feeling of pensiveness and emotional reflection.

The piece contains a multitude of effective musical ideas and gestures that communicate a lot of emotion. One complaint I have is that because the work is crowded with so many of these great phrases and motives, the sum of the parts lacks cohesion. However, when listening to the aural picture that is created, it is easy to drift through the musical story as a bystander, selectively listening to music that suits your fancy.

—Joshua D. Smith

Nocturne of the Water Lilies **IV**
Winston Yuichiro White
$14.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

The composer writes, "I guess you can say this piece was indirectly inspired by a YouTube video. 'Nocturne of the Water Lilies' is a piece that I wrote for my fellow musical colleague and friend Asako Okamoto." Okamoto was to present a recital along side the well-known oil paintings of Monet (the *Water Lilies* series) at the Floral Museum in Chiba, Japan. White began brainstorming for this piece and soon went on YouTube and came across a video montage of Monet's *Water Lilies* with Debussy's "Claire de Lune" playing in the background. With the music and montage matching so well, he decided the marimba piece would be most fitting in an impressionistic style while still retaining rhythms, harmonies, and melodies that reflect his personal compositional taste.

The result is a gentle, flowing piece that requires musicianship to keep the rubato sections from sounding fragmented while maintaining the impressionistic character of the work. Technically, the work requires single independent strokes, overlapping laterals, double vertical rolls, and a good deal of independence between the hands (at one point the left hand plays a bass line of triplets while the right hand is playing a melody of broken duple eighth notes).

This piece sounds relaxed, almost subdued, with technical requirements attainable by an intermediate player, but the interpretive requirements will require a mature musician.

—Jeff Moore

Play It Again! **III**
Vivian Woods
$7.99
Alfred
Instrumentation: 4.3-octave marimba

This is a collection of five entry-level, four-mallet keyboard percussion solos. Each of these clever and brief marimba solos has its own unique character as personified by the titles: "Music Box Ballerina," "Who's the Culprit?" "Chief Running Foot," "Pumpkin Dance," and "Just Takin' Out the Trash." The compositional style is very tonal with sticking suggestions on several passages. Both treble and bass clefs are used, which can certainly serve as a foundational tool for the entry-level performer.

Four of the five solos require a standard low-A marimba; however, "Just Takin' out the Trash" requires a 5.0-octave marimba. The composer suggests that the lower notes could be played an octave higher if necessary. The last solo is a "boogie" for the marimba with a bouncy rhythm alternating between the upper and lower parts.

These solos will provide a resource as beginning repertoire, and the publisher rates them as grade 1or 2; however, they are challenging enough in their rhythms and diverse styles to merit a grade 3.

—Jim Lambert

Romance de Amor **III**
Anonymous
Arr. Ralph Hicks
$16.00
Tapspace
Instrumentation: 4.3-octave marimba

The popularity of guitar transcriptions for marimba has continued to flourish, and this beautiful arrangement is no exception. Traditionally used as an introductory piece for beginning guitar students, this short piece (four minutes) is ideal for a young marimbist to work on technique and musicality.

The piece begins and ends with a cadenza-like passage marked "Tender and Expressive" and gives the performer a chance to experiment with shaping and musical expression. The piece is written in ternary form (ABA) beginning in E minor and then moving to the parallel major in the B section. With few exceptions, the middle section uses the 4-3-2 permutation, with the melody in mallet 4 and the bass in mallet 1.

All of the stickings are clearly marked throughout the piece. However, there are no written dynamics. Since this is a student-level piece, more information is better than none. I would have preferred to see written dynamic levels, especially for students who may not be studying with a private instructor.

—Dave Gerhart

Still and Changing Times **VI**
Hsueh-Yung Shen
$12.00
Keyboard Percussion Publications
Instrumentation: 4.6-octave marimba

Written for Greg Zuber in 1996 and published this year, this piece celebrates the low E of the then gradually expanding marimba range. This challenging and pantonal ten-minute piece is a study in tone color and resonance.

The work is organized in four continuous sections: the first consists of slowly shifting rolled tone clusters, gradually rising in register and dynamic contrast; the second is a slow pointillist, polyrhythmic study between the two hands; the third, a slightly faster, largely eighth-note driven exercise in counterpoint and dynamic extreme, and the fourth, a gradual morphing from the preceding material into the rolled tone clusters of the opening.

Mallet changes are indicated during rests to heighten the contrast between the materials of the various sections. This is a serious and effective piece that would provide needed contrast with much of today's generally lighter fare.

—William Moersch

Valse Excentrique **V**
Yo Goto
$16.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

One of a series of character pieces written by various composers for Japanese marimbist Hiromi Kamiya, this six-minute work relies primarily on perfect fifths and major seconds, yet maintains a largely tonal sensibility throughout. Contrast is created between a brief chorale theme and various quirky incarnations of this "eccentric waltz."

A thoroughly charming piece utilizing standard marimba technique, which piques my interest in both further works by the composer, otherwise known mainly in the wind band field, and the other pieces in the series for Kamiya, a prize winner in the Southern California Marimba and Classical Marimba League competitions.

—William Moersch

KEYBOARD PERCUSSION DUO

Down By the Riverside **II**
Ernesto Lecuona
Arr. Logan O. Moore
$6.00
Per-Mus
Instrumentation: 4.6-octave marimba, second mallet instrument of choice

This two-minute duet is short and sweet, devoid of any melodic or harmonic flourishes or additions. It takes a rudimentary approach to scoring and harmonizing the basic melody of this traditional gospel standard. Both mallet parts require basic note-reading skills and can be played with two mallets.

In terms of difficulty, both parts utilize only a limited range of the instrument and will challenge novice readers with a handful of extended leaps, as well as moving doubled notes around the keyboard. This arrangement serves as a fantastic teaching tool for young percussionists who are new to pitch reading, and it is equally a great choice for percussion instructors who do not want to take time out to write an accompaniment part to a simple melody.

—Joshua D. Smith

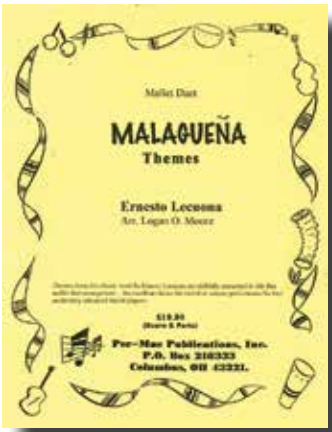
Gypsy Rondo **IV**
Joseph Haydn
Arr. James L. Moore
$10.00
Per-Mus
Instrumentation: 4.5 or 5.0-octave marimba

If you want to have fun performing a classical period piece audiences will enjoy, consider this arrangement. The melody will be familiar to audiences of all backgrounds, as shorter versions of this work appear in method books for many different instruments. The material used is this arrangement is the final movement of a trio written for piano, violin, and cello in 1795.

The arrangement is cleverly scored as a marimba duet that can be performed on one instrument. Ideally, a 5.0-octave instrument is needed for the low range in Part 2, but the low D is doubled at the octave, making it playable on a smaller range instrument as well. Part 1 requires two mallets and excellent control of scalar and arpeggio passages. Part 2 requires four mallets for the numerous three- and four-note chords. Following the true rondo form, the main theme occurs in several sections in G major. The contrasting sections are in G minor, providing a nice shift in tonality and mood.

—George Frock

Malagueña **II+**
Ernesto Lecuona
Arr. Logan O. Moore
$10.00
Per-Mus
Instrumentation: 4.3-octave marimba, optional second mallet instrument



In this three-minute arrangement of popular themes from "Malagueña," Logan Moore has given both players an equal amount of responsibility in terms of playing either the melodic or harmonic material. The melodic material takes the form of a simple single-line or doubled octaves. However, the harmonic material presents a variety of challenges. Player 1 has the harmonic material cast as chords in looping and repeating sextuplets playable with two mallets. Player 2, who has the bass notes, is required to roll four-mallet chords in root position, scored exactly as you would find on a beginning piano arrangement.

Even though this arrangement contains more opportunities for musical inflection and harmonic exploration than is commonly found from works of this difficulty, beginning mallet players will benefit from the inherent challenges that come with pushing their technical limits. Equally, percussion instructors will appreciate the pedagogical aspects of the arrangement as performers collaborate on this entry-level keyboard duet.

—Joshua D. Smith

Narrow is the Road... **IV**
Winton Yuichiro White
$16.00
C. Alan Publications
Instrumentation: 5.0-octave marimba

Winton Yuichiro White's interest in minimalism is obvious from the onset of this work. Using a limited melodic range throughout most of the piece, material is repeated several times in a non-cellular fashion. The slow developing opening failed to catch my attention; however, with the introduction of new elements, the piece became quite enjoyable. A grooving bass line complements the syncopated melodic rhythms while moments of jazz-influenced harmonic motion give it listener appeal.

This piece was originally written for solo marimba. White states, "Although it's not impossible to play it for solo marimba, it is more doable as a duet, and more fun!" I agree. The performers should exude a sense of relaxation to portray the groove-based, easy-listening nature of this piece. Performing the work as a duo is also logistically inviting, as both performers can use the same instrument. Additionally, it can serve as a good vehicle to encourage young undergraduates to keep performing repertoire for two mallets!

—Darin Olson

Waltzing With Strauss **II**
Johann Strauss, Jr.
Arr. James L. Moore
$10.00
Per-Mus
Instrumentation: 4.5-octave marimba

This arrangement of Strauss' familiar tunes "Tales from the Vienna Woods" and "On the Beautiful Blue Danube" can offer a sight-reading change of pace or a performance opportunity for a beginning duet at state contest.

These two-minute renditions only utilize the main themes from each waltz and can be played on a 4.5-octave instrument. In both waltzes, the two-mallet melodic part is more involved than the four-mallet accompaniment that primarily consists of "oom-pa-pa" rhythms.

The arranger encourages the use of different instruments, making these pieces suitable for a number of settings.

—T. Adam Blackstock

KEYBOARD PERCUSSION ENSEMBLE

A Beatles Medley: 1963–64 **III**
John Lennon and Paul McCartney
Arr. Jeff Moore
$18.99
Alfred
Instrumentation (7 players): orchestra bells, xylophone, marimba (2 parts playable on one instrument), vibraphone, bass guitar, drumset

This medley is dedicated to the early years of the Beatles. The songs included are "I Wanna Be Your Man," "I Saw Her Standing There," "Do You Want to Know a Secret," "From Me to You," and "She Loves You." While these songs may not be the most captivating in the Beatles catalog, they are nevertheless fun, energetic, and characterize the developing rock sound of the early 1960s.

The arrangement moves quickly from song to song and gives various voices in the keyboard choir a crack at the melody. The Marimba 1 and Marimba 2 parts can be performed on the same instrument if necessary and, with the exception of a few three-mallet sections in the vibraphone, the keyboard parts utilize two mallets throughout. The arrangements are written in the original keys, so be prepared for a healthy dose of E major!

You'll definitely need a talented rhythm section to be successful with this piece. The bass guitar is independent of the Marimba 2 part and is, therefore, an essential component of the arrangement. As is typical of early rock drumming, the feel is slightly swung, requiring the drumset player to have strong rhythmic control.

—John Willmarth

Marimbaroque **V**
Yo Goto
$32.00
C. Alan Publications
Instrumentation (4 players): 5.0-octave and 4.5-octave marimba

Written in the form of a baroque concerto grosso, Yo Goto highlights selections from Bach's "Two-Part Invention No. 4 in D minor," the Andante from "Italian Concerto," and the Allegro from "Brandenburg Concerto No. 3," in this musically and technically mature seven-minute work for marimba quartet. The piece is intended for two marimbas, but near the conclusion of the work, the players move around and ultimately all end up on the 5.0-octave marimba. "Marimbaroque" was commissioned by Sound Gift, a percussion ensemble in Japan directed by Kazuko Ogawa.

Three of the four players in this quartet use two mallets throughout the piece, with the fourth required to perform just ten block four-mallet chords in the Adagio section. There is sufficient time before and after these chords to pick up and set aside the extra two mallets. The opening and concluding Allegro sections are in 3/8 and primarily feature sixteenth-note scale passages and fragments along with eighth-note arpeggiated figures.

Goto successfully interweaves his new, and slightly more chromatic, 21st-century material with Bach's original lines, and passes voices smoothly and continuously between the four players. The middle Adagio is much more rhythmically diverse and musically challenging for the performers. There is almost always an eighth- or sixteenth-note pulse present in the ensemble, but layered over this foundation are sixteenth-note triplet and thirty-second-note figures, rolls, and several syncopated melodic lines. Each part would be readily accessible by most undergraduate level percussionists, but the demands in preparing and performing as a quartet will require careful attention to ensemble awareness, particularly during this middle section.

In a sense, "Marimbaroque" is an arrangement with liberties. However, this

well-conceived quartet surpasses that label and stands as a fresh, new composition utilizing Bach's historically significant works.

—*Josh Gottry*

Mirrors **IV**
Stanley Leonard
$30.00
Keyboard Percussion Publications
Instrumentation (6 players): orchestra bells, vibraphone, chimes, xylophone, 4.0-octave marimba, 4.3-octave marimba

"Mirrors" is a keyboard sextet written in 1983 for John Soroka and the Carnegie Mellon University Percussion Ensemble. It was revised in 2009.

The work begins slowly and introduces a permeating six-chord gesture that recurs regularly in the beginning slow section and is decorated by faster angular lines alternating between each player. As this slow section progresses, the composer begins overlaying various cross rhythms to create a thick rhythmic texture. The slow section gives way to a brief faster passage marked by unison sixteenth-note passages among players, and this section subsequently gives way to a "free" passage where each player is directed to play repeated notes at a different speed. Finally, the piece returns to the slow material and ends peacefully.

The work is appropriate for a young undergraduate ensemble and is 10 minutes long. Several marimba passages require three or four mallets, but otherwise each part could be executed with two mallets. Many of the faster lines require careful attention to sticking and can be somewhat challenging at tempo, but the work is still within the grasp of an advanced high school ensemble.

—*Blake Wilkins*

Symphony No. 3, "Eroica" Op. 55 (1804), Movement II "Marcia Funebre" **IV**
Ludwig van Beethoven
Arr. Gordon B. Peters
Keyboard Percussion Publications
Instrumentation (6 players): four 4.0-octave marimbas, 4.5-octave marimba, string bass

From the Gordon Peters Library of marimba ensemble scores, this orchestration of an excerpt from Beethoven's stirring funeral march is tastefully rendered to be as faithful to the original as possible. Peters has carefully notated articulations, rolls, and dynamics, and even indicated primary voices to assist the ensemble in most effectively presenting this arrangement.

Scored for five mallet players (with two mallets each) and string bass (primarily arco), this 3½-minute work is lifted from the middle section of the funeral march, but also includes the last 40 seconds of the movement transposed into G minor, a change the arranger indicates was necessitated by the abbreviated adaptation. An optional tenor drum, bass drum, and tam tam ostinato may be added to the first 50 measures of the work, to "lend to the funereal intent of this music." If presented without the additional accompaniment, a slight sense of rubato is appropriate, but would require a greatly heightened sense of ensemble awareness.

As with other arrangements in this collection, the score is accompanied with program and performance notes that address such considerations as mallet choice, roll speed, etc. Given the rich and dark timbre of Beethoven's original orchestration, the challenge for performers will primarily be to replicate the specified *sotto voce* quality on struck, rather than bowed, instruments.

—*Josh Gottry*

The Sleigh (a la Russe) **II**
Richard Kountz
Arr. Ruth Jeanne and James L. Moore
$15.00
Per-Mus
Instrumentation: three 4.0-octave marimbas, 4.3-octave marimba, 4.5-octave marimba

Christmas on marimbas! This holiday tune, most well known for its choral arrangements, would be perfect to showcase a middle school percussion ensemble at a "sounds of the season" concert.

This beginning arrangement, at approximately one minute, is short and sweet. For that length, I think it is a little overpriced. The work is scored for five marimbas all playing with two mallets, but instrument substitutions could be made—possibly for two marimbas, two xylophones, and a glockenspiel. The fifth part requires a 4.5-octave marimba, but could be moved up an octave.

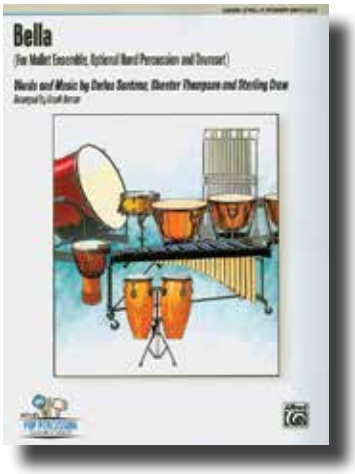
This work is definitely geared for young percussionists, with a length that will hold their attention and techniques that won't provoke a temper tantrum.

—*T. Adam Blackstock*

PERCUSSION ENSEMBLE

Bella **III**
Carlos Santana, Chester Thompson, Sterling Crew
Arr. Frank Kumor
$18.99
Alfred
Instrumentation (5–9 players): vibraphone, xylophone, 2 marimbas, optional Brazilian hand percussion, drumset

The first thing I noticed when thumbing through this score is that, aside from a couple of measures rest here and there, every member of the ensemble plays throughout the entire piece. Most of what is played in the dense texture



is the Brazilian percussion instruments. Although these instruments are listed as optional, including them (or their suggested substitutions) will greatly bolster the performance of this piece. This can be a blessing and a curse if dynamic sensitivity is not employed. Frank Kumor employs his knowledge of ensemble playing with these instruments to create a simple, well-thought-out groove. Often, written drumset parts are not helpful; however, because this piece is written for younger players, simply writing "partido alto groove" would be disastrous due to the difficulty and intricacies of this rhythmic pattern.

All parts are clearly and accurately notated, which will alleviate any confusion to a younger, inexperienced conductor/leader. A brief note in the beginning of the piece defining the two pitches on the pandiero/tambourine (bass vs. slap sound) would have been helpful, again, to a younger leader.

Because the original tune is fairly organic in nature and lends itself to alternate melodic treatment, Kumor nicely splits the melody between the vibes, xylophone, and marimbas throughout, all the while playing atop the undulating groove. There is an open solo section in the middle, which will serve the beginning mallet improvisation student quite well.

—*Marcus D. Reddick*

Cellar Door **IV**
Edward Witt
$38.00
C. Alan Publications
Instrumentation (12 players): bells, chimes, xylophone, 2 vibraphones, 2 4.3-octave marimbas, 1 5.0- octave marimba, 4 timpani, 2 suspended cymbals, snare drum, ride cymbal, wind chimes, bass drum, crash cymbals, claves, 4 toms, triangle, tambourine, temple blocks

Originally written for the Mt. Lebanon (Pennsylvania) High School Percussion Ensemble, "Cellar Door" is a collection of five themes the composer gathered throughout high school. This piece will definitely enhance any high school percussion ensemble program, due to its multiple tempo and time signature changes and the large ensemble quality. There are some nice two-mallet runs and some three- and four-mallet chords in the marimba parts. For those not comfortable playing two-mallet runs while holding four mallets, the composer allows ample time to drop two mallets for these linear lines. The bass marimba part can be played with either of the upper marimba parts on a 5.0-octave instrument if a third instrument is not available.

Upon reading the title, I had preconceived ideas of what the music might sound like—a dark, creaky object filled with suspense and dramatic musical ambiguity. The motives are interesting, albeit somewhat predictable, with material in 7/8 that is reminiscent of a marching band drumline warm-up with the snare drum and bass drum accenting the different divisions of the measure. Unfortunately, they do not serve the overall integrity of the piece very well.

A few criticisms include the price, the length, and the number of players. Looking strictly at the musical content and the overall musical product, $38 is too expensive for this piece of music. This piece would be more appropriately priced in the $20–$25 range. Also, at 8½ minutes, this piece could have been cut by two minutes by more effectively blending the transitional material. By reducing the ensemble from 12 to 7 players to eliminate excessive doubling and concentrating on the overall sound of the ensemble, the colors and musical concepts could have been presented more clearly.

—*Marcus D. Reddick*

Diablo **III**
Kandis K. Taylor
$32.00
C. Alan Publications
Instrumentation (10 players): bells, xylophone, vibraphone, chimes, marimba (2), timpani, snare drum, bass drum, crash cymbals, suspended cymbal, tambourine, triangle

Inspired by Mt. Diablo (otherwise known as "The Devil's Thicket") in San Francisco's East Bay area, this piece, at times, evokes the character and mood of works such as Saint-Saëns' "Danse Macabre" and Gounod's "Funeral March of a Marionette." Beginning and ending with a driving triplet motor, the meat of the composition is a duple-based march-like feel in A minor. The keyboard parts are very attainable and utilize two-mallet technique throughout. The marimba 2 part is written in bass clef and is playable on a 4.3-octave instrument. The non-pitched percussion parts are composed in a traditional concert style, and some offer opportunities to play multiple instrument combinations such as bass drum/

triangle and crash cymbal/suspended cymbal.

This is a solid composition that will work well for an advanced middle school group or a young high school ensemble. At just over two minutes, it is short (although there is an optional repeat that would essentially double its length), which could be valuable for groups trying to juggle concert festival and percussion ensemble preparation.

—John Willmarth

Dimensions of a Dream **V**
Jesus J. Martinez
$38.00
C. Alan Publications
Instrumentation (9 players): two 4.0-octave marimbas, 4.5-octave marimba, 4.6-octave marimba, 2 vibraphones, chimes, xylophone, crotales, 9 concert toms, 2 snare drums, 2 suspended cymbals, triangle, bass drum, tam tam, 4 timpani

This work was commissioned by Dr. Michael Varner for the University of Texas at Arlington percussion ensemble. Alternating between slow sections featuring sparse, non-pitched percussion and bowed keyboards, and aggressively driving passages based on ensemble ostinatos, this 6½-minute piece is designed to represent a series of struggles characterized as "Solemn," "Chaos," "Mourning," and "Acceptance."

There is little development of any one section, as each idea is presented with a texture that gradually becomes more complex as additional lines are introduced before building or relaxing into the next section. The piece ends fading away into a *pianissimo* concert bass drum roll, which also opened the work. Particularly in the faster passages, the scoring tends to be quite thick. Even in the slower passages, very rarely are fewer than seven instruments sounding for any length of time. Five of the keyboard parts include bowed instruments (vibes, marimba, and crotales), and several players are expected to perform with four mallets, although the technical requirements are primarily limited to block chord rolls and several unison double vertical impact points. The bowed notes are rhythmically specific and often correlate or alternate with struck instruments, making the accuracy of those entrances fairly critical and certainly a point of challenge for the ensemble.

While the programmatic nature of this work is relatively unspecific, the tension and dense nature of the struggle indicated by the composer is clearly present in his writing.

—Josh Gottry

DisArchitecture **V**
Dave Hall
$32.00
C. Alan Publications
Instrumentation (4 players): 2 vibraphones, two 5.0-octave marimbas, 2 octaves of crotales, bells, log drums (4 pitches), concert snare, kick bass drum, bongos, whip, bongos, prayer bowl, various cymbals

Keeping true to its title, this 9½-minute work guides listeners through a multitude of musical soundscapes that are successively built up and then dismantled. Dave Hall achieves this state of aural flux and ambiguity by layering hemiola figures with repetitive sixteenth-note based undercurrents, constantly shifting time signatures, and weaving rhythmic gestures in and out of the work like a ribbon. While drums and cymbals serve to punctuate a variety of climax points, this is a keyboard-driven work that requires all players to have four-mallet facility.

At times, this piece is reminiscent of the rolling permutations of Michael Burritt's music, and even flirts with the tonal sweetness of works by David Maslanka or Eric Ewazen. What is impressive for this quartet is that Hall has cleverly scored the work to project the textural depth of a full "percussion orchestra" piece as players routinely cover multiple instruments. From start to finish, there is not one set of melodies that unites the work; rather, Hall fuses a variety of musical gestures together, sneaking them in and out as they are distributed among the players. The result is a composition that projects a richness of sound on par with works featured at most PASIC percussion ensemble showcase concerts and one that is worthy of inclusion on your next stage performance.

—Joshua D. Smith

Don't Talk Trash **IV**
Christopher Fellinger
$26.00
C. Alan Publications
Instrumentation (4 players): 2 muted pipes, 2 brake drums, 2 oil barrels, 4 tuned metal pipes, 2 metal buckets, 4 metal bowls, 4 thunder sheets, crash cymbal

A typical home-improvement project takes at least three trips to the local hardware store for that "one more thing" you need. The same might be said for the collection of instruments necessary for "Don't Talk Trash." This quartet for metal instruments is not your typical trashcan ensemble in several respects—most notably in the extensive collection of sound sources and the six-minute performance length.

Certainly there are a few elements you would expect to find in a novelty percussion ensemble: a unison ensemble big opening and ending, several repeated and layering ostinato figures, and individual player improvised solo opportunities. Along with the expected are a few less predictable elements such as the use of a variety of implements including soft and medium rubber mallets, timpani sticks, brushes, and hands, indicated techniques such as brush sweeps and thunder sheet pitch bends, and the presence of soft dynamics. The quartet opens in common time, but quickly shifts to 12/8 with a constant primary pulse of 116 bpm. The final third of the piece alternates occasionally between 3/2 and 4/2. The majority of the rhythmic material features standard quarter-, eighth-, and sixteenth-note figures, which are readily accessible for most high school percussionists.

For those looking for something not quite so typical in the novelty percussion genre, this might be a nice fit. Just be sure to budget a little extra time and storage space for the equipment, as you'll need much more than a couple of spare buckets or trashcans.

—Josh Gottry

Echo Canyon **II**
Mario Gaetano
$28.00
C. Alan Publications
Instrumentation (8–12+ players): high drums (snare drum, bongos, very high toms), low drums (low toms), concert bass drum, suspended cymbal, sleighbells, xylophone, bells, chimes, tam tam

Written around the high and low drum voices in an antiphonal fashion, this piece, as the title suggests, begins with echo or "call and response" phrases between the two lead parts. The keyboard percussion instruments are introduced as accompaniment as the composition progresses. The rhythmic vocabulary of standard quarter-, eighth-, and sixteenth-note combinations are typical of what you would expect students to know by the end of their sixth-grade year. The keyboard parts are repetitive and very approachable for less experienced players. They require roll skills, and the xylophone player must sustain steady sixteenth notes at 126 bpm for extended periods.

As part of C. Alan's "Ignite" series, this piece is designed to give the director maximum flexibility in terms of number of players and instrumentation. The high and low drum parts may be expanded, and I believe the piece would be most effective with multiple players on drums of various types. The composer provides suggestions for multiple instrument substitutions, making the piece extremely playable for almost any school ensemble or performing group.

This piece is very well written and provides great opportunities for musical development. It would be perfect for any beginning middle school ensemble. It is accessible to almost any ensemble, except for the fact that at 4½ minutes, it might be a long haul for the youngest students.

—John Willmarth

Edge of the World **IV**
Nathan Daughtrey
$25.00
C. Alan Publications
Instrumentation (5–6 players): bells, vibraphone, chimes, two 4.0-octave marimbas; optional: suspended cymbal, wind chimes, finger cymbals

The uplifting spirit of this piece is inspired by a poem and watercolor print titled "True Things" by Brian Andreas. The idea of two people beginning a lifelong journey together is clearly portrayed through the material. Originally composed for marimba and vibraphone duet, which is very fitting for the thematic idea, this work is now orchestrated for a small mallet ensemble. Many high school and small college programs will appreciate the accessibility of this instrumentation.

At first, some parts may appear intimidating. However, the thirty-second notes are very manageable when the fastest tempo is 54 bpm. The most challenging aspect of this piece will be balancing the passing scalar and arpeggiated figures. Performers will want to use the smooth, lyrical melodic material as a source of inspiration in these instances. Requiring two-mallet technique, this piece can be played with five performers.

I highly recommend adding the optional auxiliary part if a sixth player is available. The suspended cymbal and wind chimes create a nice textural variety. With its passionate undertone, this selection will complement a number of programming choices.

—Darin Olson

Fanfare for the Return of Shadow **V**
Brett William Dietz
$45.00
C. Alan Publications
Instrumentation (8 players): piccolo snare drum, snare drum, 4 graduated toms, high and low kick drums, high and low hi-hat, high and low ride cymbals, high and low crash cymbals, high and low China cymbals

Having been available for several years now, "Fanfare for the Return of Shadow" has already enjoyed attention of many percussion ensemble concert programs. This brief octet—less than four minutes—is a high-energy drum work that serves well as the opening piece on any percussion ensemble concert. The work was composed to celebrate Michael Burritt's appointment as percussion professor at the Eastman School of Music, and it draws upon rhythmic themes from Burritt's "Shadow Chasers."

Each player has a single drum and a single cymbal. Despite the economy of instruments, the composer creates variety through the use of soft mallets and brushes in addition to sticks, as well as by alternating between snares-on and -off and use of different parts of the cymbals.

As in many of Brett Dietz's works, "Fanfare for the Return of Shadow" is characterized by unrelenting, frenetic changes of meter, layering of contrasting rhythmic subdivisions, and composite rhythms between players. The skill required to negotiate these elements makes this work more appropriate for an undergraduate ensemble, but an advanced high school ensemble should be able to successfully master the work as well.

—*Blake Wilkins*

Just Like That **IV**
Josh Gottry
$29.00
C. Alan Publications
Instrumentation (5 players): 5 graduated-pitched tom-toms, 5 graduated-pitched woodblocks

This percussion quintet contains a sparse symmetric percussion setup (one tom-tom and one woodblock per player) but possesses immense creativity. The opening 12/8 unison tom-tom pattern transitions to 4/4 with complex dialogue woven among the five performers. Later, metric shifts to 3/4, 2/4, and 6/4 prevent any predictability and create a unique rhythmic-melodic concept, particularly through the coordinated performance of the graduated pitched tom-toms.

Several soloistic imitative passages, with player one being the leader, permit this creative composition to maintain its ever-changing texture without any sense of perpetual motion. It also challenges the intermediate performers to internalize tempo control throughout this three-minute composition. There are ample opportunities for the individuals to mature musically through Gottry's placement of dynamics and his compositional vertical rhythmic alignment. The overall sound of the quintet has a unified, massive, ten-armed multiple percussion timbre and leaves the audience wanting more as it suddenly ends in a loud unison vocalization—"just like that!"

—*Jim Lambert*

Legacies **IV–V**
Nathan Daughtrey
$50.00
C. Alan Publications
Instrumentation (10 players): bells, crotales (2 octaves), 3 woodblocks, 2 vibraphones, sizzle cymbal, splash cymbal, suspended cymbal, China cymbal, chimes, xylophone, claves, 3 marimbas (4.0, 4.3, 5.0), 3 tom-toms, 4 timpani, slapstick, snare drum, bongos, bell tree, concert bass drum, kick bass drum (laid flat), tam tam

Here is another excellent musical adventure by Nathan Daughtrey for large percussion ensemble. He again shows his ability to exploit the expressive tonal qualities of percussion, blending and shading to create compelling colors and musical shapes. This piece is a tribute to the composer Lynn Glassock and borrows from Glassock's work "Factions" while also deriving material from "chromatically spelling out the name LYNN GLASSOCK with pitches." The program notes include this original line and its inversion. Daughtrey also used a similar instrumentation to "Factions."

Beginning with a slow, ethereal introduction, the music moves to several small high points, each one of shorter duration. The "Glassock" theme is juxtaposed between the bells and vibes with triplets against sixteenth notes. With one final loud arrival point, the piece takes off with non-pitched percussion creating a driving rhythm with the theme returning in different transpositions. The keyboard players are often called upon to play non-pitched instruments throughout the work. Hocket technique is also used, breaking up the melody and spreading it across various parts of the ensemble.

The theme is transformed and developed in interesting ways. The balance between unity and variety is very satisfying. To conclude the work, the tempo returns to the slow pace of the introduction, this time without the chaotic mixture of note values, but more choral-like, ending on a bright, F-sharp major chord.

A strong high school group could perform "Legacies" with at least five skilled keyboard players. Most college groups would find the piece doable as well. Some of the melodic lines are angular, but there is enough repetition that once a difficult passage is learned, it is likely to return. This is another example of how Daughtrey is leading the way in the composition of orchestral percussion works that have real substance and craft without minimalist gimmicks.

—*Tom Morgan*

Light Cavalry Overture **IV**
Franz von Suppé
Arr. Murray Houllif
$22.50
Kendor Music
Instrumentation (7 players): bells, xylophone, vibes, 4.0-octave marimba (ossia part for 4.3), 4 timpani, tambourine, snare drum, bass drum/cymbal attachment

Scored for a percussion septet (or octet with the bass drum/cymbal part being covered by two people), this arrangement is perfect for the ensemble with a limited amount of equipment. Only one 4.0-octave marimba is required, and there is an optional low-A part.

The arrangement opens with the trumpet fanfare (played on bells), continues on to the bright Allegro section in cut-time, and closes with a 6/8 section that will be familiar to the audience. The original orchestral piece is approximately seven minutes; this version is about half that.

At first glance, I wasn't sure why this was listed as a grade IV. After further inspection, there are some tuning changes in the timpani part and quick sixteenth-note passages and double-stops requiring a mallet ensemble with some technical ability. All of the keyboard parts are scored for two mallets.

Although this truncated arrangement evades some of the effect of the brass fanfare quality of the original, it does an excellent job introducing young percussionists to the "light classics," and it would be a great program opener or closer.

—*Dave Gerhart*

Liturgical Music **V**
David Gillingham
$80.00
C. Alan Publications
Instrumentation (12 players plus piano): crotales, xylophone, chimes, 2 vibraphones, 4 marimbas (4.0, 4.0, 4.5, 5.0-octave), 4 timpani, piano, 4 toms, bongos, congas, large tam tam, suspended cymbal, crash cymbals, hi-hat, tambourine

If I took a poll of conductors asking them who were the outstanding composers of large symphonic works for percussion ensemble (referred to by some as "percussion orchestra"), chances are the name David Gillingham would come up a lot! Lucky for us, this prolific composer continues to reward the percussion world with beautiful works. "Liturgical Music" was commissioned by a consortium of 12 schools, including high schools, colleges, and universities. Premiered in 2009, this 17-minute work has already seen many performances. Each of the six movements (I. Processional, II. Psalm 47, III. Prayer, IV. Dance, V. Benediction, VI. Recessional) was inspired by Biblical scripture or sacred readings. However, it is intended for concert performance.

As is typical of a consortium commission, the instrumentation is very accessible. The work contains many of the qualities we have come to associate with Gillingham's writing: beautiful colors, rich sonorities, great clarity, lyrical lines, interesting pairing of instruments, exciting rhythmic interludes, punctuations of timpani, and non-pitched percussion instruments. He also integrates a great use of mixed meters and provides great contrast of style from movement to movement. "Liturgical Music" is an outstanding work that is sure to be programmed for many years to come.

—*Susan Martin Tariq*

Mercy, Mercy **IV**
Joe Zawinul
Arr. Oliver Molina
$18.99
Alfred
Instrumentation (7 players): bells, xylophone, vibraphone, 4.3-octave marimba, bass guitar, drumset

The closing weeks of spring semester are often a challenging time for high school music educators since the bulk of their music preparation is over but school is not! A great solution can be reading through pieces in the "pop" vein because they are easy to learn and fun to play. This arrangement of the standard Joe Zawinul chart has enough educational elements to appeal to many high school educators, and the recognizable tune will catch the attention of students.

Oliver Molina uses a collection of mallet instruments to emulate the different voices in a big band, and each part only requires two mallets. The melodic material in the vibraphone is supported and highlighted very well in the other instruments. There is a nice balance of vertically aligned parts versus independent lines. A 32-bar solo is written out for the vibraphone. Since it only uses a limited amount of chords, which can be navigated with the G blues scale, this solo would provide a great opportunity to experiment with improvisation. Furthermore, Molina indicates that the solo section can be repeated for other performers to take a chorus. The clearly notated drumset part will require a moderately coordinated performer due to the sixteenth note syncopation.

Have mercy on yourself and make the end of the year an enjoyable experience for you and your students!

—*Darin Olson*

Mixing It Up **III**
John H. Beck
$13.95
Kendor Music
Instrumentation (1 or 2 players): snare drum, 4 timpani (potential for performance as solo or as duet)

This composition has three performance possibilities: the snare drum solo played alone, the timpani solo played alone, or both solos played together as a duet. Although the publisher rates the work as a grade 5, I find nothing more difficult than a grade 3.

Starting in 3/4, there are numerous and rapid metric shifts to 3/8, 5/8, and 7/8, but the timpani part is identical to the snare drum part in its rhythmic content. Some of the placement of accents creates a metric displacement; however, the greater challenge is in the correct interpretation of the printed dynamics: most are sudden changes from *forte* to *piano*.

The primary duet limitation in this composition (if it were used in that fashion) is that there is no dialogue rhythmically between the two performers. My favorite version of this composition would be as a timpani solo (which requires four timpani and no tuning changes).

—*Jim Lambert*

Parallel Dimensions **III**
Jason K. Nitsch
$36.00
C. Alan Publications
Instrumentation (7 players): 6 concert toms, 7 cowbells, xylophone, vibraphone, timbales, congas, cabasa, flexatone, egg shaker, vibraslap, ratchet, wind chimes, hi-hat, siren whistle, triangle, slapstick, castanets, China cymbal, splash cymbal, suspended cymbal, cricket call, horn, bass drum

"More cowbell!" Christopher Walken's request has been answered times seven. This five-minute work for intermediate percussion ensemble includes seven cowbells in addition to quite an array of accessory instruments. It was commissioned by Lamar Burkhalter and the SIS2 combined percussion ensemble from Schindewolf and Strack Intermediate Schools in Klein, Texas in honor of their December 2011 performance at the Midwest Band and Orchestra Clinic.

The piece begins with an introduction, followed by an ABA form and a short coda. Players 1 and 2 take on the role of soloists but almost double each other on xylophone and vibraphone. I understand the intent, but a little more interplay would have been nice. The best moments of the piece are during the introduction and the B section where the cool grooves happen sans keyboards!

This work has a lot of potential as a fun addition to the high school percussion ensemble repertoire with a couple of "meatier" parts, but I wish the soloists were featured better. Placing them more in the spotlight would help the overall attraction of this piece.

—T. Adam Blackstock

Prelude to Paradise **VI**
Jacob Remington
$60.00
C. Alan Publications
Instrumentation (13 players): bells, xylophone, crotales, 2 triangles, marching machine, chimes, 4 suspended cymbals, 2 vibraphones, four 5.0-octave marimbas, timpani, kick bass drum, ribbon crasher, 2 China cymbals, tam tam, snare drum, 3 concert toms, hi-hat, concert bass drum, sizzle cymbal, chains, brake drum, floor tom

Commissioned by and dedicated to the TCU Percussion Orchestra, Brian West conductor, "Prelude to Paradise" is an eight-minute programmatic composition depicting Jacob Remington's reflections of the end-days prophesied in the *Book of Revelation.* Remington contrasts nine performers on keyboard percussion instruments with four non-keyboard percussionists who provide dramatic energy, both harmonically and rhythmically, throughout this multi-sectioned work.

The seven-measure introduction is in 7/2 with heavy backbeats creating an eye-opening sense of excitement from the very beginning. A 7/8 section follows featuring the marimbists articulating the 2+2+3 rhythm as an internal compositional foundation for sweeping sixteenth-note passages from the vibraphone, xylophone, and bells. After a somber, slower center section, the composition concludes with a reprise of the opening introductory section followed by a faster codetta.

Every part will require advanced players. Remington's educational background in music (TCU and London's Royal Academy of Music) has masterfully prepared him to be quite passionate about percussion repertoire, and this is an outstanding percussion orchestra work.

—Jim Lambert

Puissance 2 **III**
Régis Famelart
€16.70
Editions Francois Dhalmann
Instrumentation: 4 drums

"Puissance 2" ("Power 2") is a brief drum quartet. While the length of the piece may vary slightly due to ad libitum repetitions, the work is less than four minutes long.

Composer's notes are given only in French, so your study will require translation. In addition, the score suffers from insufficient directions for the performer. The composer identifies the work as a "tambourinaire" piece. Are we thus to assume the work was intended to be performed on the traditional tambour de provençale? Regardless, the composer does indicate that the work can be played either on snare drums or low (bass) toms, and the parts can be doubled. No indications are provided regarding the voicing of the drums.

The score does not adequately define notational elements, either. While the distinction between playing on the head or the rim is clarified, the meaning of what appears to be "open tone" and staccato notation is not identified. Again, these might be standard in tambour de provençale performance practice, but not clarifying them limits the work's accessibility.

Beyond the lingering questions concerning instrumentation and notation, the work is not particularly challenging. Without a clearer sense of the composer's intent, I have trouble finding any distinguishing characteristics that would encourage me to program the piece, given the wealth of more engaging and sophisticated drum works.

—Blake Wilkins

The Happy Camper Blues **III+**
Tom Morgan
$29.00
C. Alan Publications
Instrumentation (9 players): solo vibraphone, 2 marimbas (4.0, 5.0) bells, xylophone, vibraphone, drumset, congas, cowbell

I admit that I was not excited to review this work based on the title. However, I am thrilled that I didn't judge the book by its cover! This three-minute work, written in a rock-blues style, is fun, groovy, upbeat, and strong in its musical worth and delivery. While this piece obviously is intended to feature a vibraphone soloist, all players will find moments of musical challenge and interest.

Tom Morgan breaks up the traditional "blues formula" by inserting four-bar and eight-bar breaks and bridges within the 12-bar blues architecture. While the notes of the vibraphone solo are written out, Morgan includes chord symbols to allow freedom for any of the players to improvise. Additionally, Morgan includes syncopated breaks and unison hits similar to what you find in the steel drum band genre, adding to the energy of the piece.

This is a great work you can use to feature a high school student, beginning improviser, or even a faculty guest artist with a high school percussion ensemble. Include this piece on your next concert and you will find that players and audience members alike will find it easy to go along with the composer's recommendation from the program notes: "Have fun and be happy!"

—Joshua D. Smith

To The Max! (three movemets) **IV**
Matthew Drumm
$19.50 To Waltz or Not to Waltz
$40.00 Sassy Scherzo
$30.00 Blues for Big Max
HaMaR
Instrumentation (4 players): snare drum, 3 tom-toms, 4 timpani, bass drum, hi-hat, 16-inch cymbal, 18-inch cymbal, 5 temple blocks, triangle, castanets, tambourine

This three-movement ensemble is dedicated to the great jazz drummer, composer, and humanitarian Max Roach. Each movement is inspired by a classic Roach drumset composition, including "The Drum also Waltzes," "Sassy Max," and "Blues for Big Sid." Although sold individually, the pieces would function beautifully as a three-movement work or stand alone as separate entities.

"To Waltz or Not to Waltz" begins by gradually revealing the 3/4 ostinato found in Roach's original solo. The theme is introduced and developed through a steady thickening of the texture and increase in rhythmic density. The movement winds down, again like the original, and uses space effectively while deconstructing the opening ostinato.

"Sassy Scherzo" moves seamlessly through various meters including 5/8, 3/4, 7/8, and 6/4. The composer uses Roach's exploration of various cross-stick and rimshot combinations on the snare drum as a compositional device while adding other complementary timbres such as temple blocks, castanets, hi-hat, and tambourine to create interesting sonorities throughout.

"Blues for Big Max" begins by presenting Roach's original theme in unison. Plenty of "Roach-isms" can be found throughout the movement, and each player is given a feature moment while the other musicians provide accompaniment. At the end, the main theme is restated, this time by passing it from player to player across the ensemble.

Because Roach's solos pieces were not simply virtuosic displays but true compositions for the drumset, they provide strong material for an ensemble piece. Matthew Drumm does an admirable job of using the central themes and broad structure of the original compositions while adding his own voice. Programming these pieces will "open the door" for students to experience Roach's music and discover his contributions to jazz music and the percussive arts. The composer has captured the essence of these classic solos while creating original and compelling music. His love and respect for Max Roach and his music shines through in these compositions.

—John Willmarth

SNARE DRUM SOLO

Cave Dance **IV**
Glenn Kotche
$4.99
Alfred

In addition to playing drums for the influential rock band Wilco, percussionist Glenn Kotche is active as a composer of concert music. This new work for snare drum and foot pedal instrument is a brilliant example of his diversity and creativity as an artist. Inspired by Spanish dance rhythms, this piece presents an interesting combination of sounds, rhythms, and effects.

The choice of a specific "foot pedal instrument" is left up to the discretion of the performer. Possible choices include bass drum, cowbell, woodblock, or foot stomp—scored to emulate the sound of the dancers' foot stomps, which are a defining characteristic of the musical style. The composer also indicates sections of the piece to be performed on the rim of the snare drum. However, he also specifies that other instruments can be substituted: closed hi-hat, woodblock,

bongo, or other instruments that might produce a similar staccato sound. Technically, the performer must have a strong understanding of flam and paradiddle rudiments, which are used to generate the strong syncopations that move between the various instruments. The composer includes stickings in order to aid the performer in this regard. The most challenging and musically exciting aspect of the piece is the use of sextuplet rhythms that move quickly between the rim (or substituted instrument) and the drum. In addition to technical control, the performer must also possess the relaxation and finesse required to maintain a smooth legato sound throughout.

This piece would be ideal for a touring percussionist who is looking to showcase a wide variety of unexpected sounds from minimal resources. Similar to Eugene Novotney's "A Minute of News," Ktoche has forged a work that blurs the line between solo snare drum and solo multiple percussion.

—Jason Baker

Diversities for Snare Drum **III–IV**
John H. Beck
$11.95
Kendor Music

This collection of solos will challenge the beginning to intermediate snare drum student, as well as provide a diverse array of style studies to motivate the younger player. The five works included are all three pages in length and would suffice as material for both lessons and solo performances. Each solo is named after a respective style: "Colonial Guard," "Basel Clique," "Highland Regiment," "Swing Set," and "Contempo." Beck provides an explanation of each style and recommends a type of drum that would ideally be used for each work.

"Colonial Guard" is based on early American rudimental drumming. The compositional language consists of standard roll, flam, and drag rudiments from the 26 Standard Rudiments. An ABA form is presented, with careful use of recurring and familiar motives. "Basel Clique" emulates the style of Swiss rudimental drumming. This piece uses the "pataflafla" rudiment and dotted rhythms to present this style as distinct from its American counterpart. "Highland Regiment" is a tribute to Scottish-style rudimental drumming and is characterized by a syncopated dance-like feel throughout. This is achieved through the use of extensive dotted rhythms, sextuplets, and seven-stroke rolls (triple based) occurring on both downbeats and upbeats.

"Swing Set" imitates the sound of a drumset from the big band era of the 1930s. In addition to a snare drum, the player is required to use a pedal bass drum and play on the rim of the snare drum. Much of the solo consists of call-and-response figures and would cater to the coordination of a beginning player. The final solo, "Contempo," is inspired by contemporary drum corps performance. Using repeated motives throughout, the musical language consists entirely of sixteenth notes, accents, and double-stroke thirty-second notes.

In addition to being a performance piece, this solo would make an excellent etude for the development of clean stick heights and rhythmically accurate double strokes.

—Jason Baker

Olde Rudy Metz **III**
James L. Moore
$4.00
Per-Mus

As one of the "founding fathers" of PAS, James L. Moore has been one of the leading proponents in the advocacy of percussion since 1964. His pieces are well known throughout the percussion world, and "Olde Rudy Metz" will prove to be another in his long list of musical accomplishments. In classical form reminiscent of "The Connecticut Halftime" and "The Three Camps," Moore has written a gem that will challenge those beginning to sculpt their rudimental techniques, enhance those who are ready for further challenges, and validates those who were "brought up" on traditional rudimental etudes.

Incorporating 15 of the standard 40 rudiments into a 66-measure composition, Moore provides an "old school" rudimental snare drum solo that is perfect for mature, up-and-coming students looking to sharpen their basic drumming skills while performing an extremely musical etude. Since no tempo marking is indicated, the overall goal, as Moore states, is to keep a consistent tempo throughout. All stickings and rudiments are clearly marked for ease in musical interpretation. The composition gets increasingly difficult as it progresses, so the standard march tempo may prove to be challenging for some at first, but with practice and diligence, 120 bpm can quickly be a thing of the past.

—Marcus D. Reddick

Samba Caisse **III**
Bruno Giner
€8.60
Editions Francois Dhalmann

This work falls under the category of "tonal" snare drum literature. It combines basic duple and triple rhythms with various timbres and specific dynamics to create a piece that is satisfying for both performer and audience. In addition to standard playing on the drum, the composer indicates several additional effects: playing on the rim, cross-shot, rimshot, snares on/off, playing with fingers, and rubbing the bead of the stick across the drumhead—using many different "tones" available on a snare drum.

The musical language consists of identifiable rhythmic motives that occur and are varied throughout the piece. Quick dynamic changes and switching between snares on/off often invoke a "call and response" type of scoring. Obviously influenced by a samba style, a dance-like groove prevails throughout this two-page work, making it a fun combination of orchestral snare drum techniques and audience pleasing sounds.

—Jason Baker

TIMPANI SOLO

Five Ages **V**
Greg Danner
$16.00
C. Alan Publications

This solo is based on Greek mythology pertaining to the five ages of man that title each of the five movements: Golden, Silver, Bronze, Heroic, and Iron. These movements contrast greatly in content, style, tempo, and technical challenges. There are sections without meter and others with numerous meter changes.

The solo is written for five timpani and is augmented by placing four crotales (E-flat, F, C, and D) on the 20-inch drum in the opening movement and a tambourine on the same drum in the final movement. Tuning, pitch changes, and frequent glissandos are clearly notated. There are instructions for a variety of sound or color changes, including striking the heads in different areas, playing with snare drum sticks or stick on stick, playing on the bowls of the drums, and performing double-stops and cross rhythms. The final two movements are challenging, due to the rapid tempo and necessary pedal changes.

This piece will challenge any advanced high school or college timpanist. When performed in its entirety, it will be an 18- to 20-minute work.

—George Frock

Tango **IV**
John Rack
$11.00
Innovative Percussion

This theme with four variations maintains a strong tonality of E major throughout its five minutes. In the theme, the left-hand establishes the tango ostinato while the right-hand provides the simple melodic content. There are also challenging dynamic markings with a few tuning changes all on one timpani. The first variation provides rhythmic interplay between the upper and lower voices while Variation 2 changes the meter from 4/4 to 12/8. Variation 3 challenges the performer with unison and harmonic content. Variation 4 is a rhythmic embellishment of the theme with an abrupt indicated pause just before the final five measures.

This delightful composition would be appropriate for an audition or as material for a junior or senior undergraduate recital.

—Jim Lambert

MULTIPLE PERCUSSION SOLO

Concerto for Percussion and Orchestra **V–VI**
Paul SanGregory
Available to Rent
Piano Reduction: $50.00
Keyboard Percussion Publications
Instrumentation: vibraphone, 3 small roto-toms, 5 tom-toms, 2 steel pipes, kick drum, large suspended cymbal; orchestra accompaniment

Written in 2003–04 and published in 2013, this concerto was composed for Cheng Li-Feng and the National Kaohsiung Normal University Orchestra in Kaosiung, Taiwan. This single-movement work (with an optional cadenza) is approximately nine minutes in length (without the cadenza). The composer writes, "The potential for dialogue between drums, vibraphone, and orchestra is what first inspired this concerto. Therefore the soloist must often alternate quickly between vibraphone and drums while engaging the orchestra in musical conversations."

According to the program notes, all of the important musical ideas are played on the vibraphone and drums, while the percussionist's other instruments are primarily used to enhance color and dramatic effects. The movement begins slowly and mysteriously with a vibraphone solo. The tempo eventually increases until the drums enter, and from that point on, syncopation, fast drum fills, bright colors, and sharp contrasts characterize the music.

The vibraphone sections require two and four mallets, with interesting effects being created with plastic mallets in one hand and medium cord in the other. The use of plastic mallets also helps with the quick transitions between vibes and drums.

While the sound of the work is definitely contemporary, the thematic elements in the drum parts are quite apparent and make this piece accessible to a variety of audiences. The piece contains fast rhythmic flourishes and loud volumes at times, but also has softer, less intense sections. The composition is well paced and the orchestral parts are playable by a college ensemble (a piano reduction is also available). This piece is a nice addition to the concerto genre,

especially in its use of the vibraphone as a central instrument.

—Jeff Moore

MULTIPLE PERCUSSION DUO

Barbaric Passages **V**
Joe. W. Moore III
$20.00
C. Alan Publications
Instrumentation (2 players): 5.0-octave marimba, small cymbal, 2 resonant metal instruments, bongos, tom-tom, field drum, surdo/bass drum, tambourine, 2 woodblocks, 2 congas, djembe/low drum

This piece would be a great addition to a senior college recital, joint recital, or advanced undergraduate percussion ensemble program. Each player uses a setup of seven instruments with both sharing a marimba. Consistent with the composer's previous works, this piece is energetic, driving, and (true to its title) barbaric. Set at 160 bpm, this relatively short work offers a crazed joyride through a variety of meters and ensemble textures.

The beginning and ending sections feature Player 1 on multiple percussion instruments and Player 2 on marimba. Although challenging, all of the writing appears to be idiomatic to the instruments and attainable through diligent practice. The players switch roles in the middle section of the piece, with Player 1 performing on marimba and Player 2 playing percussion. This piece, along with several others in the newer duo literature requires one player to stand on the "wrong" side of the marimba (closest to the upper manual of the instrument). After a brief "rubato-like" section, an accelerando moves the work into its final section, with both players back on their original instruments, where the piece comes to an energetic conclusion.

Although special care will need to be taken in order to preserve the appropriate balance between marimba and percussion, this piece would serve as a fun technical showcase for a duo of ambitious college-level percussionists. Highly recommended!

—Jason Baker

Cohesion **V**
Matthew Moore
$18.00
C. Alan Publications
Instrumentation: 2 bass drums, hi-hat, 2 snare drums, bongos, ride cymbal, 2 crash cymbals, 3 tom-toms, conga, "popcorn" snare drum, China cymbal, splash cymbal

This piece really puts the "fun" in funk! After a high-energy, attention-grabbing introduction, this work transitions between sixteenth-note funk ideas and 12/8 grooves with little distraction. Matt Moore uses several compositional techniques to avoid creating a stereotypical groove piece. An extreme dynamic range makes for a nice musical variety in each section. These dynamics also help to mask the metric modulations that are easily understandable and are strategically placed to avoid an abundance of repetition. There is some repetition, as there should be in a groove-centric work, which will expedite the process of learning notes. However, the syncopation, hocketing, and feel required when combining the two parts will take some time to master.

Using drumset and Latin percussion instruments, the instrumentation should be available at most universities. Those searching for an explosive opener or a crowd-pleasing closer on a senior recital should give this a look. The popular nature of this work will make it easy to rehearse for hours on end.

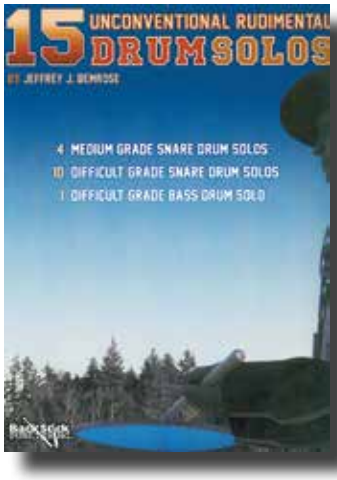
—Darin Olson

MARCHING PERCUSSION

15 Unconventional Rudimental Solos **III–V**
Jeffrey J. Bemrose
$14.95
Back Stick Publishing
Instrumentation: marching/concert snare drum, marching bass drum

This collection of 15 solos (14 for snare drum, 1 for marching bass drum) explores several interesting musical ideas such as a solo for one hand and a solo constructed using the "accent pattern" of iambic pentameter (unstressed, stressed), to name but a few. Taking his love of Shakespeare even further, Jeffrey J. Bemrose includes a piece titled and composed in "Anapestic Tetrameter" (unstressed, unstressed, stressed).

The concept of an unconventional rudimental etude book is good, albeit very risky. A host of great snare drum methods emphasize conventional technique and musicality, so I applaud the effort of thinking outside the box. Each solo is no more than a minute or two in length, and each is given the "rudimental" treatment with regard to the various stickings, techniques including the Casey Claw, and ample time for visuals, all of which are clearly marked. There are illustrations to assist the performer with traditional and matched grip, as well as an illustration of how to spin the stick according to the direction of the composer. All stickings within each etude are clearly marked, as are individual instructions (twirl right stick, switch to traditional grip, etc.). The book also gives the performer a chance to sing and play with an arrangement of the popular children's



tunes "Three Blind Mice" and "Pop Goes the Weasel" for snare drum and voice.

Unfortunately, there are multiple errors throughout the book, both in written word and musical notation, which creates undue stress on the performer. The "Information page," which is referenced throughout the book is incomplete, offering insight into only the first four etudes. Further, it suggests that the student visit the website for additional tutorials on the pieces and accompaniment parts to the etudes, but there is nothing on the website other than a copy of the "Information page." To be fair, the website did state that it was still under construction and hopefully, when completed, will be a valuable tool.

—Marcus D. Reddick

MIXED INSTRUMENTATION

Choro No. 7 **IV**
Gordon Stout
$40.00
Keyboard Percussion Publications
Instrumentation (6 players): soprano saxophone, violin, 5.0-octave marimba, guitar, string bass, cajon

Reflecting his explorations of new instrumental combinations for the marimba, Gordon Stout subtitled this work "The Road Less Traveled." This mindset undoubtedly reflects Stout's inspiration while developing and expanding quality marimba repertoire over the years. While not solely focused on the marimba, this composition increases collaborative opportunities for percussionists. The last in a series of seven, this piece contains the most interesting timbral combinations in the collection.

Providing a majority of the melodic ideas, the soprano saxophone and violin are supported by the other instruments. This creates a unique opportunity for the marimbist to perform as part of the rhythm section. Requiring four mallets, most of the marimba material combines and supplements ideas notated in the bass and guitar parts. The harmonic structure, which is clearly indicated in the guitar part, contains frequent chord changes. The Brazilian choro, like jazz in the United States, traditionally contains improvisation. If the marimbist is experienced in comping, he or she might consider adding some additional color to the harmony.

Written almost entirely in 7/8, the regular metric structure is clearly emphasized in all parts. The cajon serves a similar role to that of the drumset player in a jazz ensemble. The pattern-oriented material provides suggestions, but one should have the liberty to add ideas and supplement the style. Use this "road" as a pathway to new possibilities for yourself and for the marimba.

—Darin Olson

Doceur Angelique **II–III**
Bernard Zielinski and Arletta Elsayary
$16.05
Alphonse Leduc
Instrumentation (2 players): snare drum, cymbal, piano

For those who like bargains, this publication offers three versions for the price of one. Written as a duo, the melodic material is performed by the piano, is of moderate difficulty, and is identical in all three versions. The snare drum parts are presented in three versions, with the rhythmic material serving as the backbone. Version one is all single strokes, version two introduces flams, and version three adds drags. Rolls are nonexistent.

The tune is a catchy 3/4 waltz, and the dialog between the two players is creative and well written. I like the benefits students will receive from playing this piece in a collaborative format.

—George Frock

Four in Three for Two **IV**
Kit Mills
$20.00
C. Alan Publications
Instrumentation (2 players): 4.0-octave marimba, cello

This four-movement marimba/cello

duo was composed as a result of Kit Mills' inspiration from attending an early music festival that featured the music of Handel, Purcell, and their predecessors. Mills felt that marimbists deserved a Baroque composition written expressly for the instrument. He doesn't state that he is opposed to playing transcriptions, but more likely wanted to add his own ideas to the body of literature.

There is a recording of this piece on the publisher's website; however, there are several discrepancies between the recording and the score including rhythms, articulations, and notes that are left out. The recording has little reverb in the marimba part and lacks the warmth of sound we generally connect with the instrument, so one must be open-minded and "imagine" what the instrument combination would sound like in a concert setting. (I suspect the sample is computer-generated.)

Movement I features a lyrical cello part with a chordal accompaniment in the marimba. Movement II provides an opportunity to master wide intervallic leaps with many double verticals in the right hand. Movement III borrows the ground bass from "Dido's Lament" in the Purcell opera *Dido and Aeneas*. It features and challenges the marimbist more than the first two movements. The final movement is a pleasant dance-like work in 9/8 that also uses the Purcell bass line and showcases both instruments.

This seven-minute piece provides an opportunity to explore the Baroque style on marimba and offers a contrasting work for recital programs. It received an "honorable mention" in the 2009 Classical Marimba League Composition Contest.

—*Susan Martin Tariq*

Hortensia **V**
Christos Rafalides
$18.00
Keyboard Percussion Publications
Instrumentation: (2 players) vibraphone, double bass

Reflective of his intense interest in jazz vibraphone and its creative collaboration with other instruments, Christos Rafalides' "Hortensia" is a challenging duet for four-mallet jazz vibraphone and jazz bass. This 165-measure, Latin-style duo presents mature challenges for both the vibraphonist and the bassist. Perhaps Rafalides' prior performance association at Lincoln Center with bassist Christian McBride (from the Charles Mingus Epitaph Band) has influenced his compositional verve, with numerous unison melodic lines between the bass and the internal harmonic lines of the vibraphone.

After the composition opens with 31 measures of a driving 4/4 introduction, it transitions (after a brief pause) to a contrasting 12/8 Latin groove before returning to the opening 4/4 theme. Rafalides also has a notated open solo section, which permits both players to improvise over notated harmonies.

Whether Rafalides is found performing in Carnegie Hall, in a European venue, or in his native Greece, "Hortensia" personifies his unique Greco-American jazz vibraphone tastes and style.

—*Jim Lambert*

Koholā **III**
David Jarvis
$36.00
C. Alan Publications
Instrumentation (5 players): solo oboe with 4 percussion: vibraphone, 4.5-octave marimba, crotales (low octave), Tahitian Toere, Hawaiian Ipu, large and small ocean drums, suspended cymbal, high and low sleighbells, concert tom, pedal bass drum, metal music stand (not wire), optional recorded audio

In the vein of the Paul Winter Consort and dedicated to Jim Darling and the Whale Trust of Paia, Hawaii, "Koholā" is inspired by the songs of the humpback whale. The piece incorporates melodic and harmonic elements derived from the audio frequencies of a recorded whale, as well as optional playback of the actual source recording in the final section. With a duration of nine minutes and featuring solo oboe (with optional versions for B-flat clarinet or soprano saxophone), contrast in the piece is between melodic keyboard material and rhythmic percussion material.

Of note are the inclusion of traditional instruments of the Pacific Islands, namely the Tahitian Toere (a log drum, with substitutions suggested) and the Hawaiian Ipu (a gourd; think shekere without the beads). Also required is a pair of bundle-rod sticks and a bow. "Koholā" is an attractive and effective piece of only moderate difficulty, giving a marvelous opportunity for less experienced players to collaborate with a non-percussionist soloist.

—*William Moersch*

Rituals for Piccolo and Percussion **IV**
Alan Chan
$18.95
Meridian Publishing
Instrumentation (2 players): brake drum, cowbell, snare drum, kick drum, Peking opera gong, bongos, flexatone, ceramic cup, hi-hat, piccolo

Set in three short, contrasting movements, this piece presents a creative combination of styles, sounds, and counterpoint. The first movement, "Lion Dance," requires the percussionist to use a brake drum, cowbell, snare drum, Peking gong, flexatone, and kick drum. It is based on a ceremonial ritual and dance used in Chinese New Year celebrations. The percussion part is based largely on driving eighth- and sixteenth-note rhythms with the piccolo alternating between sustained and staccato passages, representing the excitement of the crowds at the celebration.

The second movement, "Making Mocha, Two Geese," is slow and contrasts the first movement. As explained by the composer, the movement exists in two parts: " 'Making Mocha' involves the stirring of the chocolate syrup and espresso, with a 'background' of a classical-style melody. It is followed by 'Two Geese' at Riverside Park in Manhattan echoing each other." This influences the percussion scoring with the incorporation of ceramic cup, brake drum, cowbell, and snare drum, allowing the percussive elements to move between sustained sounds and staccato rhythms.

The final movement, "Discotheque," emulates hip-hop music with its use of groove and syncopated rhythms. The percussion part is scored for a makeshift drumset, consisting of hi-hat, bongos, snare drum, brake drum, cowbell, and kick drum.

This work would be ideal for an advanced undergraduate or graduate chamber recital. While each movement is relatively short, the diversity of interesting sounds would appeal to a wide variety of academic and concert audiences.

—*Jason Baker*

Sattoh for Piccolo and Percussion **IV**
Katsutoshi Nagasawa
$18.95
Meridian Publishing
Instrumentation (3 players): bongos, slats of wood, 3 tom-toms, tam tam, Japanese bowls, bongos, large woodblock

If you like driving, Japanese Kabuki theatre music and know someone who plays piccolo, this work for two percussionists and piccolo could be the perfect addition to your next recital. Originally composed in 1975 for the Japanese Imperial household, the composer has notated this edition allowing Western instrument substitution. The two percussion parts can even be condensed, at the discretion of the performers, into a single part. Although the score is extremely user-friendly to Western performers, the front matter of this edition contains specific diagrams and descriptions of the authentic Japanese instruments for which the music was originally scored.

The piece consists of two contrasting sections, the first being relatively slow and sparse, and the second being aggressive and driving. Opening and closing with a tuneful piccolo solo, the first section serves as an introduction and backdrop for the excitement of the second section. The second section opens with driving eighth notes from membrane instruments, often scored in hocketed fashion. The piccolo lines often dance on top of the percussion figures, featuring both rhythmic and sustained writing. While it would be unfair to label this piece as "Marimba Spiritual for Piccolo," the style, energy, and formal elements are certainly similar. While not incredibly difficult, it will be a fun and rewarding experience for performers and audience.

—*Jason Baker*

The Sails of Athens **IV**
Caryn Block
$14.00
Self-published
Instrumentation (2 players): 4.3-octave marimba and cello

This four-minute work is the intended first movement of a larger multi-movement work, "Odyssey," depicting the diversity of life and society in Ancient Greece. (For a review of the second movement, "Dionysus," see *Percussive Notes,* Vol. 50, No. 2, March 2012.) However, there is no need to wait for all the movements to be completed, since the various movements may be played separately, in pairs, or in their entirety.

"The Sails of Athens" is in a purposeful ABA´ form, with spritely melodic material equally shared between the marimba and cello. Of unusual note in the marimba part are some five-note chords, with optional omissions marked for four-mallet realization. (One such marking in measure 11 is incorrect and should be as in measure 68.)

I applaud opportunities for percussionists to collaborate with other instrumentalists in chamber music and look forward to the complete "Odyssey."

—*William Moersch*

WORLD MUSIC METHOD

Getting Started on Djembe **II**
Michael Wimberly
$19.99 video downloads
$39.95 book and DVD
Hudson Music

For a concise and well-done introduction on basic djembe technique and traditional rhythms, look no further than *Getting Started on Djembe* by Michael Wimberly. He is an African American percussionist who states he first learned the djembe from a fellow student organist in Ohio, and he delivers his lessons in an easy-to-follow conversational style. That he is a well-seasoned professional comes across in his advice and most notably his playing.

The DVD is well produced in its audio and visual presentation and provides 72 minutes of instructional material. The chapters include an introduction to basic history of the instrument, proper grip, tuning, strokes, and traditional West African rhythms including Lamban, Sunu, Mandiani, Goumbé, Zaouli, and Kuku. The DVD concludes with Wimberly's

personal techniques for the djembe in contemporary styles of music where he offers his ideas on use of a brush and bare hand as a surrogate drumset, finger strokes, and the use of jazz drumset brushes. A bonus video includes two of his djembe solos.

The DVD is available in a packaged set with a book or as a download from Hudson Music. While I recommend the DVD, the book has several discrepancies in the timbral identification of strokes on several rhythms and is not really necessary. It could have easily been included as a pdf file on the DVD at no extra cost and is not worth the additional $20.

In criticism of the DVD, I missed a clearer explanation of the proper stroke. Also, his final chapter on contemporary styles offers no real creativity and merely uses the djembe as a surrogate drumset. He plays simple, common drumset patterns with a bare hand (as bass drum) and a brush (as snare drum) and even transfers jazz drumset brush technique to the djembe. The video would have been stronger without this final chapter as a more focused introduction to traditional rhythms.

Wimberly (and others) would be well served to see true masters of original creativity on the djembe out of its traditional context by examining the work of Steve Shehan (such as the DVD *Hadouk Trio en Concert au Satellit Café*), Jamey Haddad, and Matt Kilmer. More in-depth djembe tutorials are available from master teachers such as Michael Markus, Joe Galeota, and M'bemba Bangoura. However, the effectiveness of Wimberly's concise instruction and expert playing should not be overlooked as solid introductory source material.

—*N. Scott Robinson*

Frame Drum Instruction Book **III**
Torsten Pfeffer
€32.50
Kick The Flame

Torsten Pfeffer is the quintessential Renaissance man, having developed from a diverse background in music and art to become a professional composer, musician, educator, and painter. He is an accomplished classical guitarist and percussionist. As an educator, his work in non-western percussion pedagogy seeks to provide a progressive methodology that rivals those currently in use for the standard university percussion instruments—marimba, vibraphone, snare drum, timpani, and drumset, among others. His *Frame Drum Instruction Book* is the first in a series of pedagogical materials that offers a clear step-by-step methodology, with this volume focusing on a variety of frame drum techniques for the lap-style frame drum.

I had the good fortune to spend time discussing this project with Pfeffer at the 2012 Tamburi Mundi frame drum festival in Germany. I found that we shared a similar passion wishing more university percussionists pursued frame drumming. Pfeffer's passion went beyond my own in another direction. He also wishes that more composers would write serious compositions for frame drums. One of his ideas to accomplish these goals was to push frame drum pedagogy and composition into a direction that involved a clear unified notation system, which his entire "Frame Drum Library" series (currently in eight volumes) makes use of. Each volume in Pfeffer's frame drum series includes all materials demonstrated in accompanying videos and audio files available via his website, making his books well worth their cost.

Frame Drum Instruction Book is 178 pages coil bound with wrap-around covers. A handy notation key is included on a foldout page that can be accessed alongside any page in the book. The book is organized into three main sections with text in German and English. All staff notation is clear and easy to read with fingerings marked under each note. Techniques covered include a variety of exercises for the basic strokes dum, tak, and pa (referred to as "tep" by Pfeffer), Persian snapping, extended taks (multiple repetitions), kanjira split-hand, brushing (referred to as "wiping" by Pfeffer), grace notes, and a variety of rolls.

The strength of this book is that it embraces the Glen Velez school of frame drumming—a stylistic approach of unifying many hand drum techniques as a composite vocabulary for lap-style frame drumming. This is one of the only printed instructional texts that lays out a methodology for learning important aspects of that style in staff notation, making use of accompanying audio-visual demonstrations. Other notable contributions to modern frame drum pedagogy by master teachers such as Velez, Layne Redmond, David Kuckhermann, Yousif Sheronick, and B. Michael Williams, among others, force students to learn personal systems of graphic representation that differ between the teachers, with some in text and others in video media. Although the work of those teachers remains highly recommended, Pfeffer's strength as an educator is in unifying his approach to frame drum pedagogy with the notation system in his printed texts and the accompanying audio-visual media.

As an instructional text, this book immediately brings to mind other classic "go to" methods books for standard percussion instruments by Leigh Howard Stevens, George Lawrence Stone, Ted Reed, and Jim Chapin, among others. With *Frame Drum Instruction Book*, Torsten Pfeffer may have made the "go to" list!

—*N. Scott Robinson*

Frame Drum Rhythm Collection **III**
Torsten Pfeffer
€29.50
Kick The Flame

With *Frame Drum Rhythm Collection*, Torsten Pfeffer builds on his previous text, *Frame Drum Instruction Book* (which focused on technical development). This text focuses on rhythmical development for lap-style frame drumming, although much of the material can be adapted for other frame drumming styles. Technique and rhythm are two essential areas for percussionists to focus their development on, and Pfeffer's approach to address these areas separately makes for effective pedagogy. The book features the same high-quality publishing in 128 pages coil bound with wrap-around covers and a foldout notation key. Like all other titles in his "Frame Drum Library" series, accompanying audio-visual demonstrations of all aspects of the book are available via his website (after purchasing the book).

This volume intelligently presents material in ten of the most common time signatures in a variety of European, Asian, and African rhythmic styles. I know of no other frame drumming instructional text that presents rhythmic development with such necessary global vocabulary. This volume has clear notation with fingerings beneath each note and a solfege system for rhythmic recitation. My only criticism is that occasionally the solfege makes use of syllables not common in South Indian *solkattu*.

There is a lot of material here that is a logical step forward from his instructional text on technique. Percussionists looking for frame drum instructional material that is easy to relate to, logical, and effective in its presentation should find Pfeffer's *Frame Drum Rhythm Collection* a valuable addition to modern frame drum pedagogy.

—*N. Scott Robinson*

WORLD PERCUSSION SOLO

Caxixando **IV**
Ricardo A. Coelho de Souza
$12.00
C. Alan Publications
Instrumentation: 2 caxixi

As you might ascertain by its title, this piece is for solo caxixi. Generally, caxixi are used singularly, in tandem with the berimbau, an Afro-Brazilian instrument. Ricardo de Souza explores the myriad of sounds and techniques available in playing caxixi and puts together a wonderful composition excellent for any percussionist's repertoire outside the usual marimba solos, timpani solos, and multiple percussion solos.

Since multiple sounds can be drawn from the caxixi, and there is no standard notation for the instrument, the notation, albeit very clear, is difficult to understand at first. This would be akin to learning a new multiple percussion piece with a new notational style. The photographs that accompany the notation key are easy to understand and help to reduce the frustration of learning the piece.

An open solo measure about halfway through the piece allows the performer to explore the grooves and sounds demonstrated by the caxixi set forth in the composition. "Caxixando" will work very well as an opener, a closer, or even an encore. At 4½ minutes, it is very entertaining, and eye opening to all who experience it.

—*Marcus D. Reddick*

Pieces For Frame Drum Volume 1 **III**
Nora Thiele
€29.50
Kick The Flame

Always musical, full of surprises, and such a joy to see perform is the great German percussionist Nora Thiele. Her innate sense of musicality and creatively original ideas make her recent contribution to modern frame drum pedagogy an outstanding resource for students, teachers, and other professional percussionists. Her *Pieces for Frame Drum Volume 1* is a recent addition to Torsten Pfeffer's "Frame Drum Library" of pedagogical materials for modern frame drumming. This collection fills a necessary gap in published frame drum repertoire, offering five solo pieces and five duets for lap-style frame drumming. These pieces are effective learning etudes aimed at percussionists who have already acquired intermediate development of modern frame drumming techniques outlined in Pfeffer's *Frame Drum Instruction Book.*

This 56-page book is laid out in clear and effective staff notation with fingerings indicated. Many of the pieces look simple in their notated form, but "simple" is misleading; "effective" would be a better way to describe them. In watching her video performances of the pieces, I found myself carried along by the musicality and surprised by her creatively fresh ideas. That these pieces are first and foremost musical works comes across in their ability to communicate to the listener. That they engage the percussionist speaks to their value as pedagogical material. This is music students will want to work on because it delivers both an aural and technical satisfaction—something I find too often missing from some of Thiele's peers.

The book also contains Thiele's instructions for carefully tuning the frame drums and for making use of harmonics, which are featured in some of the pieces. There are basic program notes for each piece by the composer. The pieces address technical aspects of modern frame drumming such as the incorporation of

Persian snapping, South Indian kanjira split-hand, and mridangam fingering, but all of the pieces are at an intermediate level, perfect for student lesson assignments, juries, and recitals.

As Thiele turns her attention to composing for frame drums, she has captured this reviewer's undivided attention. Her voice as an original and creative artist with much to say speaks loud and clear.

—N. Scott Robinson

WORLD PERCUSSION DUO

Optimism **IV**
Tim Mocny and Mike List
$5.00
Things To Hit Publications
Instrumentation: 4.3-octave marimba, mbira dza vadzimu

With the success of ensembles such as Repercussion Unit, Hands On'semble, HaZMaT Percussion Duo, Limbs, Duo Jalal, Rhein Percussion, and percussionists Greg Beyer, B. Michael Williams, and Shane Shanahan, among many others, world percussion compositions are increasing in quantity and quality. To this endeavor, the Michigan-based ensemble To Hit (featuring marimbist Tim Mocny and world percussionist Mike List) has offered several selections. Their composition "Optimism" is scored for marimba and the Shona mbira dza vadzimu (in B Nyamaropa tuning with 24 lamellae). Given the dynamic variation between instruments, an amplified mbira will solve balance issues.

Due largely to the instructional work of B. Michael Williams, the mbira dza vadzimu has entered the scope of university percussion programs as more percussionists play Shona mbira out of its traditional context and into contemporary western percussion music. This evolution has followed in the footsteps of other world percussion such as congas, tabla, and frame drums.

Despite the context not being traditional, percussionists with a solid foundation in Shona mbira playing will find this piece easily within their grasp. The composition is in 7/8 and requires melodic improvisation in the mbira's higher lamellae. The four-mallet marimba part is not difficult but contains sections with independence that feature Glen Velez-style rhythm cycles in the bass with an upper register accompaniment.

In an ocean of self-published materials, the works of To Hit should not be overlooked. Their work is a breath of fresh air that should come to port more often.

—N. Scott Robinson

Second Drift **IV**
Kendra Kestner
$15.00
Self-published
Instrumentation: 5.0-octave marimba, mbira dza vadzimu

"Second Drift" by American composer Kendra Kestner is a duo composition scored for marimba and Shona mbira dza vadzimu. Specifically composed for the Michigan-based percussion duo To Hit (Tim Mocny and Mike List), this modal piece of seven to eight minutes is another great addition to the growing world percussion repertoire available for recitals. The composer identifies the use of a Shona mbira dza vadzimu in B Nyamaropa tuning with 24 lamellae. I recommend an amplified mbira dza vadzimu without a deze for balance.

This expressive composition changes meter several times, makes use of varying tempi, and liberal use of non-traditional mbira dza vadzimu. Only an oblong oversized score is available, so both performers will need to navigate page turning while reading from such a score, but the layout is clean and easily read. Both instruments are featured in solo passages and as accompaniment equally. The four-mallet marimba part makes use of double vertical strokes and rolls throughout, making this piece best suited for intermediate performers.

—N. Scott Robinson

To For Hit With **III**
Jay Batzner
Free pdf download
Unsafe Bull Music
Instrumentation: 5.0-octave marimba, hammer dulcimer, mbira dza vadzimu, looping pedal

American composer Jay Batzner, currently serving on the music faculty of Central Michigan University, has composed the five-minute, idiosyncratic world percussion duo "To For Hit With" for the ensemble To Hit (Tim Mocny and Mike List). Unfortunately, there are no instructions offering assistance with the unusual instrumentation, so I had to do some investigative work with the score—which is free on the composer's website.

The score reveals that a standard 12/11 hammer dulcimer (with slight tuning alterations) should work, which calls for a low G-sharp. The score states simply "dulcimer," which may cause confusion to those wanting clarification between hammer dulcimer or mountain dulcimer. The mbira dza vadzimu calls for a low E, F-sharp, A, and C-sharp, with E, G-sharp, B, and C-sharp in the middle register.

This piece will require an mbira tuned to low E in the bass with some tuning modification, as most traditional Shona modes do not have a second scale degree in the bass register. However, the mbira part is very simple and should be approachable by most percussionists. The use of a looping pedal with accompanying microphone and amplifier is used to record and play back in real time a hammer dulcimer ostinato so the performer can switch to mbira. This will be problematic to achieve live as both the hammer dulcimer and mbira will have balance issues against the marimba. Secondly, to loop the hammer dulcimer part where indicated will require careful microphone placement, as the marimba is playing simultaneously and could possibly bleed into the hammer dulcimer microphone.

The piece makes liberal use of dissonance, scalar passages, and tempo and meter changes, but it is not technically difficult, making this suitable for intermediate performers. The choice of such instrumentation for this style of piece presents the hammer dulcimer and mbira dza vadzimu in a new performance context, despite the composer's reliance on older compositional trends.

—N. Scott Robinson

DRUMSET

100 Legendary Hip Hop Beats **II–III**
Jason Prushko
$14.99
Mel Bay

This book follows that same tired formula that has been the foundation of countless "beat books" for drumset. This is part of the "100 Legendary…" series that includes *Rock Beats* and *Rock Drum Fills*. This book, like the others, comes with a CD, but it's not a play-along to real music. The tracks on this CD contain a drum machine playing each two-measure beat twice.

The beats are "organized" into sections: Rim Click Beats, Bass Drum & Snare Drum Patterns, Broken Up Beats, and Hi Hat Pattern Beats. The beats don't progress sequentially from easy to more difficult. To his credit, Jason Prushko does include names of recordings and artists that represent each beat section, but much more specific and detailed listening material would greatly improve the book.

Of course, with a good teacher, this book (and almost any book) could be utilized to benefit the student. But this kind of approach lends itself to a non-creative style of teaching and learning, with the teacher assigning a page and the student simply learning that page and moving on to the next one. The drumset deserves better treatment than this. The norm should be books with progressive, open-ended exercises that teach concepts rather than beats, and listening materials that lead the student into musical play-along opportunities and more in-depth aural study.

—Tom Morgan

Drum Set Etudes **II–IV**
Joel Rothman
$16.95
J.R. Publications

Some etudes are better suited for the practice studio while others work well for recitals. This book is for the practice studio. At approximately 16 measures each, the etudes focus on specific techniques such as flams, rolls, drags, and linear phrasing. Each etude incorporates shifts in time signatures with an array used throughout the book.

Most of the etudes are notated for only snare drum, bass drum, and hi-hat (with foot). Later in the book, the ride cymbal is added. While the instrumentation is minimal, the exercises (with a bit of imagination) lend themselves to orchestration around the set. Some applications include the use of double bass pedals, left-foot cowbell pedal, and toms.

This book may be of interest to the concert snare drummer who would like to develop coordination. In pops-style concert literature, younger students tend to be uncomfortable playing a snare drum roll while keeping time on the bass drum or hi-hat. There is an entire section of practice material featuring snare drum rolls of various durations over changing foot patterns. Those interested in multi-pedal performance will also find a wealth of exercises. Since these are not groove or ostinato based exercises, it will keep multi-pedalists on their toes.

—Jeff W. Johnson

Killer Technique: Drumset **I–III**
Michael Green
$6.99
Mel Bay

This coordination book is part of the "Killer Technique series" from Mel Bay. While some other instrumental books in the series utilize musical notation, this book does not contain any notes. Instead, it features an alternate notation formed from three lines of text. The top line indicates the sticking for the hands, the middle line features the counting, and the bottom line pertains to the feet. Since there is no notation, the reader is supposed to focus on the vertical alignment of the characters.

The book is just 20 pages, containing 37 exercises ranging from two lines to a full page in length. The coordination is four-limb right from the start, moving eighth notes between the limbs. There is a mixture of linear and non-linear exercises. The reader will have a number of things to concentrate on, such as timing and unison strokes between the hand and foot.

The author's reasoning for having a method book without musical notation is to make it "accessible to anyone regardless of reading ability"; however, if the exercises were written out, the student would only need to read eighth and quarter notes. Furthermore, the exclusion of musical notation may deter people who do read music from using the book.

In the introduction, the author encourages the reader to turn weaknesses into strengths. Hopefully students who cannot yet read will use this book as their first drum book and be inspired to turn their reading weakness into a musical strength.

—Jeff W. Johnson

Learn to Burn **III–IV**
Jordan Perlson
$14.99
Mel Bay

This book and CD package offers a possible solution to the drummer who is tired of playing the same beats and fills. I can sympathize with the author's situation, as I often get calls from students seeking a way out of a rut. The author offers other musical inspiration through the use of exercises and discusses possible variations, such as changing the tuning of the drums and incorporating the toms into the drumbeat.

The author is firm in his distinction between this book and a method book. Drumset method books are by definition, methodical—often starting with an ostinato and working through different permutations. This book is a collection of varying exercises meant to keep the student off guard. If I were to find a close comparison, it would be *Advanced Funk Studies* by Rick Latham.

The CD features selected exercises from the book for reference, not play-alongs since there is no count or click preceding the examples. The various tunings are also featured on the CD so the listener can experience the effect of the patterns.

This is a fun, inspiring book that can help stave off a rut by working on a pattern or two a day to break the monotony of your practice routine.

—Jeff W. Johnson

Odd Time Stickings **III–VI**
Gary Chaffee
$14.99
Alfred

A new book from Gary Chaffee? Didn't he retire? Thankfully, the homepage of his website reads, "Gary is un-retiring!" He marks the next step in his career with a new book focusing on playing and soloing in odd meters.

At first glance, the book looks a bit like his *Sticking Patterns* book, but this is far from a recycling of older material. This, as the author explains, is an extension of his previous book. Chaffee utilizes sticking combinations formed from groups of three through eight notes. The stickings are then adapted to odd time signatures such as 3/4, 5/4, 5/8, 7/8, 11/8, 15/8, and 13/16.

There are some great additions in this book. Chaffee utilizes brackets under the notes to separate the phrases. This concept in itself makes the phrases seem to jump right off the page. Many people would underline the phrases in his previous books. Also, the instructions are more detailed. The first chapter doesn't start until page 15 due to the in-depth explanations.

As with his previous books, Chaffee simply presents the stickings and phrases. The student is then encouraged to apply the concepts to grooves and solos. No two students will sound the same after working through the book. Chaffee provides the material while the student provides the creativity.

For how popular and effective the "Patterns series" is, you would think it would be difficult to add to that body of work. However, Chaffee has not only succeeded in that feat, but also set the bar even higher for himself. Maybe he has another one in the works? We'll have to wait and see.

—Jeff W. Johnson

Off Time/On Time **IV–VI**
George "Spanky" McCurdy
$19.99
Hudson Music

As the description states, the examples in this DVD "are applicable to R&B, pop, rock, and gospel playing situations." George McCurdy encourages the viewer to establish a solid groove (aka on time) and then manipulate the rhythms to challenge both the performer and listener (aka off time).

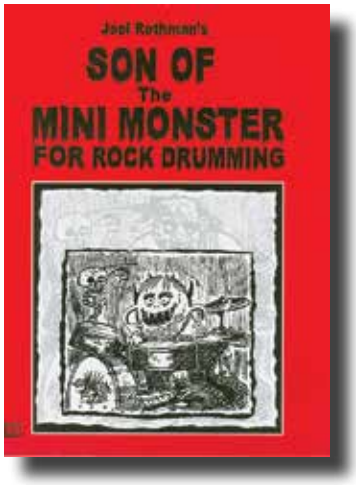
One technique discussed is switching between duple and triple meter within the groove. Another is what he calls "the number system," which implies the downbeat on different parts of the measure. McCurdy has his own names for variations of well-known concepts such as "the Switcharoo," which is a beat displacement exercise, and "Partial Diddles," which is a form of odd-note stickings (cross rhythms). These concepts were popularized by drummers such as Dave Weckl, Gavin Harrison, and Gary Chaffee, but McCurdy gives them his own twist.

Other concepts exclusive to McCurdy are "the echo," utilizing subdivisions to create an out-of-time, repeating effect and "the CD skip," which repeats a specific section of the groove, recreating the sound of a record or CD skipping. The DVD includes pdf transcriptions of the exercises. The audio tracks are included in mp3 form (minus drums) so the drummer can practice applying the concepts.

The examples are very busy right from the start. If one is not already familiar with these concepts from books by Harrison (*Rhythmic Illusions*) and Chaffee (*Sticking Patterns*), it may be a difficult DVD to follow. McCurdy does not count along with the examples (often played at tempo), which would be helpful in solidifying the concepts. Even with the transcriptions, less-experienced drummers may struggle with the exercises. This is too bad because these concepts are valuable and quite effective once mastered. This DVD will help anyone wanting further study in time and beat manipulation.

—Jeff W. Johnson

Son of the Mini Monster for Rock Drumming **II–IV**
Joel Rothman
$16.95
J.R. Publications



Joel Rothman's books tend to be based on very specific topics. Examples of his targeted approach include titles such as *Splashdown – Hi-Hat Splashes for Rock Drumming, Coordinated Rock Beats Phrased in Three,* and *Rolls, Rolls, Rolls*. This concept of specialization is carried on in this book as well. In fact, he took a previous book, *The Mini-Monster Book of Rock Drumming*, and narrowed the concepts to focus on the bass drum. The result (or the "son," as Rothman calls it) is this book.

Though many examples are in 4/4, Rothman often makes use of every inch of the page by writing exercises in 2/4. These may be repeated, or mixed with other exercises to form a 4/4 rhythm. This book utilizes not only eighth and sixteenth notes, but also incorporates sixteenth-note triplets and thirty-second notes. The sixteenth-note triplet ideas are not just a rest followed by two notes (*a la* John Bonham) as found in many books. Rothman utilizes a series of variations, many having a contemporary hip-hop feel.

The book also incorporates shuffle and 12/8 sections. Time signatures such as 3/4, 5/8, 7/8, and 11/8 are addressed as well. The last section features jazz coordination patterns, which seem a little out of place for this rock book. But its inclusion may inspire rock drummers to delve into jazz and other styles.

I like the fact that the book focuses on the bass drum while retaining a snare drum backbeat. Many books on the market don't groove due to busy snare and bass combinations. These patterns groove from the first to last page.

—Jeff W. Johnson

RECORDINGS

Cornucopia
Peter Cogan
Self-released

Peter Kogan, principal timpanist with the Minnesota Orchestra, is a great example of a skilled percussionist who happens to make his primary living as a classical musician. Actually, Kogan spent six years playing jazz and blues in New York City and also played drumset with the Honolulu Symphony. Not only does Kogan play drumset on *Cornucopia*, he also composed all of the tunes and helped produce the CD.

After listening to the recording, it is obvious he has a great knowledge of jazz history, style awareness, and gets around the drums with ease. The tunes vary in instrumentation from a quartet to an octet and include Kogan, Craig Hara, percussion; Mary Louise Knutson, piano; Tommy Barbarella, piano; Cory Wong, guitar; Dave Williamson, bass; Charles Lazurus, trumpet/flugelhorn; Brain Grivna, alto sax/tenor sax; Kenny Holmen, tenor sax, soprano sax; and Tom Ashworth, trombone.

"Frenchy Dog," is an energetic, bluesy bop tune that the composer describes as "out of the Monk/Parker/Gillespie mold." "Fats Is Beautiful," is a waltz in

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tribute to Fats Waller. It is followed by "Jones Jam," a tune influenced by Wayne Shorter's recordings with Reggie Workman, McCoy Tyner, and Elvin Jones. It alternates between moderate swing and West African 6/8 grooves. Kogun calls the title cut, "Cornucopia," a "pop samba with harmonic influences from Joe Sample and Stevie Wonder"—a good description!

Keeping with the ever-changing pace comes a tribute to Duke Ellington called "Blue Duke," followed by a slow 3/4 funk/fusion tune called "Blues for Mary Lou," referencing Mary Lou Williams. The CD concludes with "Bags Check," dedicated to Milt Jackson, which alternates between a straight-ahead blues groove (kind of "down and dirty") and a double-time bop feel.

The recording contains an enjoyable, versatile array of tunes, played by fine musicians, and appears to be a showcase of styles dear to Kogan's heart. His knowledge, skill, and passion for music are evident. At times, the drumming on the swing charts sounds more like big band playing with big set-ups and hits—almost like he is releasing all of that unspent energy from counting all of those measures of rest behind the timpani. (I can relate!) Congratulations to Kogan on a wonderful project.

—*Susan Martin Tariq*

Drum Cargo: Rhythms of the Wind
David and Steve Gordon
Sequoia Records

You may have never heard of David and Steve Gordon, but they have sold more recordings and have a wider audience than most percussionists. They hail from the world of New Age music—the sound of bamboo flutes and rain, waves crashing and ambient synth tones, and the like. Their current project (the Drum Cargo series), however, centers on drumming. This, the third album in the series, includes over 50 different drums from various world cultures.

While it is easy to take this music lightly, New Age music is big business. In 1994, the Gordons began to integrate world drum grooves (though not authentic/traditional music) with Native American flute, percussion, guitars, keyboards, and nature sounds to produce several albums: *Sacred Earth Drums, Sacred Spirit Drums, Drum Medicine, and Shaman's Vision Journey.* All of these charted in *Billboard* and have sold millions of copies.

According to the liner notes, they were first introduced to drumming at a drum circle in the mountains one summer and "experienced not only the pure pleasure of drumming but how drumming can be similar to meditation." In this album, they create what they call "drum-trance" music, which is basically groove after groove on hand drums with some sprinkling of wooden flute or nature sounds. This is not music for ethnomusicologists, but is rather designed for various uses: yoga class, dancing, exercise, playing along with hand drums, or having your own Shamanic trance experience.

—*John Lane*

Let
OK Percussion Duo
Cimbal Classic

When looking to purchase a new recording, I am usually interested in a specific work, a known composer or performer, or something totally new. This disc intrigued me before listening as it contained most of the above criteria. Through their exceptional and versatile playing, the OK Percussion Duo provides listeners with a diverse collection of aural stimulation.

Three of the six compositions are dedicated to the duo. The inclusion of composer Karel Husa immediately caught my attention. Husa's "Élégie" is a transcription of his earlier piano work. The original work was written after Husa learned of his mother's death. Most of the material is performed on marimba and vibraphone. Cymbals and gongs are used on occasion to enhance dramatic moments.

The title track, "Let," is by Czech composer Vít Zouhar. Minimalistic in nature, this selection evolves at a fairly rapid pace. The lighter character and grooving quality definitely make this selection stand out from the other tracks. The other work dedicated to the duo is "Uno pezzo per due" by Pavel Blatny.

The most recognizable track is "Marimba Spiritual" by Minoru Miki. The duo setting of this iconic work was inspired by the Safri Duo's interpretation. However, rather than reducing any of the percussion parts, the marimbist assists the percussionist in covering the three original parts. This seemingly difficult task is handled very well by the duo. According to the performers, "The original version for solo marimba and three accompanying percussionists thus becomes a dialogue between two entirely equal entities." The other compositions included are "Capriccio" by Miloslav Istvan and "Marrrrimba Rrrrock" by Andy Pape.

—*Darin Olson*

Let it Snow
Brian Blume
Self-released

When it comes to holiday music, there are typically two responses: one of nostalgia/good cheer or "Bah, humbug!" Even Scrooge could be charmed by these whimsical marimba settings of holiday classics by Brian Blume. Expertly recorded and performed, this album is a labor of love and, clearly, a spiritual offering for Blume.

Blume plays marimba and vibraphone with various guest performers (Mark Legault, glockenspiel, and Jeff Workman, chimes, on "Carol of the Bells"; Abby Hermesch, triangle on "Angels We Have Heard on High"). "Let it Snow" is the most creative arrangement, featuring a fragmented and disguised vibraphone melody accompanied by muted dribbling (like icicles melting) on the marimba. "We Three Kings" is rendered in a groovy 5/8 with plenty of blustery ornamental runs. Other tunes include "Carol of the Drum" (aka "Little Drummer Boy"), "Silent Night," "Nutcracker Medley," "A Christmas Carol," "O Come, O Come Emmanuel," "Lo, How a Rose E'er Blooming," and "What Child Is This?"

Let it Snow is a good example of crowd-sourced fundraising: the album was funded and supported entirely by a Kickstarter campaign. Potentially, Blume now has a built-in audience. I predict we will see much more crowd-sourced music production in the coming years. In the meantime, it is Christmas in September!

—*John Lane*

Music for Marimba and Vibraphone
Nils Rohwer
NIRO Music Edition

At first, I wasn't sure what to make of Nils Rohwer's solo marimba and vibraphone recording. After doing a little homework, I read that Rohwer writes most of his compositions for students. That would explain the didactic, idiomatic, and the same-tempo, groove-oriented aspects (almost to a fault) of this music.

Rohwer is an expressive and clean performer (especially on vibes) who can hold a groove and spin a melody, but I quickly grew weary of the music. There are 11 compositions for solo marimba and vibraphone, taking stylistic inspiration from pop, rock, and blues/jazz. Most pieces range from four to six minutes and have very predictable forms. The most successful composition is probably the solo vibe piece "Reflections," which is reminiscent of a David Friedman bluesy/jazzy number. The CD concludes with a lackluster trio arrangement of "DaMa-Dance," which is basically solo marimba accompanied by hand drums, shakers, and the occasional glockenspiel line.

What really makes pop music work is the sound: the voice, the guitar/keyboards, the bass, the drums, the words, the hooks. In my opinion, unless you can coax an array of colors from your instrument (I'm thinking of Nancy Zeltsman performing Paul Simon's music), it doesn't work so well for me to hear lengthy pop/groove-oriented music on the marimba. There is a reason that pop tunes are no more than three to four minutes long. For me, diatonic noodling and paradiddles on the marimba do not make a compelling listening experience.

—*John Lane*

Origin
Eriko Daimo
Self-released

With the hundreds of marimbists out there, few manage to create a unique footprint as an artist. Eriko Daimo is a rare exception: She combines expressive and virtuosic performances with a strong cultural connection and a vibrant artistic vision.

A Japanese perspective defines Daimo's sensibility. Every piece is by a Japanese composer, two of which are Daimo's arrangements: "Rain" is from a film score by Ryuichi Sakamoto, and "Furusato" ("Hometown") is an arrangement of a Japanese folksong. Minoru Miki's "Marimba Spiritual" receives a lightening fast and exciting performance, complete with (what I assume must be) traditional Japanese drums and bells. I have heard this piece so often on student recitals that I almost forgot what an expressive and exciting work it is when performed to its apex.

Two more classic compositions, "Rain Tree" by Toru Takemitsu and "The Source" by Toshi Ichiyangi, are revealed as such by Daimo, who breathes fresh air into these well-known works. I was particularly intrigued by her interpretation of Ichiyangi's composition. Ichiyangi describes in the liner notes that the work was inspired by virtuoso African percussionist Kakraba Lobi, whose limbs, Ichiyangi remarks, "move so independently as if they have wills of their own." Daimo has taken this idea to heart.

While Daimo is well on her way as a performer, I hope she will dig even deeper to commission and give voice to more Japanese composers.

—*John Lane*

Premieres, Volume 1
Millikin University Percussion Ensemble
First Step Records

Premieres, Volume I is the second CD produced by the Millikin University Percussion Ensemble under the direction of Brian Justison, and, as the title suggests, features works premiered by the ensemble.

Pat Muchmore's "Regulus" is a colorful and powerful "symphonic" large ensemble work based around a large keyboard nucleus but with a healthy dose of pure drumming sections. James Romig's

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"Out of Frame" for three players on two marimbas is a canonic process piece and reveals a strong affinity to the composer's "The Frame Problem."

"Mixture #2" by David J. Long is a well-constructed work for eight players that highlights the contrasts between "consorts" of drums, metals and woods, including significant writing for keyboard. "Dominican Cycles" by Millikan percussion faculty member Jeremy Brunk is a two-movement work using traditional instruments. It draws upon traditional Dominican drumming patterns but recasts them into a unique, abstract work composed in a thoroughly contemporary Western compositional style.

The most novel work on the program is "Humanity I Love You" by John Stafford II, written for percussion ensemble with turntablist, voices, and narrator, based on a poem by E.E. Cummings. Steve Riley's "Vortices" for drumset and percussion ensemble closes the recording. This is a fun and engaging work that pays homage to the composer's favorite drummers through "echoes of John Bonham, Bill Bruford, Steve Gadd, and Dave Weckl."

I highly recommend this compact disc. It is thoughtfully programmed and features a great deal of variety, and it admirably demonstrates the impressive range of the Millikin University Percussion Ensemble. The performances are all quite strong and the works featured are all of high quality. Additionally, the recording quality is exceptional. I commend Professor Justison and the performers on their commitment to generating wonderful new works for the medium, along with their high performance and production standards.

—Blake Wilkins

Sounds from the Treetops
Ensemble Evolution
Self-released

Compose Perform Inspire: New Voices in Percussion Music
Evolution Percussion Duo
Self-released

An entire CD of music commissioned and dedicated to a hotel in Harads, Sweden? This intriguing notion brought about Ensemble Evolution's CD *Sounds from the Treetops*. Ensemble Evolution is an international percussion-based ensemble, whose founding/core members—Maria Finkelmeier, Charles Martin, and Jacob Remington—came together in 2010 in northern Sweden in collaboration with their mentor Anders Åstrand in order to explore new music, composition, and improvisation. Their work draws on contemporary tonal music and improvisation (drawing heavily on pop and jazz), new media, and music technology.

I call the group "modular," because they seem to collaborate in various ensemble sizes, hence the Kickstarter-backed percussion duo CD *Compose Perform Inspire*. It appears that the ensemble grew out of the duo project, but it is unclear. One thing is clear: combined with youthful enthusiasm and strong musicianship, they have a strong entrepreneurial spirit and slick marketing. It didn't surprise me one bit to learn that Finkelmeier was involved with the Entrepreneurial Musicianship Department at the New England Conservatory.

Sounds from the Treetops features Finkelmeier, Martin, and Remington, with clarinetist Angela Shanker and soprano Anna Larson. The works were all inspired by and premiered at the Treehotel (www.treehotel.se), which consists of six architecturally unique tree houses. Composed entirely by members of Ensemble Evolution, the music draws heavily on minimalism and improvisation. Most of the works feature mallet instruments (mostly marimba) and wooden sounds. Ambient recordings and wooden soundscapes feature prominently in "The Bird's Nest" by Jacob Remington and "Planks for the Tree Sauna" by Charles Martin, which is basically "Music for Pieces of Wood" with some low clarinet chirping by Shanker. "Mirror Cube," by Martin, who specializes in computer music, is a soaring minimal electronic trip—a melding of Brian Eno and John Adams, if they wrote music for vibes and glockenspiel.

Compose Perform Inspire is a collection of mostly tonal mallet-oriented percussion duos. The performing is top notch throughout. David Skidmore's "Break," a duet for two drumsets, is by far the most unique departure: a constant unfolding and trading of complex and quirky drumset grooves. Jacob Remington's "Tango Passacaglia" is clearly the heart of the project: Conservative and catchy, the marimba duo is a tonal romp combining rhythmic elements of the Tango and a modern take on Passacaglia.

I recently heard an interview with the über-pop-god Sting, who said, "I'm constantly trying to inject surprise into my music… It is the essence of music." Surprise and unpredictability are vital components of any music. Unfortunately, those elements are a bit lacking here, but for the few exceptions on both CDs that I pointed out above. It is not at all my aim to disparage the hard work, time, and energy put forward in this effort. The performers are talented craftspeople with success in bringing projects to fruition. But, for my musical experience, unless a work taps into deeper elements of surprise and unpredictability, the result is less satisfying.

—John Lane

Visions
Yoron Israel
Ronja Music Company

If you have ever wondered what slow Stevie Wonder ballads of the 1970s would sound like in a jazz nightclub setting, you will be pleased with this latest offering from Yoron Israel. While Israel serves as the Assistant Chair and Professor of Percussion at Berklee College of Music, he is equally well known through his performances with his Boston based quartet, High Standards.

In the hands of Israel and company, the depth, maturity, and creativity of Wonder's musical output is highlighted and given new life within the jazz genre. With the exception of adjusting some tempo markings, Israel holds true to the original character and feeling of each tune.

Within the album, there are, however, some slight deviations from the original Wonder presentations. One delight is Israel's introduction to the track "Creepin'," where he quotes and improvises on the popular solo "For Big Sid" by Max Roach. In the same spirit of taking ownership of his arrangements, Israel pays homage to Wonder's signature sound by adding a harmonica on "Passionate Raindrops." Another treat of the album is how Israel effectively sets "You Are the Sunshine of My Life" in 7/4, which gives the familiar tune a rhythmic hop while not detracting from the original. In the end, the musical quality of Stevie Wonder coupled with the professional performances of all the players result in a jazz album that works so well; I am left wondering why nobody has done this before.

—Joshua D. Smith

Woman Runs with Wolves
Beverley Johnston
Centradiscs

Anyone familiar with Beverley Johnston's outstanding solo CDs—*Impact, Alternate Currents, Marimbach, Garden of Delights, and Ming*—will be thrilled by her latest CD, *Woman Runs with Wolves.* This collaborative CD brings forth her versatility, virtuosity, and creativity as well as her dedication to commissioning and performing Canadian contemporary music. Johnston describes the project as "a most rewarding and cathartic experience…[the works] represent, in some form, the dichotomy in life between chaos and order, destruction and creation, nature and civilization." As a listener, I felt at times stretched, but also intrigued, engaged, and enriched.

The first work, "Artic Dreams" by Christos Hatzis, features Johnston on vibraphone, Susan Hoeppner on flute, and Lauren Margison singing soprano in a "palimpsest," a work over a preexisting work—in this case, Hatzis' "Footprints in the Snow" from a CBC documentary about the Inuit culture. It is both haunting and beautiful in sound. Next is "Rant!" by Tim Brady featuring Johnston with Pamela Reimer on piano. If I thought there could be nothing more contrasting than the first two pieces, I changed my mind quickly while listening to Micheline Roi's "Grieving the Doubts of Angels," again with Johnston and Reimer. It is a very emotional piece played with grace and finesse throughout—first slow and serene, then rhythmic and energetic. Next is "In the Fire of Conflict, I. Rescue Me II. I Call Your Name" by Christos Hatzis, a very interesting collaboration of audio playback, metal percussion sounds, marimba, and very desperate, soul-searching rap lyrics.

"Woman Runs With Wolves" by Alice Ping Yee Ho was written for Johnston through a grant from the Toronto Arts Council and is the longest work on the CD. It is a dramatic work, inspired by the myth La Loba that mixes Inuit throat singing "with dynamic drumming, acting, and movement." I found it to be very engaging on an audio recording, but imagine it to be much more powerful live.

"Summit" by David Occhipinti is a short piece that was originally written for a guitar, marimba, and bass trio. Johnston's rendition, which the composer accurately refers to as "lovely," is but a brief interlude back to the haunting electronic, vocal, percussion, and piano sounds of Laura Silberberg's "Up and Down Dubstep." (Dubstep is electronic dance music that uses samples from a variety of genres.) This piece uses a wide variety of wood, metal, and skin instruments. I am only guessing, but the warmth of the drumming sounds on this piece (and throughout the CD) lead me to believe that Johnston has taken great care to select drums with skin heads and great tuning. Her virtuosity shines in this work, but her attention to sound production is what impresses me most.

This is not an "easy listening" recording! But for those who champion new music and crave opportunities to expand their exposure to new composers and great musicians, this CD is a very worthwhile investment. I hold Johnston in even higher regard now than before and applaud her willingness to continue and stretch the limits of percussion performance with challenging works that she says "represent my journey of recapturing my soul and expression in a fast-paced and sometimes incomprehensible world."

—Susan Martin Tariq

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Chapman University 25

Classic Drummer 41

Drum! Magazine 83

Drums & Percussion 50

Frank Epstein 47

Indiana University—Jacobs School of Music 57

The Instrumentalist 37

Kyle Dunleavy Steel Drums 39

L.A. Percussion Rentals 63

Majestic 81

New York University—Steinhardt 49

Not So Modern Drummer 51

Peabody Institute 27

Row-Loff ..... Over Cover

Sabian 45

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Ralph MacDonald (b. Mar. 15, 1944; d. Dec. 18, 2011) was a Grammy Award-winning percussionist and songwriter, as well as an influential studio musician and producer. He recorded numerous solo albums and appeared on hundreds of albums by such artists as Harry Belafonte, Ashford & Simpson, the Bee Gees, David Bowie, the Brecker Brothers, Hall & Oates, Billy Joel, Bob James, Bonnie Raitt, Paul Simon, Steely Dan, and Jimmy Buffett. His songwriting credits include the Roberta Flack/Donny Hathaway hit "Where is the Love," and Grover Washington, Jr.'s platinum hit "Just the Two of Us." MacDonald was awarded two Grammys, as producer and songwriter, for "Calypso Breakdown" on the Bee Gees' *Saturday Night Fever* soundtrack.

Grover Washington, Jr., Ralph MacDonald, and his LP Galaxy Conga

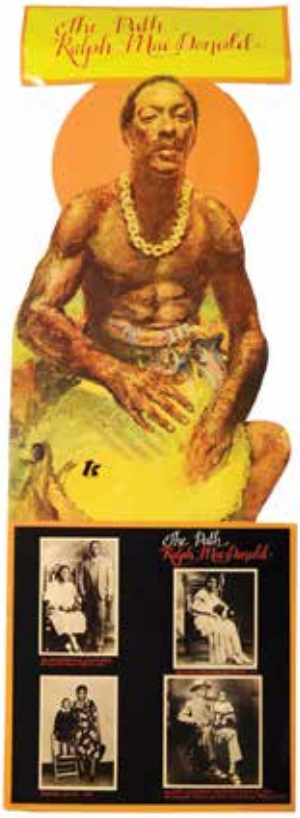
MacDonald toured the world extensively, often collecting percussion instruments from the countries he visited. As an endorser of Latin Percussion instruments for nearly 40 years, he was influential in product development. Featured here is the prototype LP Galaxy conga developed for MacDonald in honor of winning a Grammy for "Just the Two of Us." The reinforced fiberglass shell has sparkle flakes, measures 30 inches in height, has a 12.5-inch diameter head, and gold hardware.

Another conga used by MacDonald is an Eco-Tone (or Echo Tone) instrument, manufactured by Frank Meza, and made popular in the 1960s. This drum, one of the earliest made of fiberglass, measures 31 inches in height, has a 13-inch diameter head, and features a white lightening design on the shell. It also has a unique tuning system whereby a threaded jaw and jaw rigging screw tightens or loosens the head by rotating the center part.

Smaller instruments often used by MacDonald include a wooden jingle shaker (8.5 x 2 x 1 inches), a steel can shaker (5 x 2.5 inches), and a small frame drum (7 x 2 inches). The Brahma Beer can shaker was a popular souvenir item for patrons of SOBs (Sounds of Brazil), a club and restaurant in New York City, for their participation with the music. The small frame drum, which MacDonald called a "pie drum," is actually a sakara and originates from western Africa. It has a unique pegged system for attaching the skin head, and changes pitch through finger pressure. It can be heard on such recordings as "Play Pen" (*Universal Rhythm*) and "Easy Loving You" (*Skylarkin'*).

Another object in the MacDonald collection at PAS is a promotional poster for his 1978 album *The Path*. The music traces and illustrates his family's musical heritage as they emigrated from Africa to the Caribbean (Trinidad and Tobago), and then to the United States.

—James A. Strain, PAS Historian, Otice C. Sircy, PAS Museum Curator and Librarian, Kendall Brown, former recording engineer for Ralph MacDonald, and Martin Cohen, founder of LP Music.



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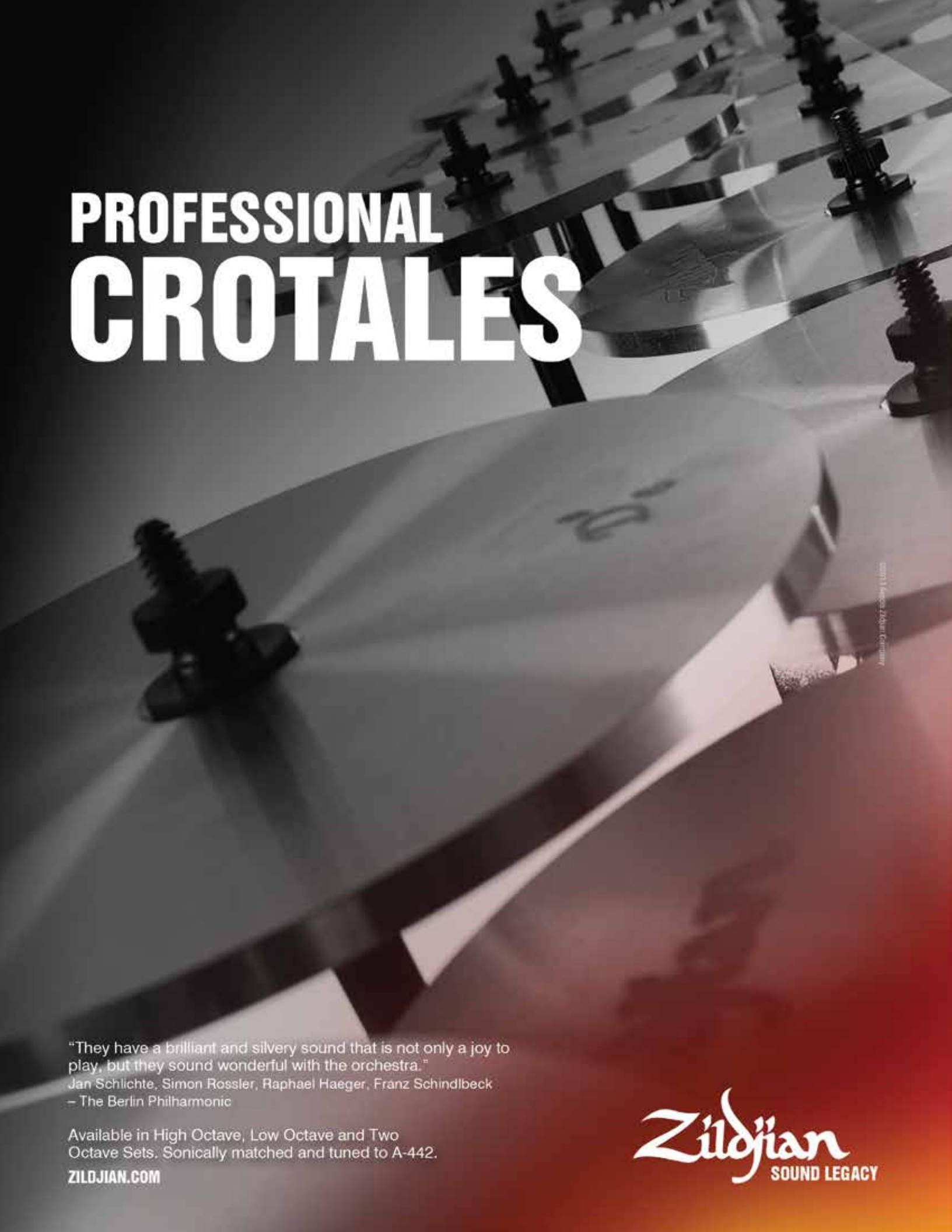
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