

# PERCUSSIVE NOTES

## PASIC 2014 PREVIEW

Amadinda



Carl Allen



Arthur Hull



She-e Wu



Russ Miller & Pete Lockett



Gregg Bissonette



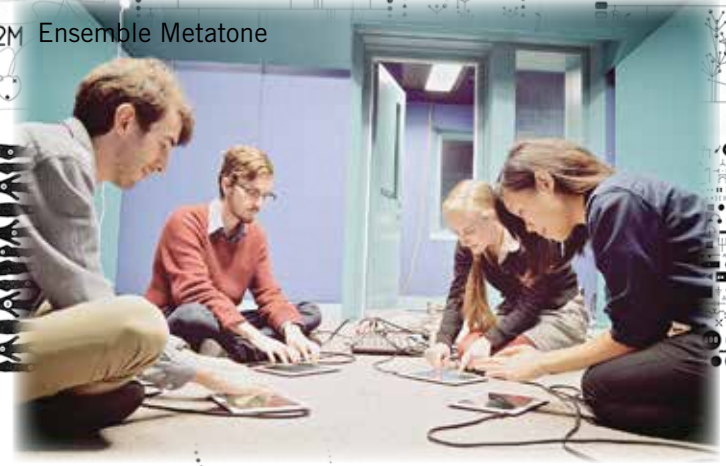
Michael Rosen



Michael Eagle



Ensemble Metatone





# DRUMset: Driving the Beat of American Music

*New exhibit at Rhythm! Discovery Center*



## Exhibit Donors

### Patron

John H. Beck

### Education Sponsor

Innovative Percussion, Inc.

## Rhythm! Friend Donors

Gary and Sandra France . Glenn Kotche . Michael Kenyon . John R. Beck . Lisa L. Rogers

Jeff Hartsough . Jeffrey Moore . Dan Moore

## Contributors

James B. Campbell . Steve Houghton . Gary J Olmstead . Julie Hill . Garwood Whaley, Meredith Music Publications

John Wittmann . Brian Zator . John W. Parks IV . Robert Breithaupt . Eugene Novotney . Michael Balter . Thomas Siwe

Julie and Lalo Davila . Marcelo Carlos Fernandez Sr. . Chris Hanning . Jim Rupp . Gary Cook . Rich Holly . Michael Sekelsky

Brenda Myers . Stefon Harris . Nicholas Ormrod . Sherry Rubins . Julia Gaines

## In-Kind Sponsorships

Andy Mayer . Alan K. Green . Allen Gentry . Daniel Glass . Dean Bobisud . Denny Hankla . Don Cutshaw General Contracting

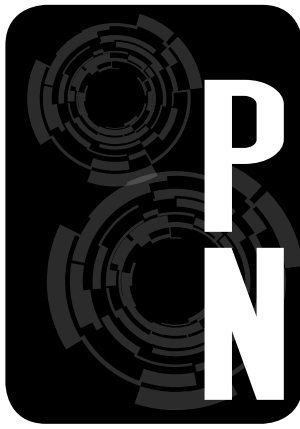
Drum Workshop . Excel Decorators . Garnet House Productions . Glenn Kotche . Harry Cangany . Hughies Audio Visual

Jeff Ocheltree . Jim Rupp . John Aldridge . Ndugu Chancler . Paiste Cymbals . Rickel Electric, LLC.

Visual Gravvity . Chris White . Xtreme Xhibits by Skyline . Yamaha Corporation of America . Zildjian Company



*Donations as of August 15, 2014*



# PERCUSSIVE NOTES

Vol. 52, No. 5 • September 2014

- 6 **PASIC on a Budget: Being There** *By Jason Baker*
- 7 **Professional Development Day for University Teachers** *By Jonathan Latta*
- 8 **Focus Day 2014—Images of Sound: Innovations in Notation** *By John Lane and Terry Longshore*
- 16 **Amadinda 30 at PASIC** *By John R. Beck*
- 18 **Carl Allen: The Art of Elvin** *By Rick Mattingly*
- 20 **Glen Velez and Friends:** *By Megan Arns*
- 22 **Billy Cobham: The Art of the Rhythm Section** *By Rick Mattingly*
- 24 **Gregg Bissonette** One Drummer, Countless Styles *By Lauren Vogel Weiss*
- 26 **Billy Kilson** The Diversified Drummer *By Frank Derrick*
- 28 **Florian Alexandru-Zorn** The Brush Secret: How to Revolutionize Your Brush Playing *By Frank Derrick*
- 30 **Drummer's Etiquette** *By Albe Bonacci*
- 32 **Bach and Beyond: Catching Up With Leigh Howard Stevens** *By Nathan Daughtrey*
- 34 **Exploring Quietude: "sotto voce"** *By Nancy Zeltsman*
- 37 **Exploring Expression on Marimba** *By Mark Ford*
- 38 **Finding Her Voice: An Interview with Beverley Johnston** *By Nathan Daughtrey*
- 40 **Talking Sticks Documentary**
- 41 **Korean Has Gone to Europe: A Brief Conversation with Se-Mi Hwang** *By Nathan Daughtrey*
- 42 **The Essence and Style of Music** *By She-e Wu*
- 44 **Expanding the Vocabulary: The Scottish Drumming Rudiments** *By Michael Eagle*
- 46 **Honoring the Past through Contemporary Writing Techniques for Field Drum** *By Mark Reilly*
- 48 **Stick Tricks and Visuals!** *By John Wooton*
- 50 **How Does Your Listening Stack Up?** Test your skills in a new research study *By Michael Schutz*
- 52 **Scholarly Research Presentations** *By Amanda Fliflet*
- 54 **Education Experience and FUNDamentals at PASIC!** *By Pete DeSalvo*
- 56 **Johnny H. and The Prisoners of Swing Reunion Concert** *By Jonathan Haas and Sarah Bennett*
- 58 **Tom Freer** Timpani AND Percussion *By Lauren Vogel Weiss*
- 60 **Orchestral Labs: Refine Your Orchestral Techniques**
- 64 **PAS Technology Day 2.0**
- 66 **Charles Martin: iPads and Percussion** *By Joe Kulick*
- 68 **Space Within Time** A European and North American perspective on the rhythms of India *By Pete Lockett*
- 74 **Pandeiro and its Possibilities** *By Clarice Cast*
- 76 **Advanced Djembe Immersion: Dununba Family and Mamady Keita Innovations** *By Michael Taylor*
- 78 **The Facilitator's Skill Set** Creating connections and expanding opportunities for yourself and your community *By John Fitzgerald*
- 84 **PASIC 2014 Health and Wellness Sessions** *By Frank Shaffer*

## columns

- 3 **From the President**
- 86 **New Percussion Literature and Recordings**
- 96 **From the Rhythm! Discovery Center Collection** Asmat Tribal Drum

## PERCUSSIVE NOTES STAFF

**SENIOR EDITOR** Rick Mattingly **PUBLICATIONS PRODUCTION MANAGER** Hillary Henry

### ASSOCIATE EDITORS

**Career Development** Paul Buyer **Drumset** Frank Derrick **Education** Scott Harris **Health and Wellness** Darin Workman  
**Keyboard** Nathan Daughtrey and Ed Saindon **Marching/Rudimental** Gene Fambrough **Research** Lisa Rogers and James Strain  
**Selected Reviews** Jason Colby Baker **Symphonic** Michael Rosen **Technology** Kurt Gartner **World Percussion** B. Michael Williams

### CONTRIBUTING EDITORS

Michael Burritt . Morris "Arnie" Lang . Arthur Lipner . Michael Spiro . Heinz von Moisy . Richard Weiner

### EDITORS EMERITUS

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

## PERCUSSIVE ARTS SOCIETY LEADERSHIP

### EXECUTIVE COMMITTEE

**President** John R. Beck **President-elect** Julie Hill **First Vice President** Jim Rupp  
**Secretary** Brian Zator **Immediate Past President** Lisa Rogers **Executive Director** Jeff Hartsough

### BOARD OF ADVISORS

Michael Balter . Paul Buyer . Jim Catalano . Jim Casella . Ndugu Chancler . Julie Davila . Karl Dustman . Peter Erskine  
David Eyler . Julia Gaines . Michael Gould . Jonathan Haas . Chris Hanning . Stefon Harris . Glenn Kotche . Johnny Lee Lane  
Brian Mason . Jeff Moore . Jeff Nelson . Eugene Novotney . Bill Platt . Sherry Rubins . Gordon Stout  
Brian West . John Wittmann . Anna Provo, Student Member Representative

### COUNCIL OF PAST PRESIDENTS

Steve Houghton (2009–2010) . Gary Cook (2007–2008) . Rich Holly (2005–2006) . Mark Ford (2003–2004)  
James Campbell (2001–2002) . Robert Breithaupt (1999–2000) . Genaro Gonzalez (1997–98) . Garwood Whaley (1993–96)  
Robert Schietroma (1991–92) . John H. Beck (1987–90) . Thomas Siwe (1984–86) . Larry Vanlandingham (1982–1984) deceased  
James Petercsak (1977–81) . Gary Olmstead (1973–77) . Sandy Feldstein (1968–1972) deceased . Gordon Peters (1964–67)  
Donald Canedy (1961–63)

## PERCUSSIVE ARTS SOCIETY STAFF

**Executive Director** Jeff Hartsough

**Marketing and Communications Director** Matthew Altizer

**IT and Interactive Media Director** Marianella Moreno **Membership Services Manager** Justin Ramirez

**R!DC Programs and Operations Coordinator** Erin Jeter **Office Support Coordinator** Lori Pitt

**Senior Publications Editor** Rick Mattingly **Publications Production Manager** Hillary Henry

**Rhythm! Scene Editor** Megan Arns **Advertising Sales Manager** Staci Stokes-Waites

**Museum Curator/Librarian** Otice Sircy

**Intern** Keylee Fletcher-Levy **Media Intern** Tianxiao Jia

**PAS HISTORIAN** James Strain

**HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE** (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** [percarts@pas.org](mailto:percarts@pas.org) **WEB** [www.pas.org](http://www.pas.org)  
**HOURS** Monday–Friday, 8 A.M.–5 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to Percussive Notes. • *Percussive Notes* (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published January, March, May, July, September and December by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals postage paid at 110 W. Washington Street, Suite A, Indianapolis, IN 46204 and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—\$100, Library—\$120, Student/Senior—\$60, ePAS™ On-line Student—\$45, ePAS™ On-line Professional—\$60. • **POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • © 2014 by the Percussive Arts Society. All rights reserved. *Percussive Notes*, an official publication of the Percussive Arts Society (a not-for-profit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research. Reproduction of any part of this publication without written consent from the Percussive Arts Society is prohibited by law. The Percussive Arts Society reserves the right to reject any editorial or advertising materials. Mention of any product in *Percussive Notes* does not constitute an endorsement by the Society. The Percussive Arts Society is not responsible for statements or claims made by individuals or companies whose advertising appears in *Percussive Notes*.

# Inspirational Percussion at Home and Abroad

By John R. Beck

As you read this message many of you will be making plans to attend PASIC 2014 from November 19–22 in Indianapolis. It is the annual event that brings us together, inspires and energizes us, helps us make important professional connections, and is a pinnacle of success in terms of visibility in a single event. In the United States we can become complacent in thinking there is nothing else as wonderful as PASIC. Each year there are amazing things happening around the globe that push the percussive arts to new levels and help to inspire the next generation of performers, teachers, and innovators. Below are just a few examples of great things happening in the world of percussion.

## ASIA

### The Taipei International Percussion Convention (TIPC)



Mr. Ju introduces Pisilian PAW-PAW Drum from Taiwan.

Every three years since 1993 Mr. Tzong-Ching Ju and the Ju Percussion Group host a truly international seven-day event that brings together percussionists from all over the world to perform in every corner of the island of Taiwan. With more than 30 concerts in 10 locations this is a monumental feat of organization. The 2014 festival began with a ceremonial striking of a tam tam by Mr. Ju and the Minister of Culture for Taiwan and ended with a banquet for the performers who were greeted like rock stars by some of Mr. Ju's 11,000 percussion students. Yes, *eleven thousand* Taiwanese, Chinese, and Australian percussion students are enrolled in the Ju Music Schools!



The *Percussion Show* from Egypt set to begin in the National Concert Hall in Taipei.

Ju Percussion Group: <http://www.jpg.org.tw/e/jugroup.html>

## EUROPE

### Percussion Plus 2014 – Scandinavia and the Baltic States

In February percussionists from Norway, Sweden, Finland, Denmark, and the Baltic States gathered in Helsinki for five days and 35 perfor-

## PERCUSSIVE ARTS SOCIETY

### Mission Statement

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

## president's circle

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

**\$100,000 or more**

Fred Gruber . Zildjian Family

**\$50,000 or more**

Gordon B. Peters . Emil Richards . Mickey Toperzer . Wenger Corporation

**\$25,000 or more**

Carroll Bratman . Ralph Pace Jr. . Nancy & Perry D. Preusch Remo, Inc. . Sabian, Ltd. . Thomas Siwe

mances, clinics, panel discussions, and camaraderie. Artistic director and percussion teacher at the Sibelius Academy Olli-Pekka Martikainen organized this biennial event through NordPlus Horizontal.

<https://www.facebook.com/photo.php?v=1444479339122031&set=vb.1409028986000400&type=2&theater>



Bach on marimba for a live radio broadcast in the state-of-the-art Sibelius Academy in Helsinki, Finland.

Percussion Plus: <http://www.nordplusmusic.net/index.php?id=299>

#### International Percussion Forum – Zagan, Poland

Now in its 14th year, this 10-day festival brings together international teachers and performers to inspire young percussionists every summer. Steeped in history, the festival takes place in a castle constructed in the 1600s in the town where Johannes Kepler developed many of his most important physics principles. Jacek Wota and Stanisław Piniuta host this annual event.



Student performer Magdalena Myrczik in the Palace of Culture in Zagan.

#### Greece Days of Percussion

Farther south the Greece Days of Percussion has been generating increased interest and presents a wonderful slate of international artists. The 4th edition of this five-day festival includes a competition and an impressive group of performers. Host and chapter president Konstantinos Botinis is setting a high standard for other PAS chapter presidents with his use of technology and social media.



She-e Wu master class in Greece

<http://greece.pas.org/home>

<https://www.youtube.com/watch?v=-YXirzXCKjw>

<https://www.youtube.com/watch?v=7KpUmqwp9o4#t=26>

## SOUTH AMERICA

### Equador

The Estudio de Percusión, directed by Carlos Albán, presented the “IX International Percussion Festival in Ecuador 2014” from May 28–30 that featured Anders Åstrand, John H. Beck, Ney Rosauero, Dave Samuels as well as Ecuadorian Percussion Ensembles. A total of 600 students, teachers, and musicians participated in percussion seminars, clinics, master classes, and concerts.



Anders Åstrand and Dave Samuels in Quito, Equador.

## AUSTRALIA

In 2012 PAS recognized the Australia Chapter and its president Gary France for their outstanding work bringing together percussionists from around a country that is in itself a continent the size of the United States. PAS also has a publication presence in the journal *PERCUSscene* thanks to Gary's work, on top of teaching, performing, and organizing his 6-day percussion camp and four Days of Percussion.



Nebojsa Zivkovic concert in Adelaide.

So as we make plans to be with 5,000 of our percussion friends in Indianapolis for what has been called “the greatest percussion party on the planet,” let us also celebrate the other events around the globe that bring us together as percussionists. No matter what the language, we find common ground in our love of percussion.

I hope to see you in Indianapolis. **PN**

## LISTENING ROOM

Thursday–Saturday  
9 A.M.–NOON & 1:00–5 P.M.

# New Competition!

## Concert Chamber Percussion Ensemble Competition

The purpose of the Concert Chamber Percussion Ensemble Competition is to provide a competitive avenue for collegiate and high school-level small “concert” percussion ensembles (6 members max.).

This competition idea emerged from the yearly Marching Percussion Festival Small Ensemble Competition where both marching and concert ensembles would compete against one another. Through discussions with multiple members, the Percussion Ensemble Committee, and the Marching Committee, PAS has decided to move the Small Percussion Ensemble to a separate, more visible competition, run by the Percussion Ensemble Committee.

Any high school (grades 9–12) or college ensemble may enter. All ensemble members must be full-time students at the high school or college they are representing. No junior high, district wide, independent, or combined ensembles comprised of members from different high schools or colleges are eligible.

The deadline to register is 9/30/2014.

**More information and application:**  
[www.pas.org/PASIC/PASContests.aspx](http://www.pas.org/PASIC/PASContests.aspx)

# PASIC on a Budget: Being There

By Jason Baker

The June issue of *Rhythm! Scene* included an article titled “PASIC on a Budget: Getting There,” which contained information on various ways one can afford to attend PASIC through PAS scholarships, participation, and school resources, along with ideas about affordable travel. This follow-up article provides ideas about how to manage your money once you arrive at PASIC.

## FOOD

Convention food is expensive. Here are some ways you can save a few dollars.

1. If you are staying at a hotel that offers a free continental breakfast, take advantage of it. Not only will this save you money on breakfast, but you can take food with you to eat throughout the day, saving you money and time to see more clinics.

2. Do you like coffee? Bring a travel mug and fill it up at your hotel (either at the buffet or the coffee maker in your room). The savings throughout the week from not indulging in the premium roast at the convention or at the Starbucks in your hotel lobby will *easily* add up to pay for another marimba solo, CD, or method book.

3. Buy food at a grocery store and pack a lunch for the convention. The savings, when compared to eating at a restaurant for every meal, are monumental.

4. Avoid alcohol. Not only does it cost money, it puts you in a state where you want to spend more money. Keep your head clear and pockets full. You will be able to attend that morning clinic and have some extra money to spend in the Exhibit Hall.

## THE EXHIBIT HALL

Let’s face it: The PASIC exhibit hall is one of the coolest things on the planet. Every piece of gear and music in the world is available to check out—and purchase! I have often watched college students enter the exhibit hall like crazed drug addicts, leaving at the end of the week having spent more money than most of us (or their parents) make in a month. While there are many great deals and things to buy at PASIC, here are a few things to consider:

1. Plan your purchases ahead of time. Is there something that you need for school (a triangle or tambourine?), or a larger item for which you have been saving (a new concert snare drum?). Be sure to have some idea of what you really want/need and how much it will cost. Leave some money aside from smaller cool things that you might discover, as well.

2. Consider using a prepaid debit card. That way, you can track your expenses and not let things get out of control by using the bottomless pit of a regular credit card.

3. Try negotiating on floor models. If you want to buy a new snare drum, ask if you can have one that has been used all week at the convention. While you will have to wait until the end of the convention to pick it up, dealers will be more than likely to negotiate on the price (or at least throw in a new drumhead).

4. Wait until Saturday to make big purchases. Dealers will have to pay to ship unsold equipment back to their company, so they will be more likely to come down on the price. If you can handle the risk of the item potentially selling out beforehand, then you can save a good deal of money. If an item sells out, check to see if you can pay them the “convention price” at the time but have it shipped when there are more in stock after PASIC.

5. Most importantly, will what you bought fit in the car or plane? If not, you will be paying for additional baggage or shipping. If you do purchase a large item, see if the dealer can ship it directly to you when they return from the convention.

*Special thanks to Tracy Wiggins, Daniel Smithiger, Larry Lawless, Scott Ney, James W. Doyle, Norman Weinburg, Josh Armstrong, John Lane, Tony Artimisi, Brian Zator, Jonathan Ovalle, and Lalo Davila for their assistance in providing several of the ideas mentioned in this article.*

**Jason Baker** is Associate Professor of Music at Mississippi State University. He is the president of the Mississippi PAS chapter, a member of the PAS College Pedagogy Committee, and a new music and literature reviewer for *Percussive Notes*. **PN**

## PANEL DISCUSSIONS

### KEYBOARD PANEL

*Small Chamber Works with Keyboard Percussion*  
Thursday 9:00 A.M.

### COMPOSITION

**COMMITTEE PANEL**  
*Back to the Groundbreaking: Compositional Origins of the Modern Percussion Era*  
Thursday 2:00 P.M.

### MARCHING PANEL

*Orchestrating Electronics from the Inside Out*  
Thursday 4:00 P.M.

### WORLD PANEL

*Beyond Our Own Experiences: Techniques Toward Practicing and Teaching Music of the Oral Tradition*  
Friday 10:00 A.M.

### UNIVERSITY PANEL

*Interdisciplinary Education: How do other disciplines improve our musical lives?*  
Saturday 2:00 P.M.



# Professional Development Day for University Teachers

By Jonathan Latta

**T**he PAS University Pedagogy Committee (UPC) is excited to host a Professional Development Day for university teachers in all stages of their career. The UPC knows how important professional development is and looks to present an event that will add valuable discussions and presentations to the PASIC experience. The event will take place during the afternoon of Wednesday, Nov. 19 from 12:30 to 6:00 P.M.

There will be four activities throughout the afternoon to engage the participants in important topics relevant to the university teaching experience. The first will be a panel discussion with leaders from the percussion industry. John Wittmann, director of artist relations from Yamaha, George Barrett, CEO of Innovative Percussion, Neil Larrivee with Vic Firth Inc., and Tim Church with Black Swamp Percussion will be present to discuss important topics in regards to the relationship between the industry and university teaching. The panelists will address important topics such as advancement in instruments, artist relations, and successful avenues for building helpful relationships with the industry.

The second portion of the event will be interactive roundtable discussions. The members of the UPC will facilitate short sessions of discussions with the participants. Each participant will be able to spend three 30-minute sessions discussing important topics to include: ensemble repertoire, international opportunities, drumset for non-jazz students, career opportunities for our students, and how to find money for your program. Participants will be encouraged to bring ideas on these topics and share with the group in a collaborative discussion experience.

The UPC recognizes the importance of advocating for our percussion program to an administration. Therefore, the third session will be a presentation from a respected administrator at a major institution. At the university level it is very important to understand effective strategies to discuss the needs of the percussion area with an administrator. Most administrators are not percussionists, and sometimes they may not even be musicians. Therefore, looking for tools to communicate the need for support of the percussion area would be very helpful. The third session will allow an administrator to

communicate his or her point of view and also for the participants at the event to ask serious questions about how to make their programs better in the eyes of the administration.

The final session will be a panel to discuss teaching the 21st century percussion student. University teaching is rapidly changing to meet the needs of the sophisticated students looking to study college percussion. This panel will include innovative performers and teachers to discuss ideas on the future of university pedagogy. Our panelists will be Casey Cangelosi from Concord University, Thomas Burritt from the University of Texas, Austin, and Joseph Gramley from the University of Michigan. The panelists will engage in discussions about the changes in technology, the diverse landscape of careers for our students, and successfully recruiting and retaining the student of tomorrow.

The University Pedagogy Committee continues to look to present helpful and informative events for university teachers. The Professional Development Day looks to be a great way to start the PASIC 2014 experience. All participants of the Professional Development Day must be PAS members and must be registered for PASIC. Registration is limited to the first 75 participants that submit their completed registration form. This event is free. To register, email: [membership@pas.org](mailto:membership@pas.org).

**Jonathan Latta** is Assistant Dean at the University of the Pacific Conservatory of Music. Prior to coming to UOP in 2014 he spent six years at Fort Lewis College as Director of Percussion Studies. He holds a Doctor of Musical Arts degree from the University of Arizona. From 2002–06 he performed extensively with the U.S. Air Force Band of the Golden West. He is chair of the PAS University Pedagogy Committee. **PN**

**COMPETITION**  
**CHAMBER ENSEMBLE**  
**COMPETITION**  
Friday 3:00 P.M.

**SHOWCASE**  
**COMPETITION WINNERS**  
**SHOWCASE**  
Saturday 3:00 P.M.  
**INTERNATIONAL**  
**SHOWCASE**  
Saturday 5:00 P.M.

*The*  
*Symphonic*  
*Castanet*  
by Frank Epstein



Handmade grenadillo or rosewood imports. with exclusive handle design. Also a superior new playing machine. For more information, write:

Frank Epstein Percussion  
P.O. Box 1892  
Brookline, MA 02446  
[www.frankepstein.com](http://www.frankepstein.com)

# Focus Day 2014—Images of Sound: Innovations in Notation

By John Lane and Terry Longshore

**N**otation is a filter through which musicians dialogue with composers. Notation is the result of a divergent projection from the mind of the composer. Notation is communication.

In the 1950s and '60s, thanks to composers such as John Cage, Morton Feldman, Earle Brown, Herbert Brün, and Karlheinz Stockhausen, an explosion of new and creative forms of notation began to challenge the idea of a standardized “musical score.” Dots, lines, grids, and all manner of imaginative and fanciful shapes/pictures emerged as an alternative to the clef and staff.

There have been several notable surveys and exhibitions in the emerging field of creative notation: *Notations* (1968), a landmark anthology edited by John Cage, contained a host of manuscripts representing the varieties of creative notation of that time. Sylvia Smith curated *Scribing Sound*, a collection of graphic works from 1952–84, for the Smith Archives at the University of Akron. Also, in 2009 Theresa Sauer compiled and edited *Notations21*, the 21st century’s answer to Cage’s book which represented a wealth of new notations, many created and aided by new technology and media. The exploration and creation of new notations continues today.

The PAS New Music/Research Committee is thrilled to present our own exploration of imaginative notations during Focus Day 2014: Images of Sound—Innovations in Notation. This year’s Focus Day will showcase a few historic compositions and a wealth of imaginative new music.

*What do we hope PASIC attendees will take away from this year’s Focus Day?*

**JOHN:** First, we are addressing notation on a variety of levels. Allen Otte’s session on the computer music notation of Herbert Brün, for instance, is basically about how to navigate and prepare a graphic score for performance. In addition to a survey of Brün’s inventive percussion music, the session provides an opportunity to learn how percussionists benefit from the limitless possibilities inherent in graphic notation in a way that is not always possible with standard notation. Second, we’ve looked

at notation through the lens of history and found works that have resisted decay, pieces that still sound compelling and fresh. We also programmed a number of new works by contemporary composers whose approach take the art of notation (and percussion) to new and wondrous places.

Speaking as someone who often engages with graphic scores, I find the process of working with graphic notations to be both inspiring and totally freeing. Compositions with unusual/non-standard notations are a great way for us to explore our instruments and instrument collections in a very deep way. Seeing the hand of the composer on the page communicates something deeper than sterile computerized notation: it conveys personality and feels more like a collaboration. I hope that anyone who attends the Focus Day sessions this year will be moved to explore/seek out new notations, support composers who are working in this way, and come to an understanding of interpretive performance practice associated with non-standard notations.

**TERRY:** As a performer, I’ve always connected with particular composers and pieces in some part because of the way the music *looked*—not completely independent from the sound of their music of course, but just an extra pleasure—a bit of crema on an already delicious espresso. Notational software for all of its efficiencies has taken some of that away from many of today’s scores. John Cage’s manuscript, for example, or the beautiful hand-written scores of Mark Applebaum, add an extra-sensory element to the process of engaging with their music. Even when memorized, the mental image of their scores is still a large part of my experience in performing their music.

New methods of notation—whether graphic scores, text pieces, or video scores—take this engagement between the composer and performer to another level. Performers have always added their voice and interpretation to performances of others’ music, but in works which open the door to new methods of direction by the composer and interpretation by the performer, the possibilities extend for not only unique translations, but

meaningful dialogue between composer, performer, and audience. Our goal in presenting this Focus Day theme is to highlight that work by today’s established and emerging artists.

## A CLOSER LOOK AT THE FOCUS DAY SESSIONS Wednesday Evening Concert

The Wednesday evening concert encapsulates our Focus Day theme by looking at a variety of historic and contemporary notational innovations. First, the Cincinnati College-Conservatory of Music and DePauw University Percussion Ensembles, directed by Jim Culley and Bonnie Whiting respectively, welcome PASIC attendees into the concert space by performing Pauline Oliveros’s “Greeting Meditation,” which eventually elides into her “Single Stroke Roll Meditation.” Oliveros, a unique living voice in modern music and pioneer of American music, has created over 100 text pieces over four decades. Scholar William Osbourne describes the “scores” for “Sonic Meditations”: “Instead of using standard music notation, the composition consisted of 25 Roman-numeraled prose instructions, ranging from one sentence to a few paragraphs, which presented strategies for listening.” In her introduction to the collection, Oliveros identifies four key procedures of these works: making sounds, imagining sounds, listening to present sounds, and remembering sounds.

While these pieces are still engaging for modern performers/listeners, they also reflect an important moment in American music and society in the late 1960s and early 1970s—a time of deep interest in social movements (civil rights, antiwar protests, women’s liberation), exploration of meditation, Eastern religions, and psychedelics. These movements had a profound effect on American culture, including some radical notions about music. One of those radical ideas was Oliveros’s concept that listening is perhaps an art in itself. Continued explorations and research eventually led to her concept of “Deep Listening”: “Deep Listening is listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, or one’s own thoughts as well as musical sounds. Deep Listening



Dustin Donahue



"Oscillator Etudes"



Joby Burgess



Stuart Gerber

WWW.JOBYBURGESS.COM · PHOTO BY: CHRIS SCHMIDT

represents a heightened state of awareness and connects to all that there is. As a composer I make my music through Deep Listening."

Next on the program, Dustin Donahue will perform unique and striking interpretations of two groundbreaking graphic works: John Cage's "Variations II" and Earle Brown's "Four Systems." Cage's "Variations II" (1961), like several of Cage's works from the 1950s and '60s, consists of a set of transparencies that are overlaid to create the performance score. Donahue notes, "Being unable to predict the exact nature in which the sheets would be positioned, these scores are essentially infinite in their variability." The score for Brown's "Four Systems" consists of four "systems" (basically boxes) filled with horizontal lines of varying lengths and thicknesses. There is no indication of instrumentation, tempo, or pitch. Both of these works represent a kind of collaboration with the composer in which the creativity of the interpretation is virtually limitless.

The Hartt Graduate Percussion Group, directed by Ben Toth, will perform James Tenney's "Percussion Responses (Ergodos II)." Tenney represents an extension of the American Experimental lineage and his music exhibits an important stage in the historical development of percussion literature/history. Tenney studied with John Cage, Harry Partch, and Edgard Varèse, all of whom profoundly shaped his work, particularly his interest in percussion, noise, and electronics. Toth reflects on Tenney's influence: "His students, notable for their use of percussion, include the likes of John Luther Adams and Peter Garland. Tenney performed with John Cage, as well as in the ensembles of Harry Partch, Steve Reich, Terry Riley, and Philip Glass. Clearly the landscape of percussion art music would look quite different if not for his influence."

The score for "Percussion Responses" is an aleatoric notational system in which Tenney indicates various aspects of performance in a purely graphic representation. "Percussion Responses" will be carefully coordinated in the performance with the electronic tape work "Ergodos II," a two-channel tape piece that may

be played forward or backward.

Paul Schuette's "Oscillator Etudes" is a new work for four percussionists (Shane Jones, Zach Larabee, Lauren Fink, and Tyler Niemeyer) performing on originally constructed synthesizers, which Schuette notes will "create an exhilarating wash of fat analog sounds diffused by a quadrasonic speaker configuration." Schuette's work represents a confluence of composer, performer, and instrument builder and demonstrates how, in Schuette's words, "diverse systems of notation can be used to both familiarize a player with a new instrument and yield a wide range of musical results."

British percussionist Joby Burgess closes our program of *Innovations in Notation* by performing a suite of historic graphic works: Iannis Xenakis's "Psappha," Morton Feldman's "King of Denmark," and his own adaptation of Conlon Nancarrow's "Piece for Tape." The Nancarrow is a curious three-minute work that Burgess transcribed/adapted from the original tape piece and performs within the "Psappha" setup. Burgess's performance of these key pieces is part of his upcoming recording project for the Nonclassical Record Label for which he has invited a number of electronic music composers to make "remixes" of these works. Drawing on his diverse performing career, Burgess will bring fresh interpretations to the groundbreaking works by Xenakis and Feldman.

### ICONS OF INNOVATION Thursday, 9:00 A.M.

Our opening concert on Thursday, "Icons of Innovation," highlights the groundbreaking work of composers Karlheinz Stockhausen, Vinko Globokar, and Luciano Berio. These innovators shaped the work of future generations of composers with their pioneering notational systems used for solo and chamber percussion works.

Stuart Gerber will perform Stockhausen's "Zyklus," the first solo multiple-percussion work for a prescribed set of instruments, and an early example of graphically-notated music. In addition to utilizing graphic notation, Stockhausen also allows the performer

to choose his or her starting point in the spiral-bound score and also the orientation of the page, giving new definition to the idea of "right-side up."

Next, Vinko Globokar's "Kvadrat" will be performed by Jeremy Muller, Andrew Burke, Jim Culley, and Stuart Gerber. A quartet in which the instruments are categorized as those which one can blow, beat, shake, or rub, "Kvadrat" is divided into two sections, the first in which the performers behave in loose communication with their backs to each other, and the second in which they face each other and perform in simultaneous actions. Globokar's unique graphical system instructs the musicians on what, when, and where to play. Muller writes: "With 'Kvadrat,' Globokar has created an inventive system of notation in order to allow musicians to uniquely communicate with each other during a performance. The notation creates the world, the rules, and the boundaries in which to act, but the performance becomes the manifestation of his idea. Globokar's notation is simply communication—transmitting a concept to performers where standardized notation has fallen short."

The Cincinnati Conservatory of Music Contemporary Chamber Quartet will present the PASIC premiere of Luciano Berio's "Circles" for voice, harp, and two percussionists. Percussionists Brian Graiser and Michael Launius will be joined by harpist Alaina Graiser and mezzo-soprano Reilly Nelson. Brian Graiser writes: "After experiencing the premiere of 'Zyklus' in the summer of 1959 at Darmstadt, the renowned Italian composer Luciano Berio set out to compose a work that would combine an even greater set of percussion timbres with his own vocal innovations. His end result, 'Circles,' would come to be widely regarded as one of the great efforts in experimental notation of the mid-20th century."

### "THE METAPHYSICS OF NOTATION" Thursday, 11:00 A.M.

Mark Applebaum's "The Metaphysics of Notation" is one of the most provocative



Jeremy Muller



Andrew Burke



CCM Contemporary Chamber Quartet



Tomm Roland

and innovative musical works of the 21st century. Commissioned by the Cantor Art Center at Stanford University, this museum-scale work is comprised of 12 large, graphic musical “scores”—really works of art, hand drawn by the composer. Each piece is ten inches high by six feet wide and is filled with evocative glyphs, images, and seemingly random numbers and letters. A “mobile” score accompanies the 12 wall-mounted scores and hangs from the ceiling. Beautiful to behold, the “music” is left for the performer to interpret as he or she sees fit. Applebaum stated, “Although I heard no music in my head when composing ‘Metaphysics,’ I’m sure it is music.” An excellent documentary by Robert Arnold, *There’s No Sound In My Head: Mark Applebaum’s Metaphysics of Notation*, may be seen at [vimeo.com/14469188](http://vimeo.com/14469188).

This session will include performances of the work by percussionists Justin DeHart, Cory Hills, and Tomm Roland. In addition, two duos will be featured—Caballito Negro

(flutist Tessa Brinckman and percussionist Terry Longshore) and Lungta (percussionist John Lane and trumpeter Amanda Pepping).

During the inaugural installation of “The Metaphysics of Notation” at the Cantor Art Center at Stanford University, 45 performances of the work were given over 11 months. Interpretations were realized by soloists, ensembles, vocalists, dancers, instrumentalists, electronic ensembles, etc. “The Metaphysics of Notation” is a compelling example of a work in which varying realizations of the piece will be dramatically different, equally valid and compelling. This session seeks to exploit that concept by presenting multiple performers’ interpretations in one session.

**THE MEDIUM AS MESSAGE: ON THE IMPORTANCE OF NOTATION**  
**Thursday, noon**

How is meaning transmitted from composer to performer through notation? What opportunities or challenges do composers

working outside of standard music notation offer to percussionists? Pioneering composers like Cage, Wolff, Feldman, Haubenstock-Ramati, Stockhausen, Brün, Tenney, and others have worked outside traditional notations to provide striking and original works that have both sonic and visual appeal. Bill Sallak, moderator of this noon panel discussion, suggests, “The exquisite hand-drawn (and very sophisticated computer-drawn) fantasies of the second half of the previous century are as good for performers’ brains as they are for our ears and hands.”

This panel will be concerned with how we engage and maintain a variety of notations and how we pass these insights to audiences and students. Distinguished and diverse panel members—Tom Siwe, Sylvia Smith, Stuart Gerber, and Dustin Donahue—will each provide perspective on the deep importance and meaning of notation in performance, education, publishing, and scholarly activity.



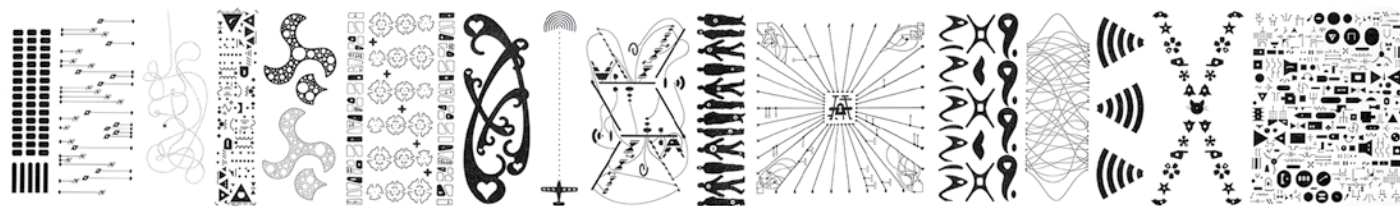
Justin DeHart



Cory Hills



Caballito Negro



Mark Applebaum’s “The Metaphysics of Notation”



Mark Applebaum's "The Metaphysics of Notation"

**PERCUSSIVE TOPOLOGY**  
**Thursday, 1:00 P.M.**

Sometimes a purely visual score is a purposeful puzzle with any number of possible interpretations. Some composers invite collaboration with performers by intentionally leaving musical questions unanswered, sometimes leaving an abstract map for the performer to navigate. If a score becomes a map, then the performer has the opportunity for freedom, plotting both his or her course and destination.

Historically speaking, finding creative solutions to composers' demands has often been at the heart of a percussionist's work. Composed in 1958, "Liasons" by Roman Haubenstock-Ramati is a historic example of a fantastical graphic musical map. Written for vibraphone(s) or vibraphone with marimba, the piece is intended to be performed as a duet—it is also sometimes done as a solo with a pre-recorded track—with each performer starting at a different point in the score and finding his or her own "path." Performer Keith Hendricks describes the score: "The musical material...has been segregated by the composer into individual cells. These gestures have been notated by use of graphic notation as well as through modified variations on traditional western notation. The performer is to derive the melodic and dynamic qualities of the material through the relative size and spacing in which the noteheads are presented. These structures may be played as a whole or deconstructed as the performer wishes." Adam Davis will join Hendricks for a duo interpretation of this groundbreaking work.

Alaskan-born composer Matthew Burtner's

music explores ecoacoustics, embodiment, and extended polymetric and noise-based systems. "Ecoacoustics" involves the study of ecology and acoustics, the study of which draws connections between us and the world we inhabit. Burtner's seemingly counterintuitive notion is that through technology we can actually become closer to nature. "Spectral Arctic Ice Triangulations" features sound from three microphones separated by one kilometer in a triangular configuration and suspended beneath the Polar Ice Cap. According to Burtner, "This surround-sound recording method allows for the spatial triangulation of events occurring underneath and inside the ice. We hear the sounds of ice splitting, creaking, and cracking." The percussionist performs a setup of amplified water sounds, which includes dipping chimes into the water, while the filtered/processed recording of the ice plays in surround sound around the audience. Wondrous graphic notation guides performer Aaron Michael Butler's ensemble nobrow.music.collective's interaction with the breathtakingly beautiful sounds of the sub-ice.

Canadian marimbist/percussionist Catherine Meunier will perform Alcides Lanza's "Diastemas" for marimba, wooden sounds, and electronics. She explains that at first she was puzzled by the score, which is a combination of what she calls a "mixture of 'proportional' and 'time' notation," which allows for a lot of freedom. Meunier performed for Lanza in a workshop and confronted him on what exactly he wanted. Alcides Lanza smiled and said, "I intentionally leave musical questions unanswered because that's the only way to get the performer involved... That's the only way

that my music can live and evolve with every performance and performer."

The Federal University of Minas Gerais Percussion Ensemble, under the direction of Fernando Rocha, will perform a brief and intriguing work, "Onze" ("Eleven"), by Brazilian composer and instrument builder Marco Antônio Guimarães. "Onze" uses a notation based on geometric figures. Guimarães founded the Brazilian ensemble Uakti in 1978, which would often gather to perform pieces like "Onze" on his instrument creations that used materials like PVC pipes, glass, and water. In "Onze," each geometric figure represents a particular number of pulses, over which an improvisation occurs. Rocha explains, "With this notation he found a way both to encourage collective improvisations and to create a well-structured musical form... The richness of "Onze" comes from its strong pulse combined with constant rhythmic variety, and the dialogue between spontaneity and structure."

The Rutgers Percussion Ensemble, directed by Michael Truesdell, will wrap up *Percussive Topology* with a performance of the seminal graphic work "Treatise" (1967) by Cornelius Cardew. This massive 193-page tome features a wealth of fanciful geometric shapes, lines, numbers, and mysterious symbols (some musical). A "lifeline" is present throughout, which may be used as a reference point for determining various aspects of the composition (length or splice points, pitch, dynamics, etc.). Cardew left no instructions or directions for his inventive work, leaving infinite possibilities for its realization. Cardew once wrote in an Arts Council grant application, "'Treatise'



Lungta



Keith C. Hendricks



Adam Davis



Catherine Meunier

is a graphic score, composed without reference to any system of rules governing the interpretation.” Cardew suggested that performers devise their own rules and methods for interpretation. Through his responses and suggestions in the *Treatise Handbook* (which was simply a response to his publisher’s urging for explanation), it was clear that he did not necessarily intend for the work to be improvisatory or spontaneous.

Experimental music composers have often been fascinated by blurring the boundaries of what can and cannot be called music. “Treatise” calls into question the very definition of a musical score. If it doesn’t have any rules, can “Treatise” even be considered a composition? Scholar Virginia Anderson reflects on Cardew’s remarks about this question: “In February, Cardew wrote in his diary that if ‘asked what all those squiggles in “Treatise” mean, I might reasonably answer: (a) that it is very complicated to explain, and explanations are of dubious value, and (b) that in any case it is secret.”

### FROM CONCEPTION TO REALIZATION: THE COMPUTER GRAPHIC COMPOSITIONS OF HERBERT BRÜN Thursday, 3:00 P.M.

There is mystery, but also resistance inherent to performing and listening to graphically notated works. As an audience member, I have often been baffled as to how a performer would arrive at his or her particular version of a graphic work. “How did you make THAT out of THAT?!” As performers, we may look at a work and not be able to intuitively figure out how the piece sounds. We wanted to include at least one session on the day that deals with the issue of getting from point A to point B in a graphic score. Allen Otte will do just that with this session, “From Conception to Realization: The Computer Graphic Compositions of Herbert Brün.” Otte will offer deep insight into this music via his long personal history of working directly with the composer.

Herbert Brün (1918–2000) was an early pioneer of electro-acoustic/computer music

and also one of the earliest composers to use the computer as a creative notational tool. In 1967 he wrote three groundbreaking solo percussion works—“Plot,” “Touch and Go,” and “Stalks and Trees and Drops and Clouds”—produced by his experiments with the IBM 7094 computer and CALCOMP plotter. They confront what is or should be at the core of the percussionist’s art and demonstrate how this could, from the composer’s perspective, only be achieved through this kind of creative notation. Kevin Lewis and Jeremy Muller will join Otte in performing excerpts from the three solo works.

Brün was fond of referring to “music that resists meaning.” It is through great effort, creativity, and a “conspiracy” (literally to “conspire,” to “breathe together”) with the composer—following the composer’s detailed instructions for learning how to engage with the notation—that we may arrive at a physical and sonic engagement with the graphic score. He even had a term for this kind of conspiratorial performer: “coiners” (COMposing INterpreting performERS). The Akros Percussion Collective will act as “coiners” for “mutatis mutandis,” which is a series of graphic works for unspecified resources. These works are among Brün’s most mysterious and beautiful scores; they are a “symbolic representation of musical sounds or action” with a graphic notation that represents “traces left by a process.” The performers are asked to compose (in any medium) a supposed structural process that they feel might be responsible for leaving such traces.

Brün invited performers, especially percussionists, to engage with our technique and collections of sounds in conspiracy with his detailed instructions and intriguing images in order to create music. These fascinating works are still some of the most challenging works in the percussion repertoire. This session aims to pull back the curtain on the process of interpreting and performing Brün’s historic scores, which will also have the effect of highlighting the benefits and challenges of non-traditional notational systems.

### LOOKING FORWARD Thursday, 5:00 P.M.

Focus Day 2014 ends with a session looking forward—in fact, three of the five works on this session will receive their world premieres at PASIC. What better way to end a day focused on innovation than to feature brand new works by the innovators of today? It has been 55 years since “Zyklus” was composed; in another 50 years will some of the composers featured on this program be the “icons” known for furthering musical language and notation? This remains to be seen, but we are excited for the possibilities!

Brad Meyer will present Peter V. Swendsen’s “Nothing that is not there and the nothing that is” from 2009. Based on the poem “The Snow Man” by Wallace Stevens, this work for solo bass drum and Max/MSP processing utilizes a single-page score with instructions and pictorial diagrams of the bass drum, implements, and playing areas to guide the performer.

The University of Wisconsin-Eau Claire Percussion Ensemble, under the direction of Jeff Crowell, will give the world premiere of Baljinder Sekhon’s “Show Us How To Live.” Each performer triggers random video notation on a laptop, which consist of a person moving on the screen in a range of actions—from musicians performing to typical actions and gestures found throughout society. According to Sekhon, the work “addresses performativity in our society and combines predetermined musical structures, improvisation, indeterminacy, mimicry, and theater... We are constantly learning how to act from each other, from mannerisms to fashion, and the trends that permeate our society can range from absurd to serious. This work will highlight this characteristic of humanity and draw attention to all aspects of it.”

Tim Feeney will premiere “the deformation of figures” by Seth Cluett, for large bass drum, electronics, and actuators. Feeney explains: “The work explores the embodied experience resulting from the interaction between the performer and the responsive feedback provided by the membrane of the drumhead.



UFMG Percussion Ensemble



Rutgers Percussion Ensemble



Allen Otte



Kevin Lewis



Akros Percussion Collective



Brad Meyer

Considering the bass drum as an architectural space, the work explores the acoustics of the interior of the drum, the nodes and anti-nodes of the drumheads, and the resonances of the instrument as a whole. Using custom hardware employing devices capable of both striking the drum and actuating the resonant response of the instrument as well as measuring the activities of the performer (both gesturally and acoustically), the work creates a delicate dialog between the sensuous touch of the human hand and a heightened tactile response of the instrument. Rather than emphasize the technological or the purely sonic, the electronics create an amplified electronic extension of the natural response of the instrument to actions of the performer.”

Architek Percussion will perform James O’Callaghan’s “Spinefold: opinions,” which was just premiered in February in Montreal. Architek Percussion is comprised of Ben Duinker, Mark Morton, Ben Reimer, and Alessandro Valiante. Duinker states: “Spinefold; opinions’ is a work that uses familiar quotidian objects: books. The four performers each perform one amplified book, magnifying its everyday connotations into hyper-real proportion. The piece is as much about the surprisingly diverse cache of acoustic potential in the books-as-instruments (and their microphonic expansions) as it is about the connotative power of the objects and their multiplicities of meanings. As pages

rustle, spines squeak, and covers slam, the historical weight of these deliverers of thought may be contemplated. However, divorced from their proper function, the books are also robbed of their greatest power—transported to the significantly more abstract medium of music, the piece is ‘at a loss for words,’ in an expression of the inexpressible. This idea of *expression* is confounded and reconstructed through the score as well: neither words nor conventional musical notation are adequate to describe the performance gestures in the piece, so a novel system of graphic notation bridges the media: the performers must learn to read again in order to ‘unread’ the books.”

The Southern Oregon University Graduate Percussion Group will premiere “Contactual Constellations” by Bryan Jeffs. The work, in this version, is for five players and six bass drums. Each drum has a unique graphic score printed on its clear drumhead and a camera mounted underneath to capture, and then project in real time, both the score and the performer’s rendering of the notation. This unique visual aspect is key to the work’s goal of connecting the notation, the audience, and the performers’ interpretation into a singular experience—something that is often missing when interpreting graphic notation.

**John Lane** is an artist whose creative work extends through percussion to poetry/spo-

ken word and theater. As a performer, he has appeared on stages throughout the Americas, Australia, and Japan. Commissioning new works and interdisciplinary collaborations are integral to John’s work. Over the last few years, he has been connected with a number of composers including Peter Garland, Mark Applebaum, Yo Goto, Emiliano Pardo, Mara Helmuth, Christopher Deane, John Luther Adams, Kyle Gann, Michael Byron, Wen Hui Xie, Kazuaki Shiota and David Farrell. John has several ongoing collaborations with writer Ann McCutchan, poets Nick Lantz and Todd Boss, percussionist Allen Otte, and visual artist Pat Alexander, and he has created original music for choreographer/dancer Hilary Bryan and granite sculptor Jesús Moroles. “Lungta,” his trumpet/percussion duo with trumpeter Amanda Pepping, is dedicated to creating original works and a personal repertoire based largely on collaborations with artists of various disciplines. John is the Director of Percussion Studies and Associate Professor of Percussion at Sam Houston State University in Huntsville, Texas. He received a Doctor of Musical Arts in Percussion Performance degree from the Cincinnati College-Conservatory of Music, a Master of Music in Percussion Performance degree from the University of North Texas, and a Bachelor of Music degree from Stephen F. Austin State University.



Architek Percussion



Southern Oregon University Graduate Percussion Group

**Terry Longshore** is a percussionist, drummer, composer, and educator based in Ashland, Oregon, whose genre-crossing work balances the artistry of the concert stage with the spontaneity of jazz and the energy of a rock club. Whether collaborating with multi-media artists, composing live music for dance and theatre, or premiering works by today's most ground-breaking composers, Longshore brings a dynamic voice to every musical encounter. From concert venues in the Americas and Europe to flash mobs in Amsterdam, Longshore has concertized and performed throughout the world. He is the founder and artistic director of percussion group Compás, and performs with flute and percussion duo Caballito Negro and flamenco ensemble Dúo Flamenco. He has performed extensively with ensembles Skin & Bones, red fish blue fish, Conundrum, and Sonoluminescence, among others. Longshore has performed at the Bang on a Can Festival in New York City, the Los Angeles Philharmonic Green Umbrella Series, the Cabrillo Music Festival, the Oregon Shakespeare Festival, the Festival of New American Music, the Britt Festivals, the Cycle of Percussion at the National Center of the Arts in Mexico City, and has been featured five times at PASIC. Longshore has performed and studied internationally, including significant study of the classical music of India and Spanish flamenco. He can be heard on numerous CD and motion picture recordings and has premiered many compositions for solo percussion, chamber ensemble, and symphony orchestra. His recordings include the complete percussion music of Iannis Xenakis, music of percussion maverick William Kraft, and multiple CDs for Stanford University composer Mark Applebaum. Longshore holds bachelor's degrees from the California State University at Fresno (Business Administration —Computer Applications and Systems) and Sacramento (Music—Percussion Performance), and earned master's and doctoral degrees in Contemporary Music Performance from the University of California, San Diego. His teachers include Steven Schick, Daniel Kennedy, Swapam Chaudhuri, Ronald Holloway, David Glyde, Chuck Flores, and Kartik Seshadri. He holds the position of Professor of Music at Southern Oregon University where he directs the Southern Oregon University Percussion Ensembles and teaches courses in Percussion, Music Business, Rock and Popular Music, and Contemporary Art and Music. **PN**



***As a PAS member, you'll get members-only access to valuable information, resources, networking events, educational opportunities and great discounts.***

## What You Get

### Connections & Community

*As a PAS member, you'll be part of a global network of drummers and percussionists with common interests. Whether you have questions to ask or information to share, the PAS community can help.*

- Exclusive PAS Social Network
- Local PAS Chapter activities
- PASIC—the biggest percussion gathering in the world
- Online calendar of events

### Education & Achievement

*PAS gives you many opportunities to improve your skills, learn new techniques, participate in professional development workshops, and gain recognition.*

- PASIC and local chapter clinics and master classes
- Sound Enhanced articles
- FUNdamentals lessons and HOTlicks exercises
- Scholarships: PAS awards more than \$25,000 in scholarships each year
- Competitions: solo, ensemble, marching percussion, composition
- Leadership opportunities on the local and international level
- Awards

### Publications

*PAS publications are known as the central source for percussion news and in-depth articles that you won't find anywhere else.*

- *Percussive Notes*, bimonthly magazine
- *Rhythm! Scene* (formerly *Percussion News*), bimonthly newsletter
- Online Thesis/Dissertation Repository

### Research & Reference

*When you are looking for practice aids, technique tips, music to for your next contest or recital, information for a paper or report, or good percussion music to listen to, you'll have access to some of the best resources.*

- Downloads of helpful audio, video and print materials
- Online access to PAS publications and archives
- Compositions and reviews database

### Discounts & Savings

*You'll get great savings, scholarship opportunities and services to make your life a little easier.*

- 10% Discount on educational books, videos and DVDs at all Five-Star Drum Shops
- Capital One Visa Credit Card
- Discounted rates on Auto Insurance, Home Insurance and Renters Insurance from Liberty Mutual.
- Discount on instrument insurance from Clarion Insurance
- Preferred member rates on automobile rentals through Alamo and Hertz
- Discounted admission price to Rhythm! Discovery Center.

# BECOME A MEMBER OF PAS



"There is an energy that has drawn me to Majestic... a spirit of ingenuity that results in quality and facilitates musical artistry. The responsiveness to subtleties of technique found in Gateway marimbas right up through the professional models makes them a joy to play!"

- Tom Burritt -

Professor of Percussion, University of Texas  
International Soloist



MAJESTIC QUALITY MUSICAL INSTRUMENTS  
majestic

## JOIN THE MOVEMENT

DISCOVER THE INTELLIGENT DESIGN OF MAJESTIC CONCERT  
DRUMS, MALLETT INSTRUMENTS, AND TIMPANI  
AT [MAJESTICPERCUSSION.COM](http://MAJESTICPERCUSSION.COM)

[FACEBOOK.COM/MAJESTICPERCUSSION](https://www.facebook.com/majesticpercussion) | [@MAJESTICPERC](https://www.instagram.com/majesticperc)

# Amadinda 30 at PASIC

By John R. Beck

In the history of percussion chamber music there are a small number of ensembles that have contributed to the art form as both interpreters of composed music and creators of new music. An even smaller number have remained together long enough to create a large body of work that pays homage to the past, establishes a unique voice, and inspires the next generation of performers.

In 1971 Nexus performed their first concert at the Eastman School of Music in Rochester, New York, where they met as students. In 1972 the Blackearth Percussion Group was formed by several Oberlin Conservatory alumni and became an ensemble in residence at Northern Illinois University. (At that time the only long-established percussion ensemble was in Strasbourg, France.) For students in the late 1970s and early 1980s, hearing the music these ensembles performed and recorded were pivotal experiences and opened the door to the possibilities of a professional chamber percussion ensemble outside the traditional careers of orchestra and commercial music.

Many groups were formed, but only a few had the right combination of creativity, friendship, and outstanding musicianship to continue and grow year after year. The Amadinda Percussion Group is one of those special ensembles.

Their recordings of the complete works of John Cage document an important part of our percussion history. Their collaborations with composers, along with their own creative compositions and arrangements that draw upon

on many musical influences, give the group a distinctive identity and have contributed to our repertoire. And their longevity has inspired other ensembles to form that continue to create new and innovative percussion chamber music.

*Adapted from concert remarks, May 18, 2014:  
Amadinda with guest soloist Bob Becker.*

## PIONEERS OF PERCUSSION CHAMBER MUSIC

Les Percussions de Strasbourg 1962–  
Nexus 1971–  
Blackearth Percussion Group 1972–79  
Percussion Group Cincinnati 1979–  
Kroumata 1978–  
Percussions Claviers de Lyon 1983–  
Amadinda 1984–  
Ju Percussion Group 1986– **PN**

## EVENING CONCERT

AMADINDA  
Thursday 8:15 P.M.



## COMPETITION SHOWCASE CONCERTS

YALE UNIVERSITY  
PERCUSSION ENSEMBLE  
Thursday 10:00 A.M.

LAWRENCE UNIVERSITY  
CONSERVATORY OF  
MUSIC  
Thursday 12:00 P.M.

ALEDO HIGH SCHOOL  
PERCUSSION ENSEMBLE  
Friday 9:00 A.M.

OKLAHOMA STATE  
UNIVERSITY  
PERCUSSION ENSEMBLE  
Friday 10:00 A.M.

THE WOODLANDS HIGH  
SCHOOL PERCUSSION  
ENSEMBLE  
Saturday 9:00 A.M.

UNIVERSITY OF  
KENTUCKY PERCUSSION  
ENSEMBLE  
Saturday 10:00 A.M.

ARTIE HENRY MIDDLE  
SCHOOL PERCUSSION  
ENSEMBLE  
Saturday 11:00 A.M.

FITS LIKE A GLOVE. PLAYS LIKE A CHAMP.



**HEAVYWEIGHT  
SNARE**

**EVANS**  
LEVEL 360

**UNDISPUTED IMPACT  
KNOCKOUT SOUND**

**SOLID BODY,  
STRONG  
ATTACK**

**EXPLOSIVE  
SOUND**  
*with* **UNRIVALED  
DURABILITY**

*Set the Tone*  
WITH  
**YOUR TONE**

*\* [evansdrumheads.com/heavyweight](http://evansdrumheads.com/heavyweight) \**

**EVANS**  
LEVEL 360  
A PERCussion TECHNOLOGY

# Carl Allen: The Art of Elvin

By Rick Mattingly

**D**rummer Carl Allen admits to having had an unrealistic dream when he was growing up. “I wanted to be a Jazz Messenger,” he says, laughing. Considering the fact that the Jazz Messengers were led by a drummer, Art Blakey, that wasn’t very likely. “I always joked that I couldn’t get the gig because someone else had it,” Allen says.

But a few years later, after moving to New York from his native Milwaukee, Allen went to see Blakey one night in a club, as he had done countless times before. “Art sees me and says, ‘C’mere,’” Carl remembers. “Art looks me up and down, and he says, ‘Terrance [Blanchard] tells me you’re playing with Freddie [Hubbard] now.’ And I said, ‘Yeah, I’m playing with Freddie.’ So Art nods his head and says, ‘Well, Freddie’s a former Jazz Messenger, so since you’re playing with a former Jazz Messenger, *you’re* a Jazz Messenger.’ I almost passed out. I called my mother at three in the morning, collect, and I said, ‘Ma, I’m a Jazz Messenger!’ She said, ‘Okay, baby. I’m going to send you a bus ticket

so you can come home,’ because she thought I had lost my mind living in New York. But when Art told me I was a Jazz Messenger, I could have died and gone to heaven right then.”

This year at PASIC, Art Blakey will be inducted into the PAS Hall of Fame, and Carl Allen will help celebrate that with an evening concert featuring his band, the Art of Elvin, which was formed to pay tribute to both Blakey and PAS Hall of Fame member Elvin Jones.

Allen’s career began in his hometown playing gigs with sax greats Sonny Stitt and James Moody. He joined trumpeter Freddie Hubbard in 1982, served as his Musical Director for eight years, and made several recordings with Hubbard. Allen also played with Michael Brecker, Randy Brecker, Benny Golson, Jennifer Holiday, J.J. Johnson, Rickie Lee Jones, Sammy Davis Jr., Branford Marsalis, Kenny Garrett, Lena Horne, Ruth Brown, Wayne Shorter, Herbie Hancock, Bobby Hutcherson, Mike Stern, Nellie McKay, Terence Blanchard, Phil Woods, Benny Green, Cyrus Chestnut, Joe Henderson,

Billy Childs and many others. In addition, he has led his own groups and made several albums as a leader. In May of 2012 Allen received an honorary doctorate in Humane Letters from Snow College in Ephraim, Utah. Currently he is serving as the Artistic Director of Jazz Studies at the Juilliard School in New York City, working as a sideman with Christian McBride and Inside Straight, Benny Golson, and others, and leading both the Carl Allen Quartet and the Art of Elvin.

“Elvin and Art were both big influences on me,” Allen says. “In fact, Art was responsible for me getting my first record deal. I was on my first tour in Japan with Terrance Blanchard and Donald Harrison. A gentleman walked up to me after a concert, said his name was Makoto Kimata and he worked for Alpha Records, and said that Art Blakey told him he should give me a record deal. I’m like, ‘Really? Why?’ He said Art told him that I was the young guy who was carrying on that tradition of trying to bring along younger musicians and give them a





chance. I was moved to tears. I did a number of records for that label, and that was all because of Art.”

Allen first met Blakey in Milwaukee in 1981, the year before he moved to New York. “To this day there is nothing like having watched Art play a press roll up close,” Allen says. “Nothing like it!”

“Art and I became close, and people will often ask me if Art ever gave me a lesson,” Allen continues. “Well, Art wasn’t the kind of person who would sit with you as a teacher, *per se*, but he was always giving you information. I remember playing a club in New York called Sweet Basil’s. Art walked up and whispered in my ear while I was playing: ‘Your bass drum’s not breathing.’ If Art told you something, you couldn’t ask him what he meant. You just had to figure it out. Years later, we actually did talk about it. He was talking about the bass drum being an integral part of orchestration, and you have to allow it to breathe to function as such.”

Allen recalls that when he moved to New York, people would tell him that there were basically two universities for a jazz musician. “These were not universities like we know them now,” Allen says. “It was the University of Art Blakey and the University of Betty Carter. The mindset was that you were going to make it either by being in one of those bands, or you had to play with someone who came through one of those bands. Many of the people I played with early on, like Freddie Hubbard, Jackie McLean, Benny Golson, and others, came from Art, and the way they ran their bands was very much like the way Art ran his band. Terrance Blanchard, Donald Harrison—all those guys I played with were Jazz Messengers.”

What does Carl see in his own playing that he can credit to Blakey’s influence? “The thing that other people tell me—guys that played with Art, especially a lot of rhythm section guys—is that my shuffle is very much like

Art’s,” Allen replies. “That’s a huge compliment because I spent a lot of time studying that. Art’s shuffle was like no one else’s, and I always said you could put a bunch of nuns and priests in a room and they’d start dancing as soon as Art played a shuffle. He’d make them get up.”

Allen says that Elvin Jones was also very influential to him, musically and personally. “Before I ever saw Elvin live, I saw a documentary on PBS called *A Different Drummer*,” Carl recalls. “I was still in Milwaukee. I was like 16 years old, and he said something that I wanted to understand, but I couldn’t. But I didn’t want to admit I couldn’t understand it because that would mean I wasn’t hip. He was talking about how every instrument was a color, and he said, ‘This cymbal is yellow, and this cymbal over here is red, and if I hit them together you get orange.’ And to hear someone say that when I was 16, it was like, ‘Okay...’

“I was always amazed at Elvin’s elasticity in time,” Allen adds. “His concept of time was remarkable in terms of that rolling triplet feel. Someone told me they did a record date once with him, and they were trading fours, and someone told him, ‘You know, Elvin, on those fours, you played a bar of three.’ And Elvin said, ‘Okay, I owe you one,’” Carl says, laughing. “It was not about it being rigid; it just kind of morphed from one thing into another.”

Carl met Elvin around 1982 shortly after he came to New York. The first time Allen was able to see and hear Jones live left a big impression on him. “The thing that really amazed me,” Allen says, “having listened to him on record—of course, we didn’t have any videos at that time—he had such a big sound that I always imagined that he brought his hands high up off the instrument. And the very first time I saw him, watching how low his hands were to the drums—to see that kind of control was really scary. I couldn’t believe what I was seeing.”

Allen had done projects in the past that

honored Blakey, but he was moved to include a tribute to Jones after what he calls an ironic experience. “Elvin passed on the 18th of May,” Carl explains. “I was in my practice room that day writing a song for him, and as I’m writing this song, I get a phone call telling me that Elvin has passed. Of course, Elvin had been sick, but we didn’t think it was going to happen right then. So it was ironic that he passed as I was writing that song.”

Allen says the Art of Elvin mixes tunes that are associated with Jones and Blakey with tunes written by musicians who played with one or both of those legendary drummers, and he also includes original tunes, including the one he was writing when Jones died, which he titled “A Jones for Elvin.” He’s not sure exactly who will be in the band that night, but says that in the spirit of Blakey, “I’ll probably bring some younger guys.” The band will feature a lineup of trumpet, saxophone, piano, bass, and drums.

Allen is looking especially forward to the PASIC concert. “I’ve done a number of gigs with this project,” he says, “but I am particularly honored to be able to represent and pay tribute to Art and Elvin at PASIC. I want to publicly thank Jeff Hartsough and Jim Rupp for inviting me to do it. I’m really thrilled to be part of PASIC, and I want to represent Elvin and Art at the highest possible level.” **PN**

## EVENING CONCERT

CARL ALLEN'S  
“THE ART OF ELVIN”  
TRIBUTE GROUP

Friday 8:15 P.M.

# Glen Velez and Friends

By Megan Arns

**G**len Velez, deemed the founding father of modern frame drumming, has made an enormous impact on the performance and popularity of frame drums throughout the world. Through his lifetime study of styles from South India, Central Asia, Persia, Brazil, Italy, and the Middle East, Velez has developed a global approach to modern frame drumming. Also an inspirational pedagogue, Velez has produced several instructional videos, books, and articles. Known as a legendary master percussionist, composer, and four-time Grammy winner, Velez will soon add membership in the PAS Hall of Fame to his credits.

Glen Velez and Friends will perform the Saturday Evening Concert at PASIC 2014. Joining Velez will be Howard Levy on harmonica and piano, Eugene Friesen on cello, Loire (Lori Cotler) on vocals, as well as Shane Shanahan and Yousif Sheronick on frame drums. While he has been performing with these musicians for 10–20 years, Velez shared that, “This concert is a very special combination of musicians that has only happened twice before.” Velez took some time to share some details of his concert with us:

**Percussive Notes:** What are you planning to play on the Saturday Evening Concert? Is there a certain theme?

**Glen Velez:** The music we will be performing is especially created for these unique musicians who are virtuosos and innovators on their respective instruments. We will play some of my original compositions, along with some compositions by different members of the group. The common thread is that all of the music is inspired by frame drumming and the power of rhythm.

**PN:** What keeps you coming back to PASIC and what are you looking forward to the most this year?

**GV:** PASIC is one of the greatest yearly events in the world of percussion. The idea of coming together from all parts of the globe and sharing our love of percussion is an inspired creation. Each year I experience something new and learn about some area of percussion that stimulates my creative juices.

**PN:** Do you have any advice for those planning to attend your concert at PASIC?

**GV:** Come to the concert with an open mind about the musical possibilities of frame drums, voice, cello, harmonica, and piano.

## TEL HALAF

Glen has shared an excerpt of a piece his group will be performing at the Saturday Evening Concert called “Tel Halaf.” Bring this issue of *Percussive Notes* to his concert (either print or digital) to follow along!

## VIDEO

To watch some amazing footage of Glen Velez, check out these links he suggests:

Blue Tambourine Solo Live  
<https://www.youtube.com/watch?v=sVJtloWaSL0>

*Fantastic World of Frame Drums*, released by Interworld, 1990

<https://www.youtube.com/watch?v=fB0hE-YlfzQ>

Bodhran Solo Live

<https://www.youtube.com/watch?v=QAAR1Db5e1U>

*Tel Halaf* Glen Velez

**Intro**

♩ = 90 - 96  
Drums only. Walk in place in ♩'s, step out on first beat of every measure

Med. High Fr. Dr. I.  
Lower Fr. Dr. II.  
Small Bass Drum (w/Mallet)  
vocal composite (internal)

D D D D D D D P D D P P P P P D D D D P

ALL Add Voice  
Ta Di Gi Na Dum T D G N D T D G N D T D G N D

I. (add voice) /  
II. (add voice) /  
B.D. (add voice) /  
vocal comp. (int.)

© COPYRIGHT 1999 FRAME DRUM MUSIC

ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED.



# EVENING CONCERT

**GLEN VELEZ & FRIENDS**  
Saturday 8:15 P.M.

## PASIC 2014 Timpani Mock Audition

Five contestants will be invited to perform at PASIC 2014 in Indianapolis, Indiana. A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges. Judges for the 2014 Mock Audition will include John Tafoya, Willam Platt, and other notable judges. This will be a screened audition.

### EXCERPT LIST:

- Bartok—Concerto for Orchestra  
Mvmt IV, m.42–50
- Beethoven—Symphony No. 1, Minuet
- Beethoven—Symphony No. 9,  
Coda to Mvmt 1
- Martin—Concerto for Seven Winds  
and Percussion, Main solo
- Mozart—Symphony No. 39,  
Opening Section
- Strauss—Burlesque, beginning to  
m. 20
- Stravinsky—Rite of Spring,  
Reh. 189 to end

Please send resumes and any  
questions, to:  
[christopher.mclaurin@gmail.com](mailto:christopher.mclaurin@gmail.com)

PN

-2- Tel Halaf

**A**

voice only

I.   
II.   
B.D.   
vocal comp. (int.) 

voice only

I.   
II.   
B.D.   
vocal comp. (int.) 

voice only

I.   
II.   
B.D.   
vocal comp. (int.) 

Drum w/voice 1st beat only, then drum only

Voice only 1st beat, then drums only

# Billy Cobham:

## The Art of the Rhythm Section

By Rick Mattingly

He's known as an outstanding drumset soloist by virtue of his work with the Mahavishnu Orchestra, Dreams, and numerous solo albums. But as with other great drum soloists (e.g., Buddy Rich, Louie Bellson, Elvin Jones), Billy Cobham's rhythm section work is sometimes overlooked. As countless recordings and gigs with such artists as Ron Carter, Horace Silver, Stanley Turrentine, George Benson, George Duke, John Scofield, and countless others attest, however, Cobham knows how to lock in with a rhythm section and support a band when that is what is called for.

Working within a rhythm section is one of the topics he plans to address at his PASIC 2014 clinic. He recalls an experience from 1964 in which he learned a lot about functioning as part of a rhythm team.

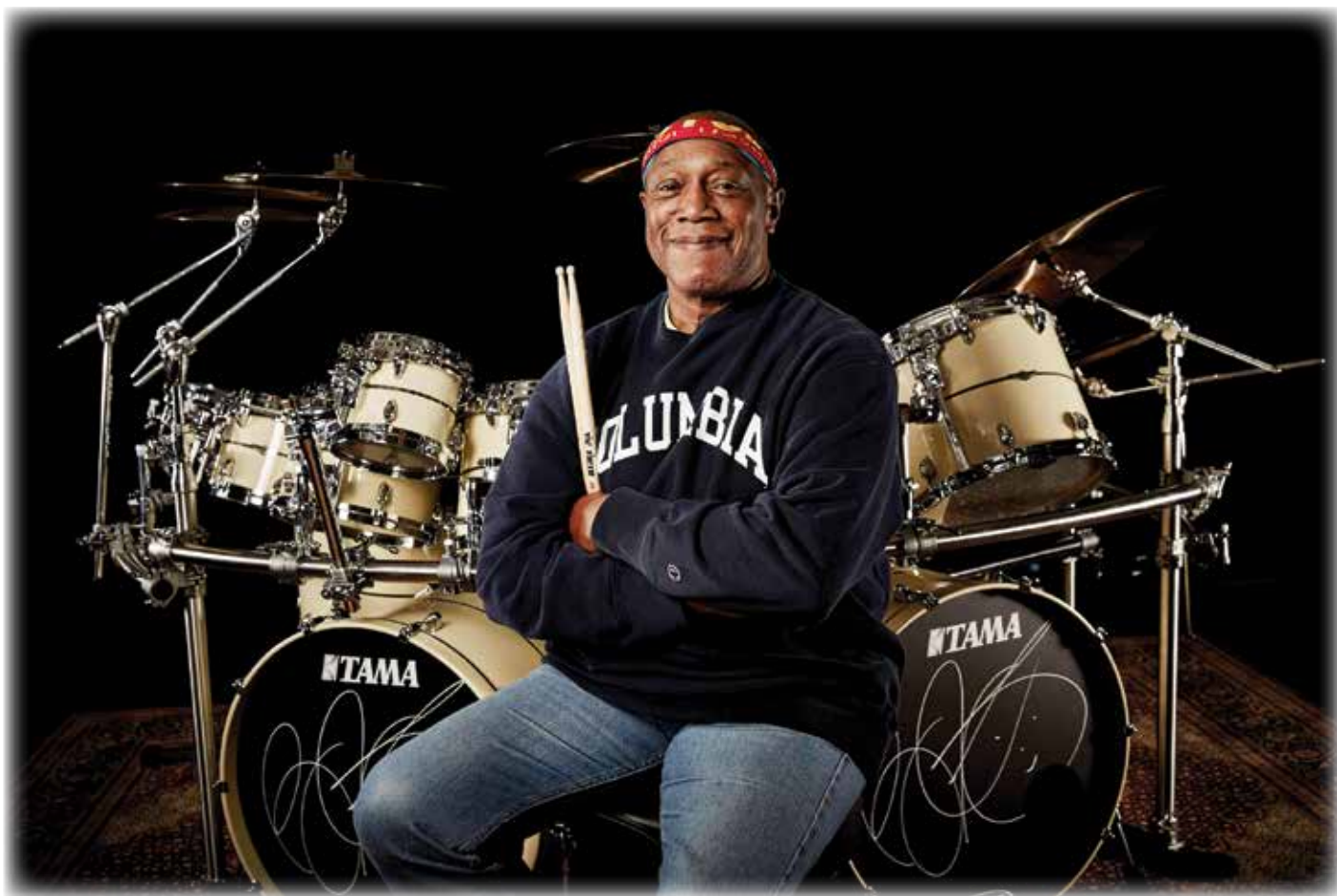
"It was in the first jazz band I remember being a part of," Cobham said. "The rhythm section was made up of pianist George Cables and the late Clint Houston. We were part of an organization called Jazzmobile in New York City. It was supported by Dr. Billy Taylor and a lot of the clubs in the city. If we did a good job, we could open for artists like Charlie Mingus and get some exposure. Along with that there was a course that was part of Jazzmobile called Rhythm Associates, which was made up of musicians who played with Dizzy Gillespie, Gil Evans, Oscar Peterson—musicians who would volunteer their time to mentor young players."

The young players met with their mentors every Saturday from 10 A.M. until 1 P.M. for six weeks. "A lot of people would come through," Cobham remembered. "Drummers like Ed Thigpen, Grady Tate, and Mel Lewis, along

with other musicians who would critique what you were doing—in the harshest of terms, sometimes. But it was all in the spirit of love, and they would demonstrate what they were talking about. This was invaluable to me."

Cobham says the lessons he learned in that environment were not about how to play his individual instrument. "It was about learning how to play together with others in a rhythm section to generate a solid base for a band," he explains. "How a rhythm section works together in regards to supporting each other and creating a unified band face; about how you listen, what you listen for."

As he was coming up, Cobham had the chance to hear many of the legendary jazz rhythm sections, such as the Count Basie section with Sonny Payne on drums, John Coltrane's group with Elvin Jones on drums, the





Miles Davis section with Tony Williams on drums, and Duke Ellington's band with Louie Bellson on drums. "But I wasn't just listening to the drummers," Cobham stresses. "When I listened to Miles, it was Tony with Ron Carter and Herbie Hancock; with Coltrane it was the way Elvin, McCoy Tyner, and Jimmy Garrison played together. With Ellington it wasn't just Louie, and with the Buddy Rich band it wasn't just Buddy; it was the *band*, and it was the rhythm section that made the band a band."

Cobham says that good rhythm section players have to be good listeners, and that means listening to what's going on around you as well as listening to a lot of different music and artists.

"I find that 'listening' is a very broad term—a big umbrella," Cobham says. "It's what you absorb and how you translate what you experience in terms of what you've heard. Certain frequencies will trigger ideas in you, but those ideas are coming from your past experiences. Whatever you've experienced in the past has to be triggered by something that someone is doing in the present. Your history is matching up with this idea that just came from the saxophonist or the pianist or whoever. So I hear something, and I go, 'Okay, let me take this in this direction.' It could be based on something that I heard Dizzy [Gillespie] play or I heard Tony play. It's just one little tiny thing but everybody will know exactly what you're talking about. That needs to be done in real time, and it shows the use of the imagination of each individual. That's what it's all about."

Billy cites an experience he had in 2004 with a group he put together called the Art of Four with James Williams on keyboards, Ron Carter on bass, and Donald Harrison on saxophone. "We were at a soundcheck in a town in France," Billy recalls. "We were playing a blues or something, and Donald was playing all the right notes; technically, everything was correct. And Ron stopped and said, 'Donald, I'm not playing these notes for my health, man. Listen to what I'm doing. We all know the tune, but the people who wrote this tune already played those notes. Let's try some other notes.' And I thought that was very interesting. We have a framework, but we don't have to use that every time we play this tune. Even if you wrote the tune yesterday, you have to change it. You have to have the imagination to understand where it could go from there. That puts your personality into the music. You put a stamp on it, and who knows, it might turn out to be the way that everybody plays it for the rest of time. That's what it's all about for me. It's not about where it *was*, it's about where it *is*."

When playing in a band, Cobham says he's not just listening to decide what to play; he's also listening for what not to play. "It's about not playing when there's nothing that needs to be said because it's already been said by somebody else," he explains. "Sometimes it's like the

jazz term 'strolling,' where you've already said your bit, and so it's important for you to just lay out and let the band go on by itself, so when you come in, it has a dynamic to it that is very dramatic. Everyone realizes you're back. This is very important, playing the spaces. It's also about finding a way to enhance each other's performance by not duplicating what someone else is doing. You have to open up and do something else.

"You learn from experience," Cobham says. "It's about knowing when to do something and when not to. About being sensitive enough to know who's working with you, to listen in real time to how your colleagues phrase or play their material, to understand where they're coming from in what they do and where their influences may be, which means you have listened not just to other drummers, but to all musicians who have contributed and how those players come through the players you are working with now. It's very important to have a point of reference, so when you hear somebody play a line, you go, 'Oh yeah, Trane,' or 'He's phrasing like Sonny Rollins,' or whatever. That will get you very far because you've worked with those patterns and phrases. It's our history, and that's what you need to know."

Cobham refers to his style of playing as "multi-dimensional." He explained, "Performing multi-dimensionally means that you are in sync with what you can technically achieve with your instrument; being selective in real time in terms of what drum can be played at what time; being able to hear what sound will best fit the phrasing or the direction of the band at a certain time; how to multi-task—thinking about what's coming next, what is working right now, and how to combine these ideas to put out something that everyone can use and continually make people feel secure. You're working on many different layers. You're listening for certain things, you're seeking to play certain things. You don't want to play too hard in relation to someone else, you want to enhance where you need to enhance. You also want to leave space for something else where you need to leave space. All of this is happening in real time, and you have to make a lot of decisions and stand by them. The ultimate objective is to keep the level of intensity where it should be at that point in the music."

He reiterates, though, that this is the job of the entire rhythm section working together. "Everybody has to contribute," he says. "It's like three-on-three on a basketball court. Everybody has to do things that they would like to have two other people doing, and when you get two other people, everybody backs away. You get less touches on the ball, but the end result may be that you win the game. The objective of the music is also to be unselfish and give everyone room to play, and sometimes that means that you don't have to do anything, but you have to believe that that's what you have to

do. You have to develop a sense of self and be responsible to independently make decisions that are effective for the whole group, not just for yourself." **PN**

# DRUMSET

**BILLY COBHAM**  
Saturday 5:00 P.M.

# Gregg Bissonette

## One Drummer, Countless Styles

By Lauren Vogel Weiss

The drummer for Maynard Ferguson pinged the ride cymbal like the best big band drummers from the swing era. David Lee Roth's drummer pounded out the hard rock rhythms in a pulsating beat. The "Best Pop Instrumental" tune of 2000, Santana's "El Farol" from his *Supernatural* album, featured a drummer well versed in Latin jazz rhythms. And the drummer performing behind Ringo Starr played like, well, a Beatle!

All of the aforementioned drummers, performing in such diverse musical styles, are one multi-faceted drummer: Gregg Bissonette.

Bissonette, who was raised near Detroit, Michigan and received his Bachelor of Music Education degree from North Texas State University (now the University of North Texas), is currently touring with Ringo Starr as a member of the All-Starr Band. "I'm a Beatles fanatic," Bissonette admits. "When I was seven, I saw the Beatles play in Detroit. And now, for the last 11 years, I've been Ringo's drummer. It's a dream come true for me because that is my favorite style—pop/rock music *a la* the Beatles."

Bissonette grew up in a musical family. His dad, Bud, was a drummer and his mom, Phyllis, played vibes in his jazz band. "One night my dad was playing a wedding in a hotel in downtown Detroit," remembers Gregg, "and he wondered why there were so many girls hanging around. The food and beverage manager told him the Beatles were staying upstairs. My dad, who was a fan of the Beatles, innocently asked if he could get six tickets to their sold-out show! Fortunately, the manager was able to get him six, at six dollars each; remember, this was 1966! My dad figured that even though he was only making 50 dollars for his gig, he'd clear 14, so he bought the tickets. And the next night we saw the Beatles! So playing with Ringo, especially in Michigan, is a real thrill."

Thanks to Facebook connections, Gregg's former high school girlfriend at Mott High School (in Warren, Michigan) contacted many fellow alumni to attend Ringo's concert on June 27, 2014 at the DTE Energy Music Theatre (originally known as Pine Knob Music Theatre) in Clarkston, Michigan. "That gig was the highlight of the summer for me," Bissonette says with a smile. "We had a big reunion before

the concert and gathered round to sing our high school fight song. Ringo introduced me that night as a 'local boy,' and [guitarist] Steve Lukather dedicated his song 'Rosanna' to 'my good friend, our drummer, who's from Detroit!' And to be playing at Pine Knob, where I saw so many concerts as a kid, was a real highlight for me." [Gregg's radio interview on WOMC-FM can be heard at <http://womc.cbslocal.com/2014/06/27/a-homecoming-for-ringos-drummer-warrens-gregg-bissonette/>].

For the first time since the PAS convention was in Dallas in 2000, Bissonette will be presenting a clinic at PASIC 2014. "Between Ringo tours in November and my own clinic tours, usually during International Drum Month, I've missed the window of opportunity to play at the convention," he explains. "PASIC is a big deal, and I'll be there. Not only is it fun, but it's great to be able to share with the world of drummers."

In between Ringo concert tours this summer and fall, Gregg is doing a clinic tour for Dixon Drums in China, Taiwan, Thailand, and Kuala Lumpur.

Bissonette's clinic at PASIC will cover "Musical Drumming in Different Styles." "I'm going to cover how to play *musically*," he elaborates. "Not just putting in fills for the wrong reason, but playing the right grooves and playing them correctly, plus *how* to play fills in many different styles. Those styles will be jazz—small group jazz and big band jazz—rock, pop/rock, hard rock, funky R&B-type playing, Latin music—which is a big umbrella that can incorporate anything from Brazilian sambas to Cuban songs—country—which is another huge category as well, including new country—and Second Line drumming from New Orleans.

"I'll also explain how to put together a solo," he continues. "I'll start my session by playing a 10–15 minute solo that

is an overview of several of these different styles that I'm going to talk about. How to play a solo that keeps the listener's interest by covering different feels and different styles but not sounding like a bunch of extended fills. My solo will feel kind of 'worldly,' not just a rock-type of solo or jazz solo, but one that goes through many different styles in a musical way.

"When I say 'musical,' the big criteria for me is that it has a four-bar phrase, or an eight-bar phrase, or a two-bar phrase. But it has to have *phrasing*," Bissonette says emphatically. "When you say, 'Hi, my name is

Gregg. Period. I live in Los Angeles. Period. I'm going to play a solo for you now. Period.' Those are little phrases and your playing



# DRUMSET

GREGG BISSONETTE  
Thursday 5:00 P.M.

has to be in phrases or, to me, it's not musical. We'll be talking about playing in all these different styles, and hopefully, after listening to me solo, you'll feel that it was a *musical* solo."

Bissonette will also play some examples from his most recent album, *Warning Will Robinson*. Released late last year, this is his third solo album (and first in more than a decade) as well as his first pop vocal album. The tunes are a modern fusion of pop, rock, electronics, dubstep, funk, bebop, and jazz, plus his signature "epic" drum solos.

"It's my favorite album that I've ever done," Bissonette says. "My brother Matt, who I think is a musical genius, wrote all the music, produced it, recorded it, played bass, sang backgrounds, and told me what to play! It's a combination of *lots* of different styles, mostly pop-ish music with some jazz and R&B. I'm singing on almost every song, but more importantly, because it was my own album and nobody was there to tell me no, there's a drum solo on almost every song—hopefully, a musical one!" *Warning Will Robinson* is a two-CD set: the second CD includes play-along tracks minus the drum parts.

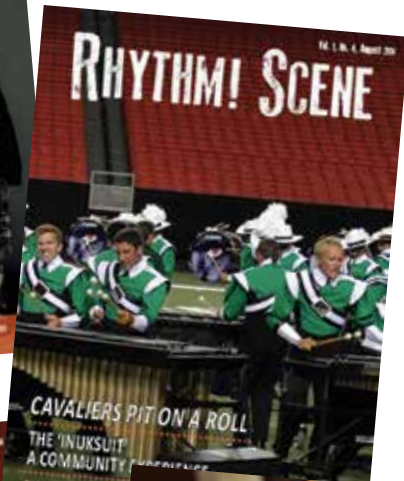
The play-along CD reinforces Bissonette's strong belief that young drummers need to play music. "When I grew up in the '60s and '70s, every event had a live band. When you got married, you had a band. If you had a graduation party or a homecoming dance or prom, you had a band. That's the way to really learn how to play musically, but it's very difficult to do these days because there aren't as many playing opportunities.

"Ringo told me he never sat down behind the drums unless he was playing with other musicians," continues Bissonette. "Don't just sit in a room by yourself playing beats and rudiments and trying to learn to read music exclusively without *playing* music. Put on your headphones and play along with YouTube and your iTunes and play *music*. Yes, you've got to learn to read and hold your sticks correctly, as well as play all the rudiments, but once you've learned the basics, start playing along with records or, better yet, with other musicians. Music is not just drum solos. To play musically, you've got to play music!" **PN**

# RHYTHM! SCENE

## THE NEWSLETTER OF PAS

Available for  
Kindle, Android  
& iPads



Search for Rhythm! Scene in the Amazon Store,  
Google Play Store or Apple App Store

# Billy Kilson

## The Diversified Drummer

By Frank Derrick

I was thrilled to learn that Billy Kilson was coming to PASIC 2014 to present a program and philosophy that I preach to all my students: *versatility*. Far too often drum students will come in for drum lessons with a specific type of drummer they aspire to become. I have no issue with goals, but I always give the same answer in each case, “Don’t be a great rock, metal, hip-hop, gospel, jazz, country, or R&B drummer; be a *great* drummer, then you can play it all.”

Kilson immediately began the correct regiment in his quest to developing his drumming skills, devoting countless hours of practice. He also chose the total drummer spectrum instead of concentrating on one particular style. In learning styles and grooves, one has to approach drumming as a chef approaches cuisine. Before the dish can be prepared and ready to serve, one must learn what ingredients to include. Billy adapted that concept right away as he listened to funk and R&B groups such as Sly & The Family Stone, Parliament Funkadelic, and Earth Wind & Fire, and played along with their recordings. He didn’t limit his listening, as he also spent time with his father listening to his massive record collection that included artists ranging from Count Basie and Duke Ellington to Junior Walker and the Godfather of Soul, James Brown.

While attending Shenandoah Music Camp, Billy heard recordings by Stanley Clarke and Miles Davis, and was introduced to the fabulous Tony Williams. After being mesmerized by Tony’s incredible technical skills, Billy sought to find Tony’s teacher. He learned that Tony Williams had studied with Alan Dawson, who had taught at Berklee in Boston and was still teaching. Plans were then made for Billy to attend Berklee. In the meantime he kept expanding his jazz chops listening to such greats as Max Roach, Philly Joe Jones, and Billy Cobham. At Berklee, Dawson not only became Billy’s teacher, but also his mentor and father figure.

After completing his study with Alan, Billy was pleasantly surprised when, upon Dawson’s recommendation, he was invited to audition for Walter Davis Jr. for his upcoming European tour. He landed the job and his career was launched. After the tour, Billy went on to work with Donald Byrd and Ahmad Jamal and spent seven years with vocalist Dianne Reeves playing festivals such as North Sea and Montreux and playing venues in the U.S. such as the Apollo Theater and the Hollywood Bowl. Afterwards he worked with funk master George Duke, Najee, Freddie James, and smooth-jazz legend Bob James. As Billy’s work became more prevalent, he continued to work with more artists. He worked with the Dave Holland Quintet, bringing an element of funk while also propelling them into a premier jazz group. Holland received two Grammys and four nominations for projects featuring Billy. Later Billy would join Chris Botti, who at the time was opening for Sting, Josh Groban, and Earth Wind & Fire.

Despite success as a sideman, Billy aspired to create and perform his own music. He began writing and planning his first recording under his name, *While Ur Sleepin’*. For that project he brought in guest artists he had previously appeared with as a sideman including Bob James, Dave Holland, and Robert Eubanks. He would later make appearances with some of his peers: Mike Sim (saxophone), George Colligan (keyboards), and Kenny Davis (bass). They performed and developed a new



energy of their own and would later return to the studio to record. That project was called *Pots & Pans*, a jazz/funk/fusion project with a special nod to drummers, which would garner rave reviews, including this line from *Jazz Times*: “This ain’t pretty-boy jazz your grandma smiles to.”

As Kilson’s band, BK Groove, progressed and with scheduling conflicts, it evolved more into a collective band than a set band. This enabled Billy to reach out to other musicians of his caliber and experience to perform with BK Groove. “That kept the sound fresh, as each person brought a new perspective to the band,” Billy said.

With the demand from fans as well as critical acclaim, it became apparent that people wanted to see Billy as well as hear him perform. Billy consequently recorded and released *Rhythm Dancer*, a live DVD/CD combination package featuring Billy playing his music with a stellar band including Steve Wilson (saxophone), Henry Hey (keyboards), and Kenny Davis (bass).

Billy’s presentation at PASIC promises to discuss developing diversity as a drummer, which will prepare you to be able to play a variety styles. Learning these skills will open many doors and prevent you from pass-



ing on a gig because you are not comfortable or proficient in a particular style and can help prevent you from getting typecast.

Frank Derrick has led a vast career performing with Cab Calloway, the Duke Ellington Orchestra, the Woody Herman Orchestra, the David Letterman Show, and others; Broadway shows including *Bubbling Brown Sugar*, *The Wiz*, *Ain't Misbehavin'*, *Big River*, and *Catskills*. He is currently drummer, assistant conductor, and contractor for the Palm Beach Pops, Adjunct Professor of Percussion at Palm Beach State College, drum instructor at Music Man in West Palm Beach, and drumset editor for *Percussive Notes*. **PN**

## DRUMSET

**SHAWN PELTON**  
Thursday 11:00 A.M.

**GORDEN CAMPBELL**  
Thursday 1:00 P.M.

**RODRIGO VILLANUEVA**  
Friday 12:00 P.M.

**JASON SUTTER**  
Friday 1:00 P.M.

**CARL ALLEN**  
Friday 3:00 P.M.

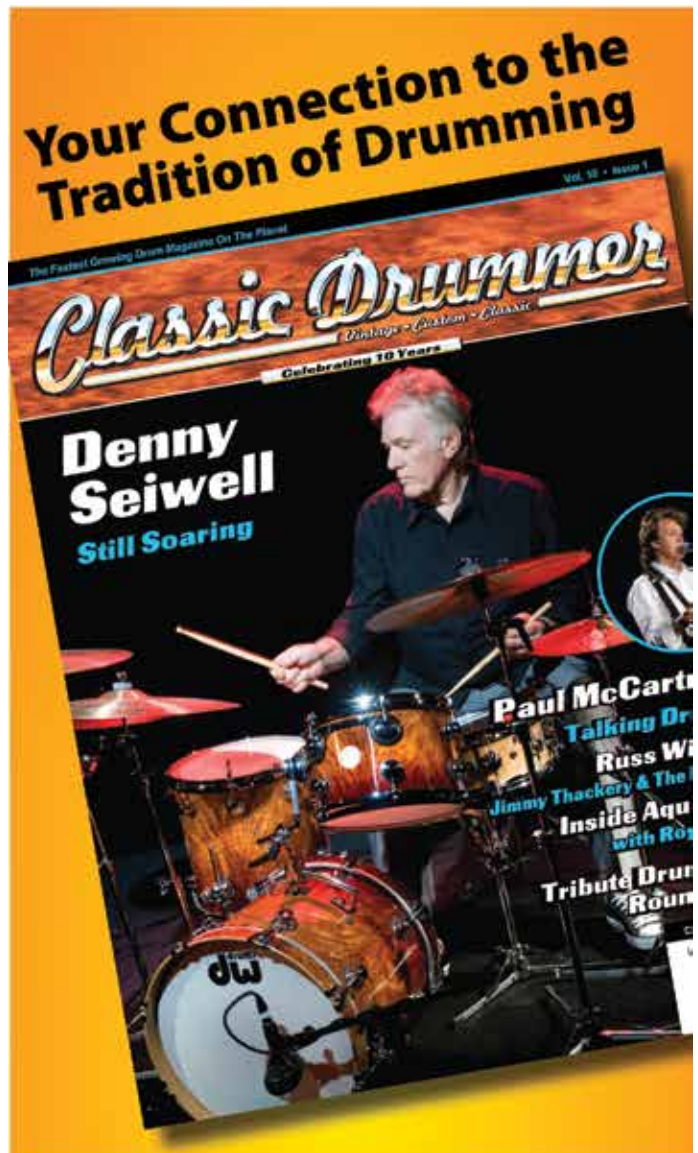
**WILL KENNEDY**  
Friday 5:00 P.M.

**REISHA FAYSON**  
Saturday 9:00 A.M.

**MATT HALPERN**  
Saturday 1:00 P.M.

**ALEX ACUNA & LUISITO QUINTERO**  
Saturday 3:00 P.M.

**JASON GIANNI**  
Saturday 4:00 P.M.



**Classic Drummer Magazine Keeps You Connected with Everything Vintage, Custom and Classic!**

- Exclusive Interviews with Legendary Drummers
- Articles on Vintage, Custom, & Collectible Drums
- Tips on Drum Restoration & Repair
- Interviews with Custom Drum Builders & Artisans
- Pictorials from the Most Notable Collectors & Historians

**SUBSCRIBE TODAY!**

\$19.95 1 year (4 issues)

\$34.95 2 years (8 issues)

Phone: 770-438-0844

Online: [www.classicdrummer.com](http://www.classicdrummer.com)

Back issues are also available at [www.classicdrummer.com](http://www.classicdrummer.com)

# Florian Alexandru-Zorn

## The Brush Secret: How to Revolutionize Your Brush Playing

By Frank Derrick

This promises to be one of the highlights of PASIC 2014 for what was once considered to be a lost art. Florian Alexandru-Zorn will return to PASIC after his master class at PASIC 2011. While brushes are most often associated with jazz, they are also used in country, rock, and Latin music. One recent recording that comes to mind is the Norah Jones recording “I Don’t Know Why.”

The history of brushes dates back to the 1920s when drummers in New Orleans actually used flyswatters to hit their drums as an alternative to sticks. In the swing era, brushes were mass produced, and by the mid 1930s, jazz drummers were expected to use them on gigs. Players such as Warren “Baby” Dodds, Chick Webb, Big Sid Catlett, Buddy Rich, Jo Jones, Dave Tough, and Gene Krupa all used brushes. Bebop jazz also featured brush work from drummers such as Max Roach, Roy Haynes, Elvin Jones, and Mel Lewis, to name a few. When the popularity of the piano trio rose during the bebop and cool eras, key innovators included Joe Morello, Ed Thigpen, Shelly Manne, Philly Joe Jones, Paul Motian, and Vernell Fournier. The Grand Ole Opry in Nashville didn’t allow drums until 1973, but exceptions were made at times and a drummer would appear on stage with a snare drum and wire brushes. In addition to our featured PASIC artist, Florian Alexandru-Zorn, other drummers who continue to receive recognition for their brushwork include Kenny Washington, Lewis Nash, Jeff Hamilton, and Clayton Cameron.

Brushes are a set of bristles connected to a handle so that the bristles make a fan shape. The bristles can be made of metal or plastic; handles are commonly made of wood or aluminum and are usually coated with rubber. Most brushes are telescoping, so that the bristles can be pulled inside a hollow handle, and the fan made by the bristles can be of variable length, width, and density. Retracting the bristles also protects the brush when it is not being used. The non-bristled end of the brush may end in a loop or a ball. Brushes can be played using traditional grip or matched grip, although using traditional does open some technique possibilities that one might not be able to do with matched.

Florian has done many workshops and clinics in support of his brush book *Die Kunst des*

*Besenspiels (The Art of Brush Playing)*. In his clinic he will be displaying his technique with the goal of showing the attendees that everything one can play with sticks can be played with brushes. He will be demonstrating concepts including linear grooves, polymetrics, odd groupings, percussion adaptations, and rudiments, and applying them to various styles of



music. His main focus will be to show drummers how they can evolve their musical language with new textures by using brushes.

Florian Alexandru-Zorn is a full-time instructor, musician, and author. He is a specialist in brush playing, world music, and jazz. He began playing drums at age eight in a local German drum corps, and by age nine he began formal drum lessons. His musical career began at age 18 in the progressive rock genre with bands such as Concrete Floor. His book, *The Complete Guide To Playing Brushes*, published by Alfred Music, has become a standard and garnered not only national but also international acknowledgement, receiving a five-star review from *Modern Drummer*. Florian soon after started giving workshops all over Europe and played with such artists as Jost Nickel and Steve Smith, to name but a few. His style includes a wide array from jazz to world music, hip-hop, and drum'n'bass. In 2009 he toured with the European Masterclass Big Band led by Peter Herbolzheimer. He has also played with Poland's star guitarist Romuald Erenc, a jazz group with Prof. Thomas Stabenow, and with his own trio called F.A.Z.

With his new DVD Florian Alexandru-Zorn has assembled the most comprehensive and clear concept for brush technique ever available. This DVD reveals the secret of playing brushes not by giving mindless and endless patterns but by gathering every concept for each playing style and genre from jazz to funk or even reggae. In addition to Florian's performances, workshops, and clinics that he presents internationally, he is also workshop author for the German magazine *Sticks*. This is a must-see clinic at PASIC this year.

**Frank Derrick** has led a vast career performing with Cab Calloway, the Duke Ellington Orchestra, the Woody Herman Orchestra, the David Letterman Show, and others; Broadway shows including *Bubbling Brown Sugar*, *The Wiz*, *Ain't Misbehavin'*, *Big River*, and *Catskills*. He is currently drummer, assistant conductor, and contractor for the Palm Beach Pops, Adjunct Professor of Percussion at Palm Beach State College, drum instructor at Music Man in West Palm Beach, and drumset editor for *Percussive Notes*. **PN**



**DRUMSET!**  
**FLORIAN ALEXANDRU-ZORN**  
Thursday 4:00 P.M.

# Drummer's Etiquette

By Albe Bonacci

I am always struck by the way drummers can change the direction and mood of a band, both in good and bad ways, by their playing and demeanor. A good drummer can really light a fire under a band with an authoritative groove and a keen sense of dynamics and of phrasing. Let's take a quick look into these three things: groove, dynamics, and phrasing, for starters.

## GROOVE

Having an authoritative groove doesn't mean it should be militant, loud and inflexible, but it should speak clearly in the song's context and be delivered with room for participation. Drumset is an accompaniment instrument, remember? A timid, anemic drum beat is often a sign that you are not prepared or you are unaware of what you should be playing. In order for a band, and especially singers, to feel confident and at ease they need to feel that they don't have to worry about you, and that you can deliver the song standing on firm rhythmic ground. Make sure you deliver a solid, well-contoured groove—clean, direct and not too loud.

## DYNAMICS

As I said, you want the groove to be direct and not too loud. If they need more volume from you, they will most likely tell you. Far too often it's the other way around, in that you start way too loud. You are also setting the dynamic tone here. If you come out of the gate too loud, then everybody else turns up. The singer is stuck trying to belt it out and then hears from friends later that he or she couldn't be heard.

I've learned that the relationship between the singer and drummer is unique and important. It's not just the count-ins and the endings that you need to be in sync with. Look at the singer's body language. If singers are looking around like they smell a skunk nearby, it's probably not grooving. If their head is bobbing and they are smiling, you're doing your job. They are comfortable. They feel safe and free to deliver 100 percent.

## PHRASING

I describe phrasing as the *what* to play and *when* to play it. Overplaying is a great way to reveal immaturity and indifference to the material. Does the groove *really* need sixteenth-note triplets on the kick? What part of the melody does that modulation go with? Is *anyone* else playing that with you? Does it serve the song or just serve you?

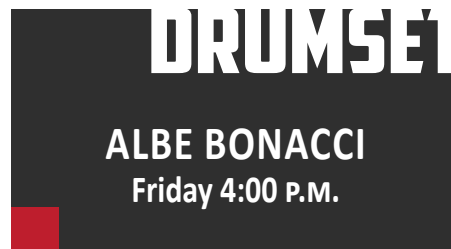
Much like volume, artists or producers will ask for more notes or a busier performance if they want them. Keep some chops in reserve and remember, it's as much about *where* you put something as *what* you contribute to the song. I am part of a team and I want my team to win. For me, winning means delivering the songs to the audience the way the artist intended them to be.

If you're subbing or at a rehearsal that requires learning material, *learn it*. Listen to it often and make a chart or just scratch down some notes, like the song's style, tempo, and maybe the kick pattern in the verse and chorus.

I show up to a gig with a metronome, with tempos marked, and with mini charts for the songs. I'm so often shocked when the artist says, "Wow! I really appreciate you putting the time in for me." And I say, "Of course!" But honestly, I don't want to be on stage dogpaddling through a set of songs!

## GEAR AND TUNING

Appropriate gear decisions are another part of being a well-hired drummer. Not too long ago I auditioned for gig that had several terrific drummers vying for the spot. I got the gig because of the care I take regarding the sound of my drums and cymbals. The leader was impressed that I checked tunings and selected a setup that would get the job done—no more no less. A bass player friend of mine insists I bring my 1938 7x14 Radio King snare drum whenever we work together. For guys who



work with several drummers a week, or even in a day, to have gear that makes such an impact must say something.

**Albe Bonacci** is a Los Angeles-based session drummer and educator who has recorded hundreds of sessions in almost all genres from live radio to gaming and karaoke tracks and television and major motion picture sessions. Albe recently joined the faculty at Musicians Institute and performed at PASIC 2008. **PN**





# METAL MASTERS

## DRUM! DOUBLE PLAY



November/December 2001



November 2005



September/October 2002



June 2008



May 2005



January 2009



February 2007



October 2010



September 2005



July 2012



April 2009



December 2011

THESE BACK ISSUES AND MORE AT  
[ENTERMUSICSTORE.BIZ](http://ENTERMUSICSTORE.BIZ)

# Bach and Beyond: Catching Up With Leigh Howard Stevens

By Nathan Daughtrey

Leigh Howard Stevens performed or was otherwise featured at 11 of the first 24 PASICs. While many readers are probably aware of some of his many other “firsts” (independent roll, extended wooden mallet handles, changing roll types, etc.), you may not be aware that he conducted the very first master class at a PASIC! It was a radical idea at the time, but several of the participants have gone on to significant careers as performers, teachers, and composers. Here is a list from that first PASIC master class conducted by LHS in Knoxville Tenn. in 1983. (The information was supplied by Lauren Vogel Weiss.) You may recognize some of the names: Phyllis Bitow, Ron Brough, David Cotton, Mark Ford, Mark Shelton, and Alex Vazquez. Alternates: Rich O’Meara and Donald Skoog.

According to *Time* magazine, “Stevens has revolutionized the playing of the instrument.” His one-handed rolls, mallet independence, contrasting roll types, and birch-handle mallets are now commonplace. His original concepts of mallet motion are outlined in his book, *Method of Movement*, which has been translated into six languages. In addition to performing, composing and teaching, he designs instruments and mallets for Mallettech, a company he founded. He has been awarded nine U. S. patents.

**Nathan Daughtrey:** *Your most recent appearance at PASIC was in 1999 when you gave an evening showcase concert. What was the impetus for your return to the convention this year?*

**Leigh Howard Stevens:** It surprised me to realize that I hadn’t performed a concert at PASIC in 15 years, although I played with Bob Becker in 2004 and attend every year as an exhibitor. I was doing a lot of domestic and overseas concerts and workshops through about 2005, and I was traveling back and forth to London almost every month teaching at the Royal Academy of Music, so playing at PASIC just dropped off my radar. In 2005 I completed the “buy-back” of Mallettech from Zildjian and stopped teaching in London. Since then, I’ve been very busy with instrument and mallet designing, so I haven’t done anything proactive to get concerts, workshops—let alone apply for PASIC appearances.

However, some teachers and performers have contacted me since the publication of *Marimbists Guide to Performing Bach / The Cello Suites* saying the book has “broken new pedagogical ground.” One of those colleagues pushed me hard to do a master class at the next PASIC. I am thankful for everybody’s support and interest in my work.

**ND:** *You have chosen to focus on the music of J.S. Bach for your master class and more specifically the Sarabande movements of the cello suites. Why Bach and why the Sarabande movements?*

**LHS:** Fifty minutes is not very long to change people’s lives, and I think teaching should strive to do that. If the repertoire or subject

**KEYBOARD**  
**LEIGH HOWARD STEVENS**  
Saturday 4:00 P.M.

matter is too broad, it makes it harder to make memorable points. The lessons I remember from my teachers were mostly small points they made that had huge implications and broad application to my understanding of music. I choose to limit the repertoire to Bach because I believe



Hear an audio file of “Prelude in B-flat major” by J.S. Bach, from the CD *Bach on Marimba* by Leigh Howard Stevens in the digital edition of this issue at [www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)



strongly that learning how to control his shapes, subjects, and fragments will have a dramatic impact on how you are able to play all other styles of music. I chose to narrow the focus even more—to just the Sarabande movements of the cello suites, in part because they are slow. More people can play the notes, and there is more opportunity to discuss musical inflection when the notes are not flying by too quickly.

**ND:** *For me and much of the percussion community, you helped to define what Bach should sound like on marimba with your Bach on Marimba CD—from the sound of your instrument to the weight of your mallets to your technique to your interpretation. With growing instrument ranges and constant improvements to bars/resonators/mallets, do you feel your approach to performing and teaching Bach on marimba has evolved over the past few decades?*

**LHS:** It is interesting that you bring up the weight of mallets. There isn't space to get into it here very deeply, but there is tremendous confusion out there. Let me say as a “tease” that I have never heard of a baseball player being ejected from the game for having extra weight added to his bat.

I have learned a lot in the past few decades, and that has changed the way I play the instrument. It's almost a cliché to point out, but the pitches and rhythms are really the “surface” of the music. When you hear someone speaking a foreign language, say French or Italian, how would you even know if they are pronouncing things correctly; how would you know if they sound like a native-born speaker? Just because you might be able to identify the language as French or Italian doesn't mean you have any appreciation for the pronunciation and accent. Some seem to believe that if they can identify Bach vs. Beethoven, then they know something about the differences in style. Well that's exactly like being able to recognize whether someone is speaking French or Italian. It doesn't mean you know how to speak it, and more specifically, it certainly doesn't mean you have a good accent.

**ND:** *How do you strike a balance between historically accepted performance practice on the original instrument (e.g., cello) and what sounds/works best on the marimba?*

**LHS:** Historically informed performance

is “hip” right now, and I hope it stays in fashion. Authentic style and transcription are not contradictory things; they can coexist and thrive together. Bach himself transcribed and arranged many of his works. The underlying music is the same, but it is brought to life through a different instrument. Although marimbists will never be able to produce a legato connection as smoothly as string players, we can do many musical things that a cello or violin can't. So we strive to transform this music written on the page into the air in the room using the marimba's attributes, and they are many and varied. One of the subjects I expect to cover in the master class is differentiating slurred and non-slurred groups of notes. That's hard to do on the marimba, and it requires a lot of practice. On the other hand, it's the key to making Bach on marimba really communicate the essence of this music.

**ND:** *Will you inspire your adoring fans by performing on the master class?*

**LHS:** I expect to demonstrate every point I try to make. I love this music and enjoy playing it—especially when I am alone!

**ND:** *You maintain an impressively busy schedule performing, touring, and running a company. What exciting projects are on the horizon for you?*

**LHS:** In addition to my design work for Mallettech, I am trying to finish two recording projects I started more than 10 years ago. One will contain the big works that were composed for me, like Schwantner's “Velocities” and the Helble “Preludes,” and the other will contain a long list of “standard” repertoire like Musser etudes, the Fissinger “Suite” and the “Mexican Dances.” I am working on the second volume of the *Marimbist's Guide* that deals with Bach's violin sonatas and partitas. I am also working on a guide to learning and performing new music. In summary, don't worry, I am working! **PN**

## PAS THANKS ITS INDIVIDUAL FRIENDS

Jose R. Alicea . Ruben P. Alvarez  
 Anders Astrand . John R. Beck  
 Robert Bell . Paul Berns  
 Joel Bluestone . Jerry J. Bolen  
 John Bosworth . Michael Bump  
 Paul L. Buyer . Ruth Cahn  
 James B. Campbell  
 Steven Day Carter . Ndugu Chancler  
 David R. Ciarvella . Gary Cook  
 Diane Downs . Noel Eccles  
 Riely Francis . Brooks Gornto  
 Michael Gould . Jim Guglielmo  
 Jonathan Lee Haas . Chris L. Hanning  
 Stefon D. Harris . Douglas Hazelrigg  
 Emily Annette Hill . Julie A. Hill, DMA  
 George A. Hill, III, D.Min.  
 George Aldrich Hill, IV  
 Jim Holland . Richard Holly  
 Steve Houghton . Christopher Karabin  
 Michael Kenyon . Glenn R. Kotche  
 Johnny Lee Lane . Brian S. Mason  
 Robert M. McCormick  
 William Moersch . Jeffrey M. Moore  
 Ken Murphy . Valerie Naranjo  
 Christopher S. Norton  
 Eugene D. Novotney . Gary J. Olmstead  
 Nancy E. Palus . William Platt  
 Donald E. Prorak . Dave Riecken  
 Lisa L. Rogers . Jim Royle  
 Sherry D. Rubins  
 Glenn E. Schaft, DMA  
 Jeremy L. Schilling . Mark Schulman  
 David Seiner . Alison Shaw  
 Larry Snider . David E. Steele  
 Karolyn Stonefelt . Chris W. Treloar  
 Richelle Treves . Ruth K. Underwood  
 Henny Van Den Abbeelen  
 Michael L. Varner, DMA  
 Lauren Vogel Weiss . Kelly Wallis  
 Gregory W. White . Brian Zator  
 Glenn Zeinemann

## KEYBOARD

**GORDON STOUT**  
 Saturday 2:00 P.M.

# Exploring Quietude: “sotto voce”

By Nancy Zeltsman

**E**vents in our lives and our emotional needs weave together in mysterious ways. We don't always see right away what encounters will be a major influence, or what connections will present themselves.

Music has always been the center of my life. For each of us involved with music in any way, our connection to it is very personal. It unites us with other kindred spirits, and also asks us to face our uniqueness.

Over the past few years, I've been contemplating, assembling, and honing a quiet step forward: my first foray into “multi-media” and a bit of “tech”—creating a new performance challenge for myself that hopefully provides a special concert experience to others. I call the show *sotto voce* and look forward to sharing it at PASIC 2014!

For those who haven't encountered the term “sotto voce,” it appears frequently in music but is also used within general English. Pronounced “sa-toe VO-chay,” it comes from Italian and literally means “under voice.” It's when you speak “in a quiet voice, as if not to be overheard” [*New Oxford American Dictionary*]. In musical performance, the term directs you to play/sing in an undertone—in a subdued manner—or to play one line at a lower volume than another.

## SOME CONTEXT

I've thought a lot about recital programming. In the Marimolin years especially (my duo with violinist Sharan Leventhal from 1985–96), and in many years following as I was involved with commissioning solo marimba literature, my focus was on programming interesting new works. My goal was to advance the stature of the marimba in concert music. In addition, I've always been an advocate for bringing thoughtful, creative adaptations to the instrument. I see those as a means for personalizing one's repertoire.

My aim has usually been for programming to reflect the breadth of my musical tastes—in part, to help stretch audiences' ears and minds to accept various kinds of musical language as valid and valuable means of expression. I've maintained that musicians say a tremendous amount by the music they program. Our choices reveal the quality of our tastes. We may lead listeners by what we put forth. These are responsibilities to consider carefully.

Relative to my recital programming over the years, my *sotto voce* program is a clear turn toward something different. By no means does

it represent the range of my musical tastes. No single piece is particularly provocative. Instead, the new exploration for me here is connecting the pieces, joining them with non-musical elements, and considering pacing on a deeper level: both big-picture pacing of program flow and small-detail pacing through performance style. The greater the focus on small, quiet details, the more intrigued I am!

## SOME BACKGROUND

I first performed *sotto voce* in 2013. Three main factors contributed to it: a Swedish jazz pianist, my right ear, and photographs.

In March 2006, I heard the Bobo Stenson

Trio at Birdland in New York City: Swedes Stenson on piano, Anders Jormin on bass, and the late, great New York-based drummer Paul Motian. It was my first time to hear Stenson and Jormin or any of the tunes they played, apart from a standard or two, and yet the atmosphere and textures the trio created together were profoundly satisfying. Even though it was new to me, it felt like I found my way home to my favorite music! Tune after tune was rather slow, sparse, rhythmically supple, and introspective. (The compact disc *Goodbye* by the same artists has a similar ambiance.)

The fact that their entire set adhered to this one aesthetic struck me as somewhat radical.



PHOTO: CLAUDIAHANSEN.COM



PHOTO: MARTHA ZELTSMAN

Typically, a set at a jazz club, or a program of concert music, tends to offer musical contrasts. But the trio was fearless in avoiding that convention. After several tunes, I realized they were leading us to look at something different. By reducing contrasts of tempo, dynamics, textures, and colors, and inviting us to focus on details within smaller parameters, I found myself spellbound by subtleties and nuances.

Later, I found a quote by Stenson: “Space is important. To create an atmosphere in every piece is important, to keep a whole thing around it” [*Jazz Times*, “Bobo Stenson: Thoughts too Deep for Tears” by Thomas Conrad, January/February 2006 <http://jazztimes.com/articles/16407-bobo-stenson-thoughts-too-deep-for-tears>]. This gets at what the best music is to me: a feeling, or many feelings—not notes.

I began to experience some hearing problems in late 2009 (actually, right before my last performance at PASIC when ZMF launched the *Intermediate Masterworks for Marimba* collection). What first felt like “stuffiness” in my right ear was eventually determined by a top otologist in Boston to be partial “sudden low-frequency hearing loss.” Caused by a virus (I was unaware of), it apparently strikes about 500 people a year. The main result, for me, is much-reduced tolerance of loud volumes, particularly with medium-high frequencies. Interestingly, I learned in the course of many hearing tests that I hear soft volumes unusually well.

I grew up immersed in photography. My father specialized in formal portraits he took in a studio connected to our house. My mother did all the finishing work on those and ran the studio. When we vacationed, she took a lot of photos of her own—mostly of nature scenes. Both my parents received acclaim for their work from photography associations (which held conventions not unlike PASIC, to which I often accompanied my parents while growing up).

In 2011, a few years after my mother died, I

finally combed through some 2,000 slides she archived and sent off several hundred of the best ones to be converted to digital images.

My mother’s greatest fascination was the incredible beauty in small or simple things. She never minded the patience that was often required to see them. For example, sometimes she would lie in a meadow for long periods—camera ready—waiting for a butterfly to light on a wildflower. She had assembled several exhibits over the years of what she considered her best work.

But the majority of images that came back in digital form were ones I had never seen before. At the same time, I read through papers my mother left and learned more about difficulties in her early adult life (before she met my father). I had always been closer to my father than my mother. But learning more about my mother inspired new compassion and feelings for her, and increased recognition of her influences on me.

I enjoyed that this coincided with the discovery of many new images. I also noticed a parallel appreciation of quality and subtle beauty in what she chose to photograph and how she captured it, and in some of the music that touches me most.

**ABOUT THE PROGRAM**

My *sotto voce* program features eleven short solo pieces: works composed for marimba by Paul Simon, Daniel Levitan, Julie Spencer, and myself alongside adaptations of pieces by Ludwig van Beethoven, Duke Ellington, Aaron Jay Kernis, Fred Hersch and others.

There are projections of about 120 photographs taken by my mother (mostly the recently discovered images) and pre-recorded readings (by me) of three poems. These have been favorites for many years and seemed to fit right in; each poem points to important, calming truths.

The essence of Jorge Luis Borges’ poem “Plainness” is noting the rare treasure of a place

(it could be a home, a certain environment, or a circle of people) in which we feel completely comfortable and utterly accepted—with no need to prove ourselves. (I already knew this poem when, coincidentally, I found it in a folder of poems my mother saved.)

A short excerpt I chose from Wallace Stevens’ “Peter Quince at the Clavier” compares playing an instrument with how the sound plays on our spirit. My favorite line is “Music is feeling then, not sound...” Finally, it says, music plays on desire.

The last and longest poem I chose, “Praise Song for the Day” by Elizabeth Alexander, struck me hard as soon as I heard it read by the poet at President Obama’s inauguration in 2009. It beautifully describes the challenges and routines of our everyday lives, why we strive to improve ourselves, and what paves the way for us to continually begin again: optimism and love (in the broadest sense).

Lastly, I now recognize a fourth influence on development of my show. I recall programs performed by some past Zeltsman Marimba Festival faculty members (including Peter Prommel and Jean Geoffroy) for which they conceived a cohesive set of music and requested that the audience hold applause until the end. (With *sotto voce*, I don’t make any request regarding applause, but most audiences seem to feel like waiting until the end.)

**PERFORMANCE CHALLENGES**

A big challenge of performing the show is maintaining concentration for 45 minutes. Another is staying as fully present in the playing as possible while performing extra tasks. The photos and poetry, combined in the software application *Keynote*, enter and exit with the music. Some of the changes are timed to happen automatically, but I maintain control by triggering most of them via a Bluetoothed foot pedal. Since I tend to move around a lot as I play, it’s a challenge to discreetly find the pedal and control how I tap it! (I could have had someone else trigger the changes, but I felt it was stronger for me to take personal control.) I have most often performed the show in small spaces, or one with rather warm acoustics. This will be my first time to perform it amplified, which I look forward to trying!

For the sake of the slides, the show is performed in a darkened room, and I have only minimal light to see the marimba and read my music and foot pedal cues. I have taken to turn-

KEYBOARD

NANCY ZELTSMAN

Friday 12:00 P.M.



PHOTO: MARTHA ZELTSMAN

ing the marimba to an unusual performance angle—a bit past profile—so that I can see the projections out of the corner of my eye as I play. Actually, I kind of love playing at this angle; it feels like letting the audience in to what it is to play marimba.

### LISTENING CHALLENGES

While the components of the show are all pretty simple, gentle, and soothing, I realize it's not easy for everyone to process more than one medium (e.g., music, images, words) at a time. I've heard reactions that people sometimes felt uneasy recognizing that they missed some photos because they were watching me play; or they were watching photos instead of me. Either is okay! Other people have had trouble understanding the poetry while following the music. It's okay if you don't catch all of it. It's even okay if you daydream a little! My goal is that it all makes you forget, or think in a different way—which hopefully leads you back to yourself a little, and to breathing space.

### PREVIEW

Readers can get a feeling for the show from this video that shares the music, images and poem that open the show: [http://www.youtube.com/watch?v=Rt5J8o\\_jsJ](http://www.youtube.com/watch?v=Rt5J8o_jsJ) (This is also embedded in my May 2013 PN interview, "The Power of Nuance," archived on the PAS website.) Playing this, the first movement of Daniel Levitan's *Marimba Suite #2*, I feel very challenged to make something interesting out of its simple elements.

The whole show continues to challenge me in that regard. In the face of our busy world, I strove with *sotto voce* to explore and provide a place to just "feel" or "be." What we say to ourselves in a quiet voice may be most important.

Nancy Zeltsman is a marimba performer and educator. She is Artistic Director of Zeltsman Marimba Festival, Chair of Percussion and Marimba at The Boston Conservatory, Professor at Berklee College of Music, and regular guest marimba professor at Conservatorium van Amsterdam. She is a member of the jury for the TROMP International Percussion Competition this November. **PN**

# volunteer

We are seeking numerous hard working and enthusiastic individuals to share their time, talent, and knowledge to this exciting international event. The Percussive Arts Society is working hard to ensure that this convention is a huge success for both the performers and the attendees. Please join us; we need your help to make this event happen!



**VOLUNTEER:** PASIC Registration Desk . PASIC Badge Checkers for Session Doors . PASIC Conference Gift Shop . Rhythm! Discovery Center Gallery Facilitator . Rhythm! Discovery Center Front Desk Assistant

# logistics

**PASIC LOGISTICS TEAM** members work directly with some of the best drummers and percussionists in the world by helping to move gear and setup stages. Team members are eligible to win prizes from PASIC exhibitors and receive many complimentary rewards from the Percussive Arts Society.

# marching crew

As a member of the **PASIC MARCHING CREW**, you will work behind the scenes along side the judges and Marching Committee. Your primary responsibility is to ensure the festival runs smoothly and that the participants have a positive experience.

[WWW.PASIC.ORG](http://WWW.PASIC.ORG)

# Exploring Expression on Marimba

By Mark Ford

I'll never forget walking the hallways of PASIC several years ago with Vida Chenoweth. If you are a percussionist/marimbist and unfamiliar with Vida Chenoweth, I suggest that you run to your computer and Google Ms. Chenoweth now. She is credited with being the first "professional concert marimbist" who raised the respect of the marimba equal to that of the violin and piano. In addition to these accomplishments, Vida was also an accomplished ethnomusicologist and linguist. I met Vida years ago through PAS and have always enjoyed our talks.

Anyway, we were walking to a clinic session of a popular marimba artist at PASIC. We arrived at the session and had to find a seat in the very back of the room. The hall was packed! As we were sitting down, Vida asked me, "Mark, what music will we be hearing at this session?" I told her that this artist had decided to present new transcriptions for solo marimba. These transcriptions were classical compositions written for other instruments and then adapted for the marimba. Vida quickly responded, "Are you kidding me? We've been there before. Let's get out of here!" I agreed and we left to find a cup of tea.

During Vida's marimba career most of the marimba solos available were classical transcriptions by composers such as Bach, Mozart, Vivaldi, etc. There were very few original marimba compositions during this time. At that PASIC, Vida and I were only interested in hearing new music for the marimba—music that was designed to explore the expressive and engaging qualities of the instrument. Even if beautifully performed, the concept of a concert of only classical transcriptions seemed outdated and, well, non-innovative.

Imagine a time when marimba literature will be so accepted that performers decide to transcribe and arrange a marimba piece for piano or violin! Can you hear the violinist ask, "Hmmm, how should we interpret that dead stroke?" Seriously, with artists like Vida and the multitude of performers that followed her, the classical

marimba art form has grown in the past 50 years due to many remarkable marimbists commissioning new works and celebrated composers finding new voices for the marimba.

So if we are going to explore expression on the marimba through technique and new compositions, we will need to look at the recent activities of world-class marimbists and



composers who promote the marimba through their music. It is important to have "icons" in the marimba world like Vida Chenoweth. These artists push the boundaries of our art in emotional, expressive, and, yes sometimes, technical aspects. We can agree or disagree with their artistic choices, but in the end these contemporary artists give our art direction and growth. It is important that we do not all take the same path. Rather, we should have an open mind and heart when exploring new music to see how this music expresses our culture, personalities, and educational needs. In the end,

the combination of all these artists, composers, educators, students, and performers create positive energy for the marimba and the need for more expressive literature.

It is my honor and privilege to have been invited to present a marimba clinic at PASIC 2014. One of my goals for this session is to offer "real information" that those in attendance can take back home and put to use. I am in the process now of compiling a list of new compositions for solo marimba recommended by leading marimbists, composers, and educators. There is so much activity in the marimba world now that it can be difficult to know about all of the recent works available. So this list will serve as an excellent resource for the near future. For those of you that cannot attend PASIC, I will make this clinic handout available on my web page, [markfordmusic.com](http://markfordmusic.com), after PASIC.

In addition to the list of new works, my PASIC clinic will touch on tone production and expressive qualities needed to interpret musical phrasing. I will also perform some of my new works for marimba at this session including "Moon Chasers," "Infinite Energy," and "Morning Light." I look forward to seeing you in Indianapolis!

**Mark Ford** is the coordinator of percussion activities at the University of North Texas in Denton, Texas and a Past-President of PAS. He is a marimba specialist and the Artistic

Director for the Polish Percussion Competition in Opole, Poland. **PN**

## KEYBOARD

**MARK FORD**  
Saturday 3:00 P.M.

# Finding Her Voice: An Interview with Beverley Johnston

By Nathan Daughtrey

Canada's premier percussionist Beverley Johnston is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as unconventional, effectively combining classical transcriptions, contemporary music, and a touch of theatre; she is also a leader in commissioning and premiering new works for percussion. Beverley currently teaches at the University of Toronto and lives in rural Ontario with her husband, composer Christos Hatzis.

**Nathan Daughtrey:** *The theme of your PASIC showcase concert is "Percussion/Marimba and Voice. In the past, you have performed works requiring you to sing while playing. Is this what we can expect from this concert?"*

**Beverley Johnston:** Actually, I am playing several different pieces, some of which are just percussion and the others are just marimba pieces. All of the pieces in some way include the use of the voice. One of the works has the voice on the audio playback while I solely play marimba ("In the Fire of Conflict" by Christos Hatzis).

**ND:** *At what point did you become interested in this combination?*

**BJ:** I have always been interested in the voice as an expressive tool in learning percussion. The voice is filled with an infinite palette of tone colors, and I feel that transfers well to percussion. It helps us understand that percussion is *not* just about rhythm but, more three-dimensionally, about tone color, texture, and pitch—even when playing the drums. The type of multi-percussion pieces, therefore, that I have been attracted to have been those where phrasing, tone color, and texture override the rhythmic elements. I started the piano when I was seven years old, and I think that pitch has always been my focus as a musician—more than rhythm! I have always enjoyed singing, too.

**ND:** *Were there any artists or teachers (percussionists and/or singers) that particularly influenced you?*

**BJ:** When I was in high school one of my major mentors was my high school music teacher, Iwan Edwards. He was a specialist in choirs and subsequently was the music director of the St. Lawrence Choir, which was the core choir for the Montreal Symphony Orchestra. Needless to say, my high school years were filled with singing *and* playing percussion *and* piano. It was only later in life that I started to combine the voice while playing percussion, and the first solo piece I played with that combination was the marimba solo "Bones" by Canadian composer Harry Freedman. His wife [Mary Morrison] was a specialist in contemporary vocal repertoire, and Harry incorporated vocal techniques in many of his instrumental works. I was fortunate enough to get a few lessons with Mary, who has taught many of the world's top vocal soloists.

In the 1990s I would say that I was in my more experimental phase and experienced a few vocal workshops, which included a weeklong adventure with Richard Armstrong, who was a specialist in extended vocal techniques. In the course, many vocalists attended including opera singers and contemporary music specialists. I learned so much from the experience and how one can really explore the "dirtiest" and

most delicate parts of one's voice—and everything in between! This was a cathartic experience and one that I cherish in my approach to making music in general.

But there have been *many* singers I truly admire and the reason being, they have "found their own voice." They are not afraid to be different, and you can hear their soul in their music. One vocalist I have been particularly interested in is Canadian singer Maryem Tollar, who is a specialist in Egyptian vocal music. I *love* this gut-wrenching style of singing where one bears one's soul. Because Maryem was the lead singer in my husband's multi-media work "Constantinople," I was exposed to Maryem's voice for months, so I just started subconsciously incorporating some of her sounds into my approach. Of course, she's the master. I do what I can with my limited technique as a vocalist!

I'm also attracted to many, many percussionists who explore their true character. This has nothing to do with whether or not they incorporate voice in their work, but these percussionists have, through the years, been true to following their passions in an honest way.

**ND:** *What is the greatest challenge for you when performing in this way?*

**BJ:** I think the greatest challenge is to make sure the voice does not follow exactly the rhythm of the instrumental part. As with any good





vocalist, the voice has to “float” on top of the instrumental part. There are some amazing vocalists who are masters of this technique including Barbra Streisand, Frank Sinatra, and Diana Krall. They all have that innate ability to “soften the edges” of the vocal line. This, for me, has been challenging, and I really have to work hard at that. I usually record myself in order to have a better understanding of how I can “float” more effectively! I’m still learning!

**ND:** Can you talk about your literature selection for the concert? Will there be any premieres?

**BJ:** My presentation will include the following pieces: “Axion Esti” by George Kontogiorgos. Written for stamna—the Greek version of an udu—and voice, this piece was written for me by my dear friend George, who lives in Volos, Greece. The words are in Greek and it was challenging to get the correct pronunciation. Thank goodness my husband, Christos, could help me with that. The version I’m doing at PASIC is with audio playback, which both Christos and I played around with one day in the studio since we had some time to spare!

Christos Hatzis’ piece “In the Fire of Conflict” has several versions. The one I’m doing for my presentation is for marimba solo and audio playback. The other versions include marimba and cello and another is for percussion quartet. You will be hearing on the audio the voice of rapper “Bugsy H,” who describes his tormented former life dealing with gangs.

Julie Spencer’s “Everybody Talk about Freedom” was a piece I commissioned a couple of years ago. Julie heard me perform “Bones” by Harry Freedman at the Marimba 2010 International Festival and Conference in Minneapolis and wanted to write me something with voice. Of course I said yes, as I’m a big admirer of Julie’s creativity and musicality. This is basically a rap tune. During my learning process I sent Julie a very rough version of what I was doing, and she said in some sections it sounded like Peter Maxwell Davies’ work “Eight Songs for a Mad King”! So I kept some of the more wacky bits in my version!

During the 2009 Zeltsman Marimba Festival I had the fortune of premiering the work “Cinnabar Heart” by Chinary Ung. I love this piece because it floats along so beautifully—a piece with no barlines! Chinary will be writing another piece to go along with this work, and I haven’t received it yet but I’m so looking forward to doing the world premiere in addition to “Cinnabar Heart.” All I know is he asked me whether or not I whistle, so who knows what to expect! Many thanks to Greg Beyer, who helped organize the commissioning process through the Fromm Foundation. This is a consortium commission, which includes marimbists Greg Beyer, Lynn Vartan, Steve Solook, and myself.

I will end my presentation with a theatrical piece by Canadian composer Diana McIntosh. It’s called “All Too Consuming.” It’s about food, and I will have a guest appearance by a famous marimba player who will be my waiter at the beginning of the piece. The text for this work is from a poem by Canadian poet Peter Christensen called “It says I can Eat all I Want.” During the piece I turn my dinnerware into percussion instruments along with some extraneous vocalizations. Enough said!

I’m looking forward to being at PASIC 2014 and reconnecting with my friends and colleagues. What a great way to share music with others who enjoy the same percussive passions! **PN**

## KEYBOARD

**BEVERLEY JOHNSTON**  
Saturday NOON

# Marching Festival Crew

As a member of The Marching Crew, you will work behind the scenes along side the judges and Marching Committee. Your primary responsibility is to ensure the festival runs smoothly and that the participants have a positive experience.

### Volunteers Receive:

- PASIC 2014 Thursday Marching Festival/Expo wristband
- Friday full day registration
- PASIC Volunteer t-shirt

**Apply Online!**

[www.pas.org/PASIC/marching.aspx](http://www.pas.org/PASIC/marching.aspx)



# Talking Sticks Documentary

**T**alking Sticks is an inspirational and educational documentary that premiered at the New Haven International Film Festival in March 2014. The film touches on the history, manufacturing, and performance of vibraphone and marimba, designed for educational settings and for the general public. An exposé of this type is long overdue.

The main journey person of the film is Arthur Lipner, a percussionist, composer, educator, and author of *The Vibes Real Book*. He has presented 300 workshops on six continents, been on over 200 recording sessions, and released seven albums as a leader. His latest project, combining vibes and marimba with the music of Iceland, Turkey and Brazil, will be released in January 2015. Through Lipner's inner and outer journeys the documentary features candid conversations with Vida Chenoweth, Gary Burton, and Mike Mainieri about the role these instruments played in their childhood and careers. Spanning five continents, *Talking Sticks* offers extraordinary visual footage, virtuosic musical performances, and casual storytelling in a manner never achieved by a documentary. It presents one musician's journey in a search that has elements universal to all.

One storyline from *Talking Sticks* helps us to understand the cultural relevance of marimba and percussion in Mexico and Ghana. In Chiapas, Mexico, we visit a marimba factory situated on a stunning river where the Nandayapa family has been making marimbas by hand for over 100 years. Carlos Nandayapa opened his home and heart, discussing his marimba world.

We travel to Ghana, where we sit on the ground with a marimba maker in a small village and learn of his family, their marimba tradition, and manufacturing. We hear from Ghanaian master xylophonist Bernard Woma, who says, "In our culture, music is part of life. Either you choose to be part of it or you are out of it."

In Brazil, we're on the streets of Rio de Janeiro during Carnival performances and on the concert stage with the National Symphony of Brazil during the world premiere of Lipner's vibes and marimba concerto.

We also find ourselves in rural Iceland with an extraordinarily unique artist/sculptor—a soft-spoken gentleman who makes marimbas out of stone. The beauty of the sound and the depth of his search for self-expression in his

stark surroundings of glacier rock and the Northern Lights leave Lipner speechless.

Lipner's desire to deepen his experience as a keyboard percussionist, while moving traditions into new territory, take him to an icy mountaintop in Norway. There, we meet ice musician Terje Isungset in an igloo. Isungset says, "This water has been through thousands of human beings...may have part of people's soul in it...and it's also music." We experience the construction of, and improvisation on, an ice xylophone during an ice music festival.

In the USA, we are granted rare access to percussion factories. Inside the Musser factory in Chicago we see the process of construction including the cutting and tuning of bars. In fact, in *Talking Sticks* we also see keyboard percussion bars being cut and tuned in Mexico, Chicago, Ghana, and Norway. At the Mike Balter

of these interviews give us small glimpses into the joys and dilemmas encountered by the leaders in the field. Lipner's former teacher provides wisdom and continuity during several appearances. Towards the end the teacher says, "We're all looking for the wholeness."

Since the world premiere in March, *Talking Sticks* has screened at the WilmFilm Festival (Wilmington, Delaware), MIAM Center For Advanced Studies in Music (Istanbul, Turkey), Tonlistarskoli Music Conservatory (Reykjavik, Iceland) and the Hartland Jazz Festival (Hartland, Vermont). Continued screenings are planned globally until the DVD/digital download release, which is currently scheduled for early 2016. Following this PASIC screening, Lipner and Bernard Woma will be available for an informal Q&A session in a location to be announced at the screening.

*Talking Sticks* presents a strongly compelling view of an area of the percussion field that has long been underrepresented in filmmaking and mass media. It shows how the vibraphone and marimba have brought people from diverse areas of the planet together in the context of cultural commonalities. As such, it will facilitate huge leaps for the field of keyboard percussion as it finds its way into film festivals, universities, broadcast, and the general public worldwide.

*Talking Sticks* has the potential for a strong, positive impact in education and the popular music of different cultures, by bringing the message of mallet playing and mallet players to new audiences in new ways. In screenings and the Q&A sessions that have followed thus far, beyond the messages of the film, it is this potential that is tremendously exciting for musicians and music-lovers of all ages.

The *Talking Sticks* trailer can be found at [www.talkingsticksfilm.com](http://www.talkingsticksfilm.com). *Talking Sticks* is available for screening at all types of venues. Please visit the Contact tab at the site for further information. **PN**



Mallets factory, mallet construction is explained along with the inner workings of these tools of the percussionist's trade. Mike tells the story of his company and explains different types of mallets.

Regarding the 20th-century history of the instruments, we hear from a jazz faculty member at Columbia University as he summarizes the roots of jazz vibes. Footage of vibes greats Milt Jackson and Lionel Hampton contribute to this segment, as does New York Philharmonic percussionist Gordon Gottlieb. We also hear from Ney Rosauro, percussionist and composer of one of the most popular marimba concertos ever written.

Lipner poses the same questions he has about connection via his instruments to others central to the development of vibes and marimba. Gary Burton and Mike Mainieri speak openly about their lives and the role the vibraphone has played in them. We also get to know 82-year-old Vida Chenoweth, the first "concert marimbist." Honest, warm, and informative, all

**KEYBOARD**

**TALKING STICKS  
DOCUMENTARY**

**Friday 9:00 A.M.**

# Korean Has Gone to Europe: A Brief Conversation with Se-Mi Hwang

By Nathan Daughtrey

In a short span of time, Korean percussionist Se-Mi Hwang has amassed an impressive number of awards from music competitions around the world, most notably First Place *and* the Audience Award at the 6th World Marimba Competition in Stuttgart in 2012 and first prize in the Felix Mendelssohn Bartholdy University Competition (2013). She was born in 1987 in South Korea and received early private lessons in piano, flute, violin, and percussion. After studying percussion at Yonsei University in Seoul, she continued her studies with Marta Klimasara at the University of Music and Performing Arts Stuttgart. I was able to catch up with her briefly ahead of her upcoming PASIC showcase concert.

**Nathan Daughtrey:** *You started out in music playing the piano, flute, and violin. How long did you continue these studies once you started studying marimba? Do you still play these other instruments?*

**Se-Mi Hwang:** Where I was born there was a music kindergarten. We always listened to classical music while we were drawing, playing with friends, etc. We also sang every day and played in an ensemble with very different instruments. After kindergarten, you have the option of learning different instruments, so I decided that I wanted to learn four of them.

I stopped playing the violin after three

years because it was too tiring to hold. When I was 15 years old I had to decide which instrument I wanted to play further, because I wanted to go to Arts High School and couldn't focus on all of them. Of course, I decided to study/play percussion, but I still played the piano and flute as a hobby and took private lessons as a minor instrument at the university.

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

**SMH:** Flute was especially helpful for learning to breathe while playing marimba and other percussion instruments. Piano was also very helpful for my musicianship, improving my phrasing and sight-reading.

**ND:** *How do you make decisions about literature selection?*

**SMH:** When I have some free time, I like to see/listen to some percussion repertoire on YouTube, composers' websites, and music score websites. If it sounds great or interesting, I order the scores and try to play it. Simple as that! I also love the music of Bach, Debussy, Vivaldi, etc. and create transcriptions for myself.

**ND:** *Congratulations on recently becoming the*

*winner of the 6th World Marimba Competition in 2012! How has your performance career been affected since winning that competition?*

**SMH:** First of all, thank you so much to your congratulations! Not much happened before the competition, but afterward I ended up with an endorsement, and I play many concerts and give master classes.

**ND:** *What can we expect from your PASIC showcase concert, "Korean Has Gone to Europe"? Will there be any world premieres or any special guests?*

**SMH:** There's one piece by a Korean composer, Mr. Kim. He originally composed "Soari-rang" for traditional Korean flute and percussion ensemble, but I have arranged it for the marimba. It's not a world premiere, but it will be the first performance in the U.S. It sounds very Korean and very beautiful! I will also perform some masterworks of J.S. Bach and Claude Debussy, and I will discuss how to make these pieces work for the marimba.

**ND:** *What new and exciting projects do you have on the horizon?*

**SMH:** I have big concerts coming up in December 2014 and January 2015. I'm going to play Joseph Schwantner's "Concerto for Percussion" with the University Orchestra Stuttgart, and Marcin Blazewicz's "2nd Concerto for Marimba" with the State Theatre Orchestra Stuttgart, respectively. **PN**



## KEYBOARD

SE-MI HWANG  
Thursday 2:00 P.M.

# The Essence and Style of Music

By She-e Wu

**M**y last showcase performance at PASIC was in 2005, but I have kept myself busy in the meantime.

## ON BALANCING A MULTI-FACETED CAREER

“Sleep when you are dead.” This is a famous quote my teacher and mentor Dr. Robert Schietroma always used, and it is something I firmly believe. There are so many things to do in life and so much to contribute to our society and mankind by utilizing the gifts we have been given. I wish I could just teach at Northwestern and perform everywhere; that wouldn’t actually be too bad of a schedule! The issue is that’s not all I do!

In addition to all the responsibilities related to the percussion program at Northwestern, I do travel and perform quite often. As a consultant for Majestic, I travel to Holland, Taiwan, and China to work with teams of engineers to design instruments. As a visiting artist, I travel to the Royal College of Music in London three to four times a year in addition to other consulting work, judging competitions, summer workshops, and giving master classes worldwide.

Time management (or basically not sleeping much) is something one must learn to do well if that person has many different areas of interest. It is definitely not easy on the body or mind when one is constantly working and traveling, but if we are doing things we believe in and for a great cause, such as education, then somehow finding the energy is not an issue.

## ON SEARCHING FOR THE ESSENCE OF MUSIC

From my travel around the world, I have discovered a common issue (or perhaps I should call it “phenomenon”). The fact is that no matter where I am—whether in Korea, Greece, London, or New York—most student musicians I hear seem to be able to play through a piece, but miss the essence of the piece when they perform. The average level

of playing has improved greatly over the years, but the true understanding of the style and portraying the music has not progressed at the same pace. This inspired me to speak about this phenomenon and attempt to discuss and demonstrate the “essence and style” of music making through some of the classic compositions written for marimba from the past, present, and future.

Woven into my clinic/performance will be



some excerpts from Paul Lansky’s new percussion concerto and excerpts of a new solo marimba piece written for me by Lee Hyla, a great composer who recently passed unexpectedly. I will also play some classic compositions from our core repertoire.

## ON LOOKING TO THE FUTURE

In addition to my upcoming PASIC clinic/performance, I have many new projects on the horizon to look forward to! I made a recording of music by David Sampson with the American Brass Quintet last year and earlier this year, and the recording will be released later in the fall. Also, my recordings of the first three Bach Cello Suites featuring the Baroque embellishments of Dr. George Stauffer will finally be released in the fall as well.

I have been collaborating with trumpet player and professor Barbara Butler. We have performed at the International Trumpet Guild and at the Chicago Chamber Musicians concert. I look forward to making more chamber music with her. Additionally, Dafnis Prieto, a Cuban drummer and musician who won a MacArthur “Genius Grant,” has written a very challenging percussion duo piece for Chris Lamb and me, which I hope to premiere sometime in 2015—if I ever get my drumset chops back!

Paul Lansky’s new percussion concerto with wind ensemble (which I mentioned earlier) will be receiving its world premiere in January 2015 at Northwestern University, under the direction Dr. Mallory Thompson. There is also a huge percussion concerto project I hope to take place in the year of 2015–16. The scope of this project is vast and extremely challenging stylistically. I know it will add yet another different dimension to the percussion field world wide, but unfortunately I cannot reveal the details at the moment since it involves many other groups of musicians.

As one extremely interested in instrument making and design, I have been working closely with the Majestic company on new

designs for marimba, snare drum, and other instruments. The process has been fascinating and exciting, and I look forward to introducing the new instruments next year!

As an educator, I am a firm believer of early music education, I started two total percussion summer camps for middle schools this past

summer. It is something I have wanted to do for years, and to see it finally taking place was something quite fulfilling and exciting. I plan to hold the camp in six to eight states next summer.

I can't wait to see everyone at PASIC this year!

**She-e Wu** has appeared as a solo artist at the three PASICs; the Bach Symposium/Variation Festival in Alice Tully Hall; the Philadelphia Orchestra Chamber Music Series; with the Chicago Symphony Orchestra in Carnegie Hall; with the Chicago Chamber Musicians, and at festivals, universities and conservato-

ries throughout Europe, Asia, and USA. Wu has composed works for percussion, commissioned new works for marimba, released recordings, participated at numerous summer workshops and seminars, designed mallets and instruments, and served as a judge for various international competitions. She is Associate Professor of Music and the director of the percussion program at Northwestern University.

**PN**

# KEYBOARD

**SHE-E WU**  
Friday 1:00 P.M.

# PAS ADVERTISING OPPORTUNITIES

## IN THE MAILBOX

*Percussive Notes* puts you right in front of your perfect target market.

## IN THE TABLET

*Rhythm! Scene*, the PAS Newsletter, brings together a mobile and media-rich experience to your fingertips.

## IN THE PHONE

Connect with everyone through our PASIC Smartphone App and they'll be just one touch away from your website.

## IN THE INBOX

50,000 impressions, at very low pricing, through the PAS/PASIC newsletters to members and non-members every month.

## IN PERSON

The must-have publication each year for all PASIC attendees! Over 5,000 drummers and percussionists read the PASIC Program Book from cover to cover.

## IN THE WEB

The newest way to connect to thousands of percussionists, young and old, around the world with over 20,000 page views each month.

For more information:

T: 317.974.4488

E: [sswaites@pas.org](mailto:sswaites@pas.org)

# Expanding the Vocabulary: The Scottish Drumming Rudiments

By Michael Eagle

One of my career goals is to provide a clearer view of the amazing music and percussion that comes from Scottish pipe bands. I believe that anyone who loves drumming would love the Scottish style and feel that the unique vocabulary used exclusively in Scottish pipe bands could have an impact on all that we do. It is truly remarkable how the vocabulary can manipulate time and help shape accompanying musical lines. It is unlike any other style of drumming in the world and is by no means “traditional.” While I would love everyone to join me in a pipe band to “win one for the U.S.” at the World Pipe Band Championships in Scotland, I think that all percussionists would immediately benefit from having these figures in their proverbial tool belt (or sporran).

This year’s PASIC presentation serves two purposes: (1) to introduce the current status of the first list of Scottish snare drumming rudiments; and (2) to demonstrate how this unique rhythmic vocabulary can be used in Western context.

## THE SCOTTISH RUDIMENT PROJECT

The musical figures used by Scottish drummers are unique to any other type of drumming in the world. It’s not as simple as buzz rolls and swingy things (as I like to say). I believe that this style of drumming deserves its own place, terminology, and exposure. To effectively create and implement such a list necessitates the participation of the world’s top Scottish players and educators. I have designed a website to survey every drummer who has served as Drum Sergeant for either a Grade I or Grade II pipe band at any time, anywhere in the world. This amounts to approximately 200 participants. I have also invited the top Breton Bagad drummers from Brittany, France, who also exclusively use Scottish snare drumming. With the participation of the Pearl Drum Corporation, we will present the list in its current state via a really cool keepsake for all clinic attendees.

## ORIGINAL FUSION DRUMMING AND GUEST ARTISTS

For this year’s presentation I am composing a series of chamber pieces for selected snare drums and various percussion instruments to demonstrate how the Scottish vocabulary can be fused with other drumming influences

to uniquely express rhythmic and melodic lines. My first guest artist is composer/percussionist Casey Cangelosi, Instructor of Percussion at Concord University. Casey and I will perform a duet for marimba and snare drum. Another piece will be for two snares and multi-tenors. The guest artists will be former *Blast!* soloist Nick Angelis from the University of Cincinnati, and former DCI and PASIC champion Mike Hodges from New York City. Angelis, Hodges, and I will perform one of a future series of chamber works created specifically for contemporary American marching drums. Other notable guest artists will be featured as well.

## THE RUFF DRAGS

When I create drumming music I want to have all styles and musical possibilities at my disposal. I also prefer chamber and ensemble music to that of solo works. This perspective has spawned a group that I have named the Ruff Drags. The Ruff Drags is a collective of professional percussionists, musicians, and people who have combined to perform works of fusion drumming for all audiences. Their rudimental drumming influences include Scottish, contemporary American, Ancient/Colonial American, orchestral, Breton Bagad, and Swiss Basel drumming. The group has performed at PASIC 2011, various Days of Percussion, NYC’s Blue Note Jazz Lounge, Winter Storm 2012 and 2013, and captured MHAF’s International Drum Salute title on three occasions. The members of the Ruff Drags have performed together in similar capacities since 2007 and bring a wealth of achievements in drumming, which include solo and ensemble championships from DCI, WGI, Scottish Pipe Band, Fife & Drum, Breton Bagad, and PASIC. The Ruff Drags are dedicated to the simple joy of music and its most basic purposes: to entertain, to communicate, and to unite. The Ruff Drags will again premiere an original work of fusion drumming at PASIC 2014.

PASIC has always been about discovery and learning for me. It is an absolute privilege to again have the opportunity to contribute to the wealth of music and information presented by PAS. Though there will be many other things



to do on Thursday, Nov. 20 from noon to 12:50 P.M., this presentation will be unlike anything seen before and will provide a wealth of musical knowledge. If you are looking to expand your rhythmic vocabulary, this session is for you!

**Michael Eagle** is a World Champion Scottish and Breton percussionist who operates out of New York City as an independent musician, educator, composer, clinician, manager, writer, and consultant. Michael’s current positions include owner of Eagle Artist Management and Eagle Made Products ([www.EagleMade.com](http://www.EagleMade.com)) in New York City, Performing Members Leader for Gallant Entertainment Inc., Assistant Director of Bands at the University of Albany, member of Bagad Cap Caval from Brittany, France, Music Director for RVI from his native Northwest Arkansas, and Pipe Band Products Specialist/Sales Representative for Innovative Percussion, Inc. Visit [www.michael eagle.com](http://www.michael eagle.com) for more information. **PN**

# MARCHING

**MICHAEL EAGLE**  
Thursday NOON



# CORPS VALUES.

**IT'S ABOUT MORE THAN STICKS AND MALLETS. IT'S ABOUT YOU.**

While our company has grown over the years, our priorities haven't changed. Our focus is and always will be to not only put the best tools in your hands, but to give you access to world class resources, educational materials, and provide you with a wide variety of products when you need them. Because we know the value of being in a corps goes beyond just creating great music.

Photo: The Cadets

©2014 Vic Firth Company

**VIC FIRTH**  
THE PERFECT PAIR™

# Honoring the Past through Contemporary Writing Techniques for Field Drum

By Mark Reilly

**H**onoring my past has become a lifelong endeavor. As an educator and performer I am constantly trying to be that proverbial sponge that soaks up information whenever and wherever I can. This was a philosophy instilled in me by my childhood instructor, Nick Attanasio. In addition he repeatedly told me, “This art form has never been yours to keep, it is only yours to give.” As a 12-year-old boy that statement didn’t mean much to me at the time, but this quote has undoubtedly resonated throughout my life over the last decade. As musicians we recognize that we are the recipients of certain musical gifts, but the realization of how to employ those gifts for the advancement of our craft still remains a critical challenge for many.

## TRADITIONAL VS. CONTEMPORARY

The field drum has been a challenging topic of discussion for several generations due to its multi-ensemble and multi-functional role. There tends to be two general perspectives on how the field drum is to be used: traditional and contemporary. The nature of the field drum discussion highly depends on the personal experiences of those involved within the conversation.

I find that as I travel, I discover individuals who have dedicated their lives to the preservation of their craft, whether it be fife and drum, Basel drumming, Dutch or French rudimental drumming, Scottish drumming, or any other type of generational or regional style. Many of those who are successful at preserving the traditions inherent in their stylistic methodology tend to focus more on how to better involve the younger generation in their activity. This nurturing process tends to produce a small miracle where mutual respect and appreciation is shown for not only the craft but also for the members of the community who have invested into “their” next generation.

Merriam-Webster’s defines contemporary as “being or involving the latest methods, concepts, information, or styles.” At some

point, this eventually evolves from the “traditional,” which is defined as “based on customs usually handed down from a previous generation.” Just like our conversation about the field drum, the labels we give to traditional and contemporary are highly based upon the experiences of those having the conversation.

## THE CLINIC

My PASIC clinic will mainly revolve around three influential players from three separate countries critical to the global evolution of rudimental drumming during the 20th century. The first is Dr. Fritz Berger, who is considered the father of 20th century Swiss rudimental drumming. The second is Sjoerd Westra of the Netherlands, innovator within the world of Dutch rudimental drumming. Third is Les Parks, of Brooklyn, New York, who shaped much of the drumming landscape within the American drum and bugle corps as well as fife and drum circuits throughout the late 1940s–1970s. These legendary rudimental instructors were at the forefront in their day



and have influenced the idiom of marching percussion as we know it.

## THE PERFORMERS

Through the use of multimedia and live playing, the Cross Fade Percussion Duo (Mark Reilly and Peter Vulperhorst) will walk the audience through various “traditional” and “contemporary” writing techniques, creating “new” potential vocabulary for solo and ensemble literature. Our collective background is a mixture of rudimental, orchestral, and world percussion, which will bring a distinctive flavor to this presentation. The Cross Fade





Hear an audio file of “Opus I” and “The Adventures of Joe” performed by Mark Reilly and Peter Vulperhorst in the digital edition of this issue at [www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)



Percussion Duo is a product of the investment made by mentors/instructors Sjoerd Westra and Les Parks.

### NEW LITERATURE

The audience will hear several new rudimental works from the Cross Fade Percussion Duo and a few special guests. In addition, other works from Dr. Fritz Berger, Sjoerd Westra, Les Parks, Ross Andrews, and Brian Pentony of the Old Guard Fife and Drum Corps, Daniel Mullen of the Connecticut Blues Fife and Drum Corps, and Ivan Kym (four-time Swiss National Snare Drum Champion) will be featured. Throughout the clinic we will break down performance practice elements of each musical work, then analyze the stylistic nuances

featured within each piece. Our hope is that the audience walks away with a desire to investigate their own musical ancestry and gain concepts, thoughts, or ideas that may influence their own futures as educators and performers. **PN**

# MARCHING

## INDIVIDUALS COMPETITION

Thursday 5:00 P.M.

## SMALL ENSEMBLE COMPETITION

Thursday 6:00 P.M.

## INTERACTIVE CLINICS

Tom Freer & Thom Hannum

Friday 9:00 A.M.

## DRUMLINE BATTLE

Friday 2:00 P.M.

## THE CONNECTICUT PATRIOTS FIFE AND DRUM CORPS

Saturday 1:00 P.M.

**wgi 2015 PERCUSSION CALENDAR**

<b>February 7</b> Troy, MI	<b>March 7</b> Denver, CO Fresno, CA Houston, TX Spartanburg, SC	<b>March 21-22</b> Mid South Championship <i>Bowling Green, KY*</i> Western Championship <i>San Bernardino, CA*</i> Minneapolis, MN Unionville, PA
<b>February 14</b> Indianapolis, IN*	<b>March 14</b> Hattiesburg, MS Orlando, FL Phoenix, AZ Richmond, VA	<b>April 9-11</b> WGI Percussion World Championships Dayton, OH
<b>February 21-22</b> Anaheim, CA Boca Raton, FL St. Louis, MO	<b>Feb 28 - March 1</b> Amsterdam, Netherlands Dayton, OH* Trumbull, CT	

\*Two-day regional

**2015 PERCUSSION wgi WORLD CHAMPIONSHIPS**

*...it's gonna be wild!* [wgi.org](http://wgi.org)

# Stick Tricks and Visuals!

By John Wooton

This PASIC session featuring Ralph Nader, Jeff Prosperie, Jeff Queen, Harvey Thompson, and myself is simply a clinic about stick tricks and visuals. Each artist will demonstrate and teach a few tricks or visuals to the audience and then use the visuals in context with music. Audience members are encouraged to bring their sticks and pads so they can participate. Some of the visuals will be extremely practical and even popular, while others will be for more advanced performers. For the finale, the clinicians will perform a self-composed composition involving all of the visuals previously taught to the audience.

The above artists have similar yet diverse backgrounds in rudimental drumming. I am a former PASIC snare drum individuals champion, as are Jeff Prosperie and Jeff Queen. Prosperie and Queen also won the DCI individuals title and Prosperie won the DCA snare drum individual title as well. Queen is a former featured snare drum soloist for the Broadway show *Blast!* Harvey Thompson instructs the North Carolina A&T drum line, and Ralph Nader is a former member of the Blue Devils Drum and Bugle Corps. Nader and Thompson comprise a duo, BYOS, who are a YouTube sensation. All of these artists have numerous credits with various high school, university, DCI, WGI, and independent drum lines, and can easily be found on YouTube. **PN**



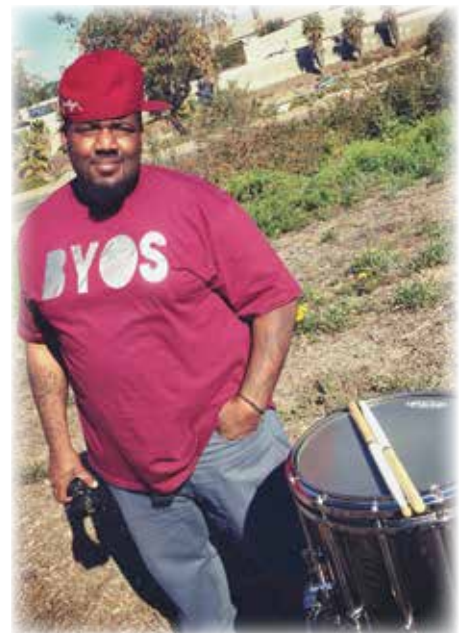
Ralph Nader



Jeff Prosperie



Jeff Queen



Harvey Thompson



John Wooton

**MARCHING**  
**STICK TRICKS AND VISUALS!**  
Saturday 3:00 P.M.



SCHOOL OF  
MUSIC, THEATRE & DANCE  
UNIVERSITY OF MICHIGAN



# PERFORM AND TRANSFORM

FACULTY: **Joseph Gramley**, **Jonathan Ovalle**, and **Michael Gould** (jazz)

Fall 2015 - New percussion wing with state-of-the art practice and chamber music rooms.  
Superior conservatory training at a world-class research university.  
Scholarships available for 2015 - apply by December 1.

*Arlo Shultis performing Michael Daugherty's **Raise the Roof**.*

[music.umich.edu/percussion](http://music.umich.edu/percussion)

# Does Your Listening Stack Up?

## Test your skills in a new research study

By Michael Schutz

I am excited to be bringing my team back to Indianapolis to continue several research projects at PASIC. Our goal is twofold: first, to better understand music's psychological roots, and second, to offer "hands on" opportunities for those interested in learning about interdisciplinary approaches to music research. Our experiments will involve listening to short musical excerpts and then making judgments about these passages. Your participation can help lead to a better understanding of the ways in which we process and evaluate musical information. Additionally, this will be a great opportunity for learning about research approaches relevant for DMA, MM, and undergraduate projects! All percussionists are eligible, regardless of level of training, area(s) of specialization, and/or past participation. We will be conveniently located once again directly above the exhibit hall in CSO-4.

In conjunction with Dr. Kevin Lewis and the PAS Scholarly Research Committee, we will also be assisting with a new "Exploring Research Initiative," displaying posters outside the testing area in an interactive discussion of how scholarly research can inform best practices for music making. These posters will discuss exciting results from a variety of studies on topics including rhythm perception, body movement's influence on music evaluation, analysis of musical structure, and other practical topics. We will also have information on the results from last year's experiments, so if you participated at PASIC 2013 please stop by to learn what we discovered.

The MAPLE (Music, Acoustic, Perception and Learning) Lab is the world's first federally funded research facility with a percussion focus. We are housed within McMaster's School of the Arts, which offers an interdisciplinary undergraduate music cognition specialization in conjunction with the Department of Psychology, Neuroscience and Behaviour. The MAPLE Lab ([www.maplelab.net](http://www.maplelab.net)) currently supports four graduate and a dozen undergraduate students, several of whom also perform in the McMaster University Percussion Ensemble. One of our lab goals is to pursue cognitively based research on questions of relevance for percussionists.

My team's projects investigate how our body movements affect audience perception of per-

cussion concerts, examine ways to improve our rhythm perception abilities, and explore the communication of emotion in music. Through a network of collaborators we are expanding into clinical work to improve treatments for children with autism spectrum disorder and help adults with hearing impairments. We also assist others with research studies to encourage greater exploration of scholarly projects informing music performance and education. We recently motion-captured members of Third Coast Percussion performing Steve Reich's "Clapping Music" and are assisting Russell Hartenberger and Bob Becker with technical analyses of phrase timings in their performance of "Drumming."

Although we will be accepting in-person registrations, we suggest early signups online at [www.maplelab.net/PASIC](http://www.maplelab.net/PASIC) to avoid disappointment (we were unable to accommodate all in-person requests last year). Register now to secure a cupcake from Indianapolis's top bakery, tickets for a prize raffle, and help us better understand the psychology of music! For additional information contact Fiona Manning at [manninf@mcmaster.ca](mailto:manninf@mcmaster.ca).

**Michael Schutz** is Assistant Professor of Music Cognition/Percussion at McMaster University, where he conducts the percussion ensemble, supervises graduate students, and teaches undergraduate courses on music cognition. He was recently honored with the \$25,000 Young Innovator Award in recognition of his success in bridging music performance and music perception. His interdisciplinary research is supported by several major grants and is now featured prominently in multiple textbooks. Michael remains active as a percussionist, having recently performed at the Ontario Day of Percussion, appeared on Judith Shatin's latest album, *Time to Burn* (Innova Records), and taught at the Honors Music Institute (Penn State). Prior to joining the McMaster Institute for Music and the Mind, 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. Michael holds percussion degrees from Penn State (BMA) and Northwestern (MM), where he studied with

Michael Burritt, as well as degrees in Cognitive Psychology and Computer Science. We would like to thank Petro Canada as well as the Social Sciences and Humanities Research Council (SSHRC) for sponsoring this trip. For more information, visit [www.michaelschutz.net](http://www.michaelschutz.net). **PN**

# RESEARCH

## MAPLE LAB

Thursday–Saturday

9:00 A.M. –5:00 P.M.



# NEW Concert Bass

Improved designs have taken the legendary Yamaha concert drum sound to a new level. The new 9000 Professional Series Concert Bass Drum produces a deep, rich sound with exceptional projection due to its 7-ply maple shell with a darkwood stain finish. The addition of steel hoops creates precise and stable tuning to ensure a perfect sound that lasts.

An anti-rotational slip measure on the stand, new noise control features on lug casings and tension rods, and a maple shell truly make this concert bass drum an instrument that will be the only choice for the most advanced of professional percussionists.

**9000 Professional Series**  
Concert Bass Drums



YamahaPercussion



@yamahaperc

Visit [4wrd.it/CB9000PNO2](http://4wrd.it/CB9000PNO2) for complete details

©2014 Yamaha Corporation of America. All rights reserved.

# Scholarly Research Presentations

By Amanda Fliflet

**T**he PAS Scholarly Research Committee is delighted to be presenting three paper presentations and three poster presentations at PASIC 2014. These sessions will encompass a wide variety of research topics and will offer valuable information to those attending the conference in Indianapolis. The sessions tie in remarkably well to the topic of Focus Day—“Images of Sound: Innovation in Notation”—and will certainly be something attendees will not want to miss!

## PAPER PRESENTATIONS

### The Development of K–12 and Collegiate Steel Bands in the United States

By Brandon Haskett

Thursday, 4:00 P.M.

This session examines the development of U.S. K–12 and collegiate steel bands from the late 1950s on. The study examines the development of the ensemble including the contributions of major figures, the spread of the art form from branching out from some of the earliest programs, and major issues that have been encountered in the development, including access to instruments, literature, professional development for instructors, as well as other pertinent topics.

The information presented in this session

will draw from a survey study of over 200 steel band directors and a wealth of information from interviews with current and former steel band directors. Lastly, this presentation will include a “family tree” of U.S. school steel bands that provides interesting insights into the development of the art form.

### Graphic Content: The Percussion Ensemble Music of Robert Moran

By Lucas Bernier

Friday, 9:00 A.M.

American composer Robert Moran has written for percussion since the 1960s. He studied with Luciano Berio and Darius Milhaud, went to school with Steve Reich and the Grateful Dead, and collaborated with Philip Glass and John Cage. Moran has composed for nearly every genre with focus on opera, choral, dance, and orchestra works. His early compositions focused on graphic notation and percussion with five percussion ensemble works before 1970 including “Bombardments No. 2.” Though an early pioneer of graphic notation, Moran gave way to other mediums. Collaborations with Dan Moore and the University of Iowa have led to six new percussion works and two CDs since 2006.

The purpose of this paper presentation is to

provide a detailed overview and demonstration of Moran’s compositions and contributions for the percussion ensemble. This presentation will also feature performances of his compositions “Bombardments No. 2,” “Obrigado,” and “By Any Other Name.”

### Provocative Percussion: Graphic Notation, Abstract Art, Popular Music, and the Avant-Garde

By Heather Sloan

Friday, 1:00 P.M.

This presentation addresses the porous boundary between visual art and music from the mid 20th century to the present. Using slides and audio excerpts, Dr. Heather Sloan explores the different perceptions and expectations evoked by abstract art and graphic notation. This presentation focuses specifically on the late 1950s graphic notation used by Karlheinz Stockhausen, John Cage, and others, comparing them with the abstract art of design pioneer Josef Albers, who created a series of abstract album covers for percussion novelty records on the Command record label during the same period. Drawing upon this historical background, Dr. Sloan will continue with present-day examples of the mutual influence of abstract art and notational experimentation,



Brandon Haskett



Lucas Bernier



Heather Sloan

including possible implications of new technologies for each.

## POSTER PRESENTATIONS

### The Expansion of the Xylophone as an Expressive Instrument in the Symphonies of Dmitri Shostakovich

By Justin Alexander

Thursday, Exhibit Hall D



Justin Alexander

By examining important motivic ideas used by Dmitri Shostakovich throughout his compositional career, this poster presentation by Justin Alexander will show how Shostakovich assigned meaningful musical gestures to the xylophone and influenced subsequent composers in their writings throughout the 20th and 21st Centuries. To illustrate this evolution, Alexander will chronicle the expansion of the xylophone from a coloristic device to a fully-fledged expressive instrument in Shostakovich's symphonies.

### Halim El-Dabh's Use of Images to Depict Sound

By Ryan Frost

Friday, Exhibit Hall D

This poster presentation supports the theme of the PASIC 2014 Focus Day, "Images of Sound: Innovations in Notation," by highlighting Halim El-Dabh's unique notation and use of images to achieve specific sounds. As the derabucca is traditionally taught through oral tradition, El-Dabh's system is one of the few written attempts to communicate sophisticated derabucca playing techniques to a classically trained percussionist, making this system worthy of academic study and further investigation. The system of notation has five categories of symbols used to depict sound, including placement, position, resonance, fingering, and touch. Each facet has several levels of specificity and instruction provided by the composer,



Ryan Frost

giving a high level of prescription to this work. The use of intricate images is designed to express sensitive and delicate aspects of the music to the performer. Each category will be highlighted as it is present in El-Dabh's "Sonic No. 7 and No. 10." Instruments will be present for demonstration, offering an interactive element to the presentation.

### Labanotation: A New Notation for Percussion

By Kyle Maxwell-Doherty

Saturday, Exhibit Hall D

As percussion instruments are some of the most dynamic instruments in the world, "the variety of gestures available to an expert performer is incredible"—Adam Tindal. From musical gestures to physical movements, the variety of notations for these compositions available today is just as prodigious. While most composers who have written in this genre



Kyle Maxwell-Doherty

have very different styles of notation, it is clear that the need for a unified and codified form of notation is indispensable. In order to create a standardized vocabulary throughout the repertoire of gestural-based compositions, Labanotation can be implemented as the chief form of notation to clarify and unite the gestures of the musician both for performance and documentation. Through the use of score examples and comparative analysis, this poster presentation will introduce Labanotation to the percussion community as a valid form of notation.

Amanda Fliflet is a senior Music Education major at Northern Michigan University. She is a percussion student of James A. Strain and a McNair Undergraduate Research Scholar at NMU for 2014–15. **PN**

**COMPETITION**  
**MULTIPLE PERCUSSION**  
**SOLO COMPETITION**  
Thursday 9:00 A.M.

# Education Experience and FUNdamentals at PASIC!

By Pete DeSalvo

**A**s a new school year begins and music students return to continue their studies, many are faced with decisions regarding preparation for the job market. Schools generally design programs of study geared specifically for the intended direction of the individual, be it teaching, performing, or industry-related positions. However, in many cases, the course of study can be too narrow a scope to include other useful information and skills necessary to truly succeed in a chosen field.

No matter the career path, numerous aspects of any position are learned “on the job.” If students have a realistic understanding of the requirements of different professions, they may be able to alter their course of study to better prepare them for the professional world. This year at PASIC, the PAS Education Committee will host an informative panel discussion that addresses this topic: “They Didn’t Teach Me That!: What the job is REALLY like.”

This informative panel discussion will take place on Friday, Nov. 21 at 2:00 P.M. and will feature three highly respected and successful leaders in their respected professions. Get first-hand accounts of what a normal (or not so normal) day is like in each of their professional lives. Here’s a quick look at our distinguished panel:

James Campbell, Director of Percussion Studies at the University of Kentucky, has received worldwide recognition as a performer,

pedagogue and author. His experience in education and marching percussion will give insight into skills that one may not realize is needed to be successful.

Steve Houghton, renowned jazz drummer, percussionist, clinician, author, and educator, will shed light on the many aspects of being a performer/educator that are often initially overlooked or taken for granted.

John Wittmann, Director of Education and Artist Relations at Yamaha, will represent the industry field with skills and info that would make for a successful journey into the business world of music.

Any gathering that includes any of these gentlemen is bound to be informative, fun, and exciting. Put all three in the same room and one can bet that there will be a wealth of knowledge to be gained in a lively and engaging atmosphere. Check the PASIC schedule, when you get there, to find out where this panel discussion will be held. Don’t miss it!

## FUNdamentals

The PAS Education Committee will present its yearly offering of FUNdamentals sessions by outstanding clinicians including Frostburg State University Professor Ronald Horner, Mississippi University and Tupelo Symphony Orchestra’s Jason Baker, and Colorado State University Percussion Professor Shilo Stroman.

PASIC FUNdamentals clinics are geared towards student percussionists and their teach-

ers, including private instructors and band directors. Top professionals in the field teach the fundamentals to students and educators in a friendly, master class setting. FUNdamentals clinics are offered in the areas of snare drum, keyboard, timpani, accessories, drumset, hand drums, and technology 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 2014:

### Shilo Stroman, Drumset FUNdamentals Thursday, 2:00 P.M.

Ever wonder what makes each style of drumset playing unique? Is there a certain “glue” that the performer needs to apply in the interpretation? Shilo Stroman will help the student drummer understand proper style interpretation and how to apply the “stylistic glue” when playing. This will be an enlightening, entertaining and FUN session for not only the student and teacher, but for many professionals as well.



James Campbell



Steve Houghton



John Wittmann





Shilo Stroman



Dr. Jason Colby Baker



Dr. Ronald Horner

**Dr. Jason Colby Baker, Snare Drum FUNDamentals**  
**Saturday, 11:00 A.M.**

Understanding the mechanics of drumming and improving one's technique sounds like work, but Jason Baker's "Three Essential Strokes" session will make understanding motion, as it applies to the snare drum and drumming, easy and FUN. Bring your sticks and learn how to be your own best teacher and have fun doing it.

**Dr. Ronald Horner, Timpani FUNDamentals**  
**Saturday, 1:00 P.M.**

Timpani can be daunting and downright mystical to the student timpanist. This session will demystify the basic concepts and skill set that a timpanist needs to develop. From setup and grips to tone production and mallet selection, Ronald Horner will cover these topics in an informative and engaging way for students and teachers alike.

**2015 PROPOSALS**

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 2015 by Dec. 15, 2014.

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

# EDUCATION

**MASTER CLASS WITH PAS LIFETIME ACHIEVEMENT IN EDUCATION AWARD RECIPIENTS THOMAS SIWE & JAMES BAILEY**  
**Thursday 10:00 A.M.**

**KRISTOPHER KEETON**  
**Friday 11:00 A.M.**

**PROFESSIONAL DEVELOPMENT WITH HENRY BRUN**  
**Saturday 11:00 A.M.**

**Add Color to Your Performance with ChromaTone™ Seamless Timpani Mallets!**  
**Made from the Wool of Magical ChromaSheep!**

\*No animals are harmed in the production of ChromaTone Mallets

**GROVER CHROMATONE™**  
GroverPro.com

Original Photo by Michael Spier via Flickr

# Johnny H. and The Prisoners of Swing Reunion Concert

By Jonathan Haas and Sarah Bennett

Hot jazz timpani is alive and well thanks to the re-uniting of the talents of xylophone virtuoso and arranger Ian Finkel, and myself, an inquisitive timpanist with a propensity to stretch the boundaries of timpani performance. I will be bringing to PASIC 2014 Johnny H. and The Prisoners of Swing, a nine-piece jazz ensemble of New York's top jazz musicians to share a repertoire that spotlights timpani and xylophone in a most unusual musical setting.

It all started for me back in the '60s when the rock band Cream (Jack Bruce, Ginger Baker, and Eric Clapton) recorded the iconic classic "White Room." In a correspondence I had with Ginger Baker many years later, he explained that timpani were used to introduce the theme of "White Room" after Jack Bruce saw an old, dusty set of timpani sitting in the corner of the recording studio. The band dusted them off, and Ginger immediately found a way to employ the timpani on the record. What a serendipitous moment this was for the history of timpani, now that the instrument had found its way into rock and roll.

No stranger to concert percussion, Carl Palmer had a pair of timpani behind his herculean drumkit, along with his giant tam tam (which he set on fire at every live show!). In 1979, I had the life-changing opportunity to be the principal percussionist of the legendary Emerson, Lake & Palmer Rock Orchestra tour. I watched each night in awe as Carl played a 25-minute drum solo that had an extended 10-minute timpani solo as its highlight. Every night, we played to stadiums filled with 50,000 people, and the timpani solo always made the audience go berserk.

In the world of classical music, writing bass lines is a favorite among modern composers. For Copland, we see it in his simple reinforcement of the timpani line in "Appalachian Spring." In Bartok, there is an uncanny ability to delegate important tonal and harmonic support, as seen in his "Concerto for Orchestra," "2nd Violin Concerto," and "Music for Strings, Percussion and Celesta." The groundbreaking bass lines of Carl Nielsen's "Symphony No. 4" are a monumental example of timpani bass-line writing.

With all these inspirational ways of eliciting the best that timpani has to offer, it is seen that the instrument's similarly minded yet differ-

ent harmonic language is a great fit for a jazz ensemble. In addition, playing in such a unique environment helps cultivate the skills needed to navigate complex tuning passages in the orchestral setting.

Not long after my formative years of working in the rock and classical music industry in New York, I had the outstanding fortune of meeting Ian Finkel, who was and remains the "World's Greatest Xylophonist." To some, this may be a lofty handle, but to those who have been in Ian's midst, this statement is nothing but the truth. Ian's background is not one of a standard musician; it is based on a unique lifestyle of practicing six hours a day, seven days a week. Anyone can walk by his apartment on Manhattan's west side after 11 P.M. and hear Ian practicing xylophone into the wee hours of the morning.

Having befriended Ian, I found that the solo timpani career I set out to establish was well supported by Ian's abilities as an arranger and composer. Soon after, I read an article in *Percussive Notes* about Vic Burton, the first to play jazz timpani with Red Nichols and the Five Pennies in the 1920s. I shared recordings of this with Ian, and he assured me that we could create a great jazz ensemble with timpani. Our first attempt placed timpani in the position of cov-

**ENSEMBLE:**  
**JOHNNY H. AND THE PRISONERS OF SWING**  
Saturday 2:00 P.M.

ering the walking bass, much like Vic Burton did with RN5P. We became frequent guests on WQXR Radio (Classical Music in NYC) with Robert Sherman.

I then discovered that Duke Ellington had written and recorded a very obscure piece called "Timpaturbably Blue." Naturally, I was determined to find as much as I could about the piece, and was most fortunate that Duke Ellington's sister, Ruth, was in the Manhattan phone book. Upon meeting with her, she gave me a copy of the original score from the Ellington family vault. Dreams can come true, but this one exceeded my own expectation: my very own Duke Ellington Hot Jazz Timpani composition.

Equally important in the evolution of the band's repertoire was the identification of the



PHOTO BY JASON HOLTZMAN

Hear an audio file of Johnny H and the Prisoners of Swing performing “Berton Suite: Devil’s Kitchen” in the digital edition of this issue at



[www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)

recording “Big Noise from Winnetka.” Composed by Bob Haggart and Ray Bauduc for double bass, drumset, and whistler, this 1938 recording was one of the most successful in the early days of recorded music. The concept of the piece is that the drumset player accompanies the bass player and at one point moves over to the bass, playing on the bass strings while the bass player plays the swingin’ bass line. It was a crazy collaboration that worked; “Big Noise from Winnetka” was the first record to sell one million copies.

Ian’s genius for arranging led us to do the same with timpani and drumset. This became the modern version of “Big Noise from Winnetka,” with the timps taking the place of the bass. In our version, the drummer moves over to the timps and works out on the timp head while the timpanist does all of the bass line pedaling. Such energy is created by having this interaction that makes it as fun as the original, if not more so!

Now supplied with a rich repertoire, Ian and I set out to record the pieces Ian had arranged and composed, including jazz timpani pieces and standards. In Ian’s use of the timpani, the parts often occupy the harmonic position that an alto saxophone would. The importance of the timpani figures thus become even more pronounced, much like in Strauss’s “Burlesque for Piano and Orchestra,” where the timps play the main theme, senza orchestra!

In playing jazz timpani, all the techniques remain the same. When a timpanist lets loose the capabilities of the instrument to swing, rock, and salsa-ize a melody that has been immortalized by many of the great musicians of the world, the outcome is refreshing and exciting to behold. Come join in the fun and excitement of this unique art form: hot jazz timpani!

**Sarah Bennett** is an undergraduate at NYU Steinhardt studying percussion performance with Jonathan Haas. She greatly enjoys exploring new sounds and styles that the percussion world has to offer.

**Jonathan Haas** is the President of Gemini Music Productions, the largest employer of musicians in New York contracting musicians for Lincoln Center’s Mostly Mozart Festival, Carnegie Hall’s New York Pops, the Emmy-award winning All Star Orchestra and the Little Or-

chestra Society. Jonathan is recognized worldwide for his performances of the Philip Glass “Concerto Fantasy for two timpanists and orchestra,” which he commissioned and has performed 65 times around the world. In his quest to showcase the timpani in unusual musical settings, Johnny H and the Prisoners of Swing features innovative renderings of “hot jazz timpani” in front of a full jazz ensemble. Jonathan is the principal percussionist of the American Symphony, timpanist of the Aspen Chamber Orchestra, and a member of the American Composers Orchestra. Recently granted a Full Professorship at NYU, Haas is the director of the NYU Percussion Program, conductor of the NYU Contemporary Music Ensemble, chair of the Juilliard Pre-College percussion studio, faculty/artist at the Bard Conservatory, and he has been artist-faculty for 30 seasons at the Aspen Music Festival and School. Haas has performed with Emerson, Lake & Palmer, Aerosmith, the Grammy Award-winning Zappa’s Universe, and many other innovative contemporary artists. **PN**

**ENSEMBLES**

**UNIVERSITY OF CENTRAL FLORIDA PERCUSSION ENSEMBLE**  
Thursday 4:00 P.M.

**AUGUSTANA COLLEGE PERCUSSION AND AMERICAN GAMELAN**  
Friday 2:00 P.M.

**SO PERCUSSION**  
Friday 4:00 P.M.

**THIRD COAST PERCUSSION**  
Saturday 4:00 P.M.

**CHRISTOS RAFALIDES MODEL**  
50R Articulate, Full Sound

**DICK SISTO MODELS**  
40R Classic Vibe Sound  
40AR Vibe/Marimba Contemporary

**TONY MICELI MODELS**  
46R Warm Sound, Full Dynamic Range  
46AR Slightly Softer, Warmer Tone

**JOE LOCKE MODELS**  
47R Quick Fly  
Articulate, Great for Fast Passages  
48R Crossover  
A Well-Rounded Tone over the entire instrument  
49R Deep Tone  
A Full-Sound bringing out the beauty of the vibe

**MIKE BALTER**  
mikebalter.com

# Tom Freer

## Timpani AND Percussion

By Lauren Vogel Weiss

“**P**eople *still* tend to view themselves as either a timpani player or a percussionist,” states Tom Freer, Assistant Principal Timpanist and section percussionist with the Cleveland Orchestra. “Very few people are willing to do both at a high level. Most players consider themselves a percussionist who plays *some* timpani, or a timpanist who can play some percussion but isn’t prepared to take percussion auditions. I always encourage my students to do both; it gives them twice as many options for employment!”

Freer currently wears five “hats”; in addition to his two positions with the Cleveland Orchestra, which he has held since 1991, he is also the Coordinator of Percussion Studies at Cleveland State University, an Adjunct Instructor at Peabody Conservatory (in Baltimore), and the President and CEO of Freer Percussion. But he also “paid his dues” with several other ensembles before winding up in the Cleveland Orchestra.

He spent a year in Norrköping, Sweden as the Principal Percussionist and Assistant Timpanist (where he met Franz Welser-Möst, currently the Music Director of the Cleveland Orchestra). “When I was in Sweden, I felt pretty isolated,” recalls Freer. “It was dark and cold, my girlfriend was two hours away, and I had plenty of time to practice after rehearsal, but I had to start figuring out ‘how.’ *How* am I going to practice more efficiently? *How* am I going to learn all this music—timpani *and* percussion excerpts—for the [then] upcoming St. Paul Chamber Orchestra audition? I had to be creative and find smart ways to practice. I couldn’t get on the phone and call Cloyd Duff or Rich Weiner [his former teachers at the Cleveland Institute of Music where he was a timpani major] or even my friend Tim Adams and ask, ‘What do you do here? *How* do you do this? What’s a good way to fix this?’ I couldn’t just go online and Google information about practicing; Google didn’t exist. I had to figure things out on my own and was forced to recall and apply everything I had learned up to that point. So in that sense, being so remote in Sweden was great for me. It was sink-or-swim, do-or-die time.”

Upon returning from Sweden, Freer was the Principal Timpanist with the Fort Wayne

(Indiana) Philharmonic for two years before taking the same position with the Alabama Symphony in Birmingham for another two seasons. “I just kept all my options open by auditioning for principal timpani jobs, percussion jobs, and assistant timpani/ percussion jobs,” Freer remembers. “Principal timpani in Philly, section percussion in Boston, and then twice in Cleveland before I finally won that audition.”

During his clinic at PASIC, Freer will cover how to prepare for an audition— both timpani *and* percussion. “I want to share my methods for practicing *efficiently* and *effectively*,” he explains. “It doesn’t matter whether you’re practicing for orchestra auditions or university teaching auditions or your local orchestra. It’s a matter of being organized and methodical in the way that you practice.

“Rule number one, absolutely no mindless repetition,” Freer states emphatically. “Never play something over and over for the sake of repetition. You always have to stop and ask yourself, ‘Why am I playing this again? What am I trying to repair? What *exactly* am I trying



to improve in this one repetition?’ This requires discipline of time so that you can cover the most material in a limited amount of time. I teach my students to use a ten-minute limit for each excerpt—or six excerpts per hour. This is a *very* difficult concept for some people to wrap their minds around because they’re so used to playing excerpts and solos for an hour or two hours, over and over. And that is *always* a bad use of time because you’re not really focused and making tangible improvements.

“You should record yourself 24/7,” he continues. “Play ‘Porgy and Bess’ once, record it, play it back, and listen to it four times. Listen to the time and check it against *Dr. Beat*. Then



listen to the rhythm and, in as few words as possible, give yourself a written analysis of the rhythmic issues you might be hearing. On the third pass, just check for accuracy. Do you always miss a note in that sticking or that pattern? If you always miss the E-natural in this one passage where you're doing a crossover, maybe you need to consider changing your sticking to improve your accuracy. The fourth time, listen to the big picture. Do you hear the orchestra? Does it sound like you've played this a thousand times with the Cleveland Orchestra? Does it sound *musical*? Is it engaging? Same thing with timpani, only check your intonation accuracy. By listening to those four playbacks and doing the analysis, you're critiquing your playing constructively and teaching yourself. You know exactly what you're going to target, repair, and improve in those next few minutes. Then, if you can't play it ten times in a row accurately, you need to improve your level of consistency. It's important to teach that type of structured practice."

Freer expects his clinic to be "95 percent playing and only 5 percent talking," he says. "There's going to be a lot of video involved in the presentation, including some footage of Cloyd Duff playing. I'm going to discuss playing Principal Timpani, playing Second Timpani, playing section percussion, playing in the orchestra versus playing in auditions (both timpani and percussion), as well as stick choices and musical decisions in auditions compared to playing in the orchestra."

He will also briefly discuss conductors, playing with recordings, how to design sticks and mallets on the job for specific needs and reasons—both in the orchestra and for students taking auditions—how to cultivate more in-depth musical ideas that are engaging to the listener during auditions, differences of style between excerpts, and achieving a high quality of sound. "It's vital to get emotionally involved with your excerpts in order to do something and go somewhere with the notes and phrasing," he adds. "Have an opinion!"

Freer is also going to play a new timpani solo he recently wrote. "People are always calling me to ask if there is a good solo to play for a timpani audition," he elaborates. "I am putting together a book of seven etudes that are very challenging but still melodic and interesting for the listener. All of the etudes are essentially based on motifs from some of my favorite composers: Strauss, Bruckner, Mahler, Bartok, Prokofiev, and Stravinsky."

Freer will keep himself quite busy during the clinic by playing timpani, snare drum, xylophone, glockenspiel, cymbals, bass drum, triangle, tambourine, and even a little bit of drumset! "I'm putting together something new that utilizes both audio and visual media blended with the live playing, which will be targeted at timpanists and percussionists. I promise it will definitely be a unique experience

that no one has ever seen or heard before in a typical orchestral clinic."

A full video preview of Tom Freer's PASIC clinic will be on the front page of the Freer Percussion website ([www.FreerPercussion.com](http://www.FreerPercussion.com)). **PN**

# SYMPHONIC

**WILLIAM JAMES**  
Thursday 12:00 P.M.

**EDWARD CHOI**  
Thursday 3:00 P.M.

**RICHARD WEINER**  
Friday 10:00 A.M.

**IAN WRIGHT**  
Friday 11:00 P.M.

## CHICAGO PERFORMS. SO WILL YOU.



Bachelor of Music, Master of Music, and diploma programs in classical performance, jazz and contemporary music studies, music composition, music education, opera, and orchestral studies.

Study with accomplished faculty, who include Chicago Symphony and Lyric Opera orchestra members, Metropolitan and Lyric opera sensations, renowned soloists, Grammy-winning jazz musicians, and award-winning composers. Enjoy opportunities to perform in professional venues. **Live, learn, and perform in downtown Chicago.**

**R ROOSEVELT UNIVERSITY**  
CHICAGO COLLEGE  
OF PERFORMING ARTS

[roosevelt.edu/CCPA](http://roosevelt.edu/CCPA)  
(312) 341-6735  
[music@roosevelt.edu](mailto:music@roosevelt.edu)  
Text CCPA to 57711

# Orchestral Labs:

## Refine Your Orchestral Techniques

### PHILLIP O'BANION

**Time, Touch, and Timbre: Refining an approach to Tambourine, Triangle and Bass Drum**  
Friday, 3:00 P.M.

A confident, musically sound approach to performing on these instruments is a working percussionist's bread and butter. Too often players neglect to spend enough practice time on the basics of these instruments compared to the quantity of time they will spend playing them in public.

The goal is for your sense of time to be as solid on these instruments as it is on your primary instrument, whether that be snare drum, drumset, or hand percussion. Getting to that point requires spending time with these instruments playing rudiments, rhythmic patterns, and reading. This increases both your physical capacity on the instrument as well as your vocabulary of sounds. Placement can also be tricky on these instruments. It's helpful to understand how the instruments respond to your touch and where to place your sound in the ensemble.

Often, students seem to fail to realize how their movement directly affects the sound quality and the visual aspect of performing on stage.

As an introduction I will discuss a few basic principles of sound production on percussion instruments, and a few specific techniques for each of the instruments to ensure complete

confidence. We'll spend the rest of the time applying these concepts of touch and time to specific musical examples. Touch can affect timing and placement, as well as instrumental color.

After a brief introduction to the basics for each instrument, I will tackle two pieces of repertoire. Students will be assigned percussion parts of standard orchestral works and they will play along with recordings. Since these instruments are often used in tandem in the orchestra, it makes sense to coach them simultaneously; in a musical context. First, Rimsky-Korsakov's "Capriccio Espagnol." There are colorful parts for tambourine, triangle, and castanets, as well as nice parts for bass drum and cymbals (and, of course, snare drum and timpani, which are beyond the scope of this particular session). Second, students will play more contemporary works such as "Ionisation" by Edgard Varèse and "Three Cornered Hat" by Manuel DeFalla, if time permits.

At the conclusion of this lab, participants and attendees should have a clearer understanding of some of the inherent challenges with these parts, and several new ideas for achieving creative, colorful sounds to meet the multi-faceted requests the music often demands.

**Phillip O'Banion** is Assistant Professor of Percussion and Director of Percussion Studies at Temple University. He performs with the Philadelphia Orchestra and other symphonies; plays percussion with theater companies, choruses, and groups such as Network for New Music; and has appeared as performer and conductor on chamber music programs presented by the Philadelphia Orchestra and Philadelphia Chamber Music Society at the Kimmel Center. He remains active as a recitalist, clinician, and soloist with orchestras, wind ensembles, chorus, and percussion groups. O'Banion serves on the PAS symphonic committee and as a Pennsylvania PAS Chapter officer. His current season includes performances in five states, Canada, and Argentina and as conductor or soloist on eight premieres and commissions— four of which are dedicated to him or his ensemble, including works by Marc Mellits, Adam Silverman, Gordon Stout, Ivan Trevino, Patrick Long, Lane Harder, Rolando Morales-Matos, and Donald McCullough.



Phillip O'Banion

### MICHAEL LAMATTINA

**Snare Drum: A Mixed Bag**  
Friday, 4:00 P.M.

Many percussionists have a rich background of performance experience. It is not uncommon for a player to have been a member of a drum and bugle corps, a high school or college marching band, his or her local youth orchestra, jazz bands of all types, or rock bands. I was involved in many different types of music and had to use techniques and approaches that were appropriate to each genre. Now, as a professional orchestral percussionist and educator, I have found that each different type of ensemble I played in all greatly enhanced my musical and technical development. Often times we do not connect the dots nor appreciate how two types of vastly different approaches to playing, such as the refined touch and nuanced timing an orchestral player needs as opposed to the definite stick heights and machine-like precision required of an expert marching percussionist, are not mutually exclusive.

In my session I will focus on the synthesis of these varied approaches to playing and show how one can cross reference, then apply seemingly unrelated materials and approaches to better execute difficult orchestral passages and etudes. The focus will be from the perspective of a symphonic percussionist while incorporating concepts from the marching, rudimental, and drumset disciplines. Special attention



Michael LaMattina

will be given to the triple bounce and multiple bounce rolls as well as stroke production.

Through a thoughtful analysis of my past playing experiences and the challenges of my current playing and teaching responsibilities, I hope to show that a well-trained percussionist is by no means just an “excerpt jock,” a marching snare drummer, or only a drumset player. I think a global approach to playing greatly enriches each type of music we perform and produces a much more well-rounded and competent professional musician.

**Michael LaMattina** holds the position of Principal Percussion with the Dayton Philharmonic. He also holds the Principal Percussion chair with the Colorado Music Festival Orchestra in Boulder, Colorado during the summer season. Additionally Michael is an extra and substitute percussionist with the Cincinnati Symphony Orchestra and an associate musician with the Columbus Symphony.

He received his bachelor’s degree in percussion performance from the Oberlin Conservatory of Music where he studied with Michael Rosen, and he earned a master’s degree in performance from Cleveland State University studying with Tom Freer. While completing his MM, he held the positions of Principal Percussion with the Canton (OH) Symphony, Principal Timpani/Percussion with the ProMusica Chamber Orchestra of Columbus, and section percussionist with the Erie Philharmonic.

Michael is on the faculty at Miami University in Oxford, Ohio where he serves as instructor of percussion and holds the same position at Cedarville University in Cedarville, Ohio. He also teaches privately at his home studio in Dayton.

### **DAVID KENT** **Timpani Playing in the 21st Century** **Saturday, 9:00 A.M.**

The areas touched upon in my Symphonic Lab will emanate from my new book, *Timpani Playing in the 21st Century*. More than any other instrument in the orchestra, the timpani can either help or hinder a performance; they can be heard by everyone in the orchestra most of the time, and this brings with it responsibility. I have heard many conductors say that the two most important onstage relationships for them are the concertmaster and the timpanist, and not necessarily in that order!

We are living in a time when we have the opportunity to amass an eclectic and substantial education regarding timpani performance practice. The 20th Century model of endless solo practice of orchestra excerpts while adhering to a perceived “style” of playing is not helpful in the present environment. The expanding repertoire base, quick-paced program changes, and diminishing rehearsal time combined with the demands placed on the timpa-



David Kent

nist in terms of technique and roles within the orchestra, call for a broad range of experience and an open-minded approach to performance issues. The influence and challenges of the early music movement, non-western music, and New Music in the latter 20th century have changed the landscape for the contemporary timpanist. The wide availability of this music due to changing technology underlines the need to broaden one’s scope in order to bring the necessary confidence and authority to the table.

How can the timpanist differentiate Bruckner from Beethoven, Strauss from Mozart, Brahms from Mahler, Nielsen from Barber? By exploring the front of the note, different inflections, placement of tuning, judicious dampening, varied grips, articulations and rolls—and, most critically, understanding the context of the timpani part within the piece itself. Is the excerpt motivic, transitional, soloistic, or accompaniment in nature? How does one gauge whether to play out or not? How can the timpanist best facilitate the conductor’s wishes? How can he bring to the table an authoritative but sensitive approach to galvanizing ensemble within the orchestra? Is a huge collection of mallets and a “dream” set of timpani really the panacea that is touted so often in the industry?

The learned physical method one uses to make sound is just the beginning. There is no *one* sound on timpani, but rather a tone palette that must be developed. Imagination is key as it searches for sounds that will, in turn, create the method. How do you want it to sound in order to achieve the color that you imagine? Be prepared to take risks in order to achieve those sounds. Every player will find his *own* method that is an extension of his own personality, the personality of the orchestra, and the characteristics of the hall in which he plays.

**David Kent** has held the position of Principal Timpani of the Toronto Symphony Orchestra since 1981 and Orchestra Personnel Manager since 1987. He was born and raised in central Toronto, and he began playing drums after a strong dose of Frank Sinatra in his childhood. Upon his discovery of the timpani, he felt drawn to explore the world of percussion, not only of western culture, but also of the many non-western cultures in which percussion is a central force. He received his bachelor’s and master’s degrees in performance and ethnomusicology from the University of Toronto. During his studies with such teachers as timpanist Fred Hinger and South Indian mrdangam virtuoso Trichy Sankaran, David traveled the globe and collected a vast number of instruments from various cultures. He went on to commission and record many new works for solo percussion from such composers as Claude Vivier, Henry Kucharzyk, and John Hawkins. In addition, he has appeared as soloist with the National Youth Orchestra, the World Philharmonic Orchestra, the Toronto Symphony Orchestra, and Nexus percussion ensemble, and he has directed several chamber music series in Toronto such as Array Music. He has also contracted many interesting musical projects, such as the Three Tenor concerts conducted by James Levine. Recently he completed an arrangement of Claude Vivier’s “Cinq Chansons” for percussion duet-trio, and a book titled *Timpani Playing in the 21st Century*.

### **MICHAEL ROSEN** **Cymbals: Selection and Techniques** **Saturday, 12:00 Noon**

This will be a “hands on” cymbal lab where I will discuss the various types of instruments, from the heaviest “Germanic” type through to the lightest “French” type, using many pairs



Michael Rosen

of cymbals for comparison. I will discuss the three main constituents of a cymbal sound and how to choose a good pair. Such subjects as grip, stance, and specific exercises to improve the crash will be covered. Then I will work with several participants and guide them to produce a good, consistent cymbal sound. After each participant has produced a cymbal crash the plan is to refine each participant's sound, demonstrating the energy and looseness necessary for proper execution.

The second part consists of cymbal tips on how to refine your playing. Such topics as how to produce and practice soft crashes, how to muffle cymbals and produce rapid passages will be demonstrated. In addition, I will show how to color the cymbal sound to fit a specific passage and finally how to phrase with cymbals to create nuances and style to match the music.

The third part consists of a discussion of specific cymbal parts in the orchestral repertoire such as "Night on Bare Mountain," Tchaikovsky's "Fourth Symphony," "Romeo

and Juliet," "Music for Strings, Percussion and Celeste," and "Hary Janos Suite," among others.

The audience will go away having the information and expertise to choose a pair of crash cymbals with confidence, as well as how to play them better.

**Michael Rosen** is Professor of Percussion at Oberlin Conservatory of Music where he conducts the Oberlin Percussion Group, which has performed several times at PASIC. He is also the Director of the Oberlin Percussion Institute. Rosen was Principal Percussionist with the Milwaukee Symphony from 1966–72 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, and the Concertgebouw Orchestra of Holland. A native of Philadelphia, he was a student of Charles Owen, Fred Hinger, and Cloyd Duff and Jack McKenzie at the University of Illinois. Rosen has been a member of the PAS Board of Directors, is an Associate Editor of

*Percussive Notes*, and maintains a continuing column titled "Terms Used in Percussion." He has served as a panelist for the National Endowment for the Arts and as a judge for the Geneva Music Competition. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba as well as cymbals. He has concertized and taught extensively in France, Italy, Germany, Spain, Denmark, Finland, Hong Kong and Beijing.

#### TO SIGN UP FOR LABS...

If a student performer is interested in participating in one of the PASIC 2014 Symphonic Labs, he or she may sign up via email, phone, or by fax before October 17, 2014. For more information, contact the Percussive Arts Society by emailing the PAS Intern ([intern@pas.org](mailto:intern@pas.org)), calling (317) 974-4488, or faxing (317) 974-4499. **PN**

## PASIC 2014 SYMPHONIC SESSION GRANTS

*PAS would like to thank and recognize Stanley and Margret Leonard for their generous donation creating the PASIC Symphonic Session Grants.*

The Percussive Arts Society offers grants to be awarded to those chosen and invited by the Society, with recommendation from the Symphonic Committee, to present symphonic percussion sessions at PASIC. These grants will be for sessions with single presenters and does not include group presentations. This grant program will be administered by the Percussive Arts Society and underwritten by Stanley and Margaret Leonard. There will be a maximum of twelve (12) grants, each in the amount of \$300. Grant funds will be paid to the recipient following the PASIC event. Sessions should include symphonic clinic-performances, labs, opera and musical theater percussion, ethnic percussion with orchestra, band and wind ensemble percussion. To be eligible for this grant, you must have applied through the standard PASIC Artist Application Process from September 15th thru December 15th.







drums & percussion

3x4 Ad / August 2009

Drumbeat (DIN 4)  
Brennstoff 120 g • Netto-Gewicht 100 g  
Salzgehalt 10,5 g • Fettgehalt 10,5 g  
Lagerdauer 1207 • 1000000000000000

**drums & percussion**

CD mit Play-Alongs

Extrem gerecht  
**Moritz Müller**  
s. 32

Das Ausnahmetalent  
**Pete Lockett**  
s. 18

Klappe, die dritte!  
**Drum-Day bei beyerdynamic**  
s. 10

**The Great Mitch Mitchell**

**Preiswettbewerb**  
Kleinste Drumset  
in Wert bis ca. 1000 €

Schwarze Antique-Kunst-Cradles und -Hohls

Kirchhoff Antique-Sonnen-Drumset

Peel Limited-Edition-Snaredrum

# PAS Technology Day 2.0

The PAS Technology committee is proud to present the second PASIC Technology Day on Wednesday, Nov. 19, from 9 to 5 P.M. on the campus of Indiana University-Purdue University Indianapolis (IUPUI), a short walk from the Convention Center where PASIC is held.

Technology is a critical component to musicianship today, and it is rapidly transforming the way we compose, perform, communicate, and develop. Even the way that musicians interact professionally has transformed profoundly over the past 20 years. The PAS Technology Committee is presenting Tech Day at PASIC to reflect our changing musical world while showcasing some of the most compelling developments during a day of performances, clinics, and lab sessions.

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 Technology Day will feature concerts by percussionists from throughout the world, in diverse styles and using innovative technology and techniques.

There will be a computer lab set up during Tech Day, in which clinicians will present discourse on music creation and tool skills. 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.

As of this writing, the Technology Committee is working through the performance and presentation proposals. The names of the presenting individuals should be posted on the PAS website by the time this issue of *Percussive Notes* is published.

The Technology Committee is looking forward to participation from across the PAS membership in attendance at PASIC 2014. Due to the technology and the spaces where it will be demonstrated, the attendance will be limited to 250 PASIC attendees who have signed up in advance. Email [membership@pas.org](mailto:membership@pas.org) to register. 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.

## SCENES FROM THE PASIC 2013 TECH DAY



Music Technology Instructor Adam Batrich presenting a computer lab session in using Logic Audio.



Tom Johnson giving a presentation in the Technology Lab on using Finale notation software.



Stuart Gerber performing the electro-acoustic percussion solo "Sequitur XI" (2009) by Karlheinz Essl



Fernando Rocha, Breno Bragança, and José Henrique Viana in electro-acoustic performance.

PHOTOS COURTESY OF THE TAVEL ARTS AND TECHNOLOGY RESEARCH CENTER, IUPUI



Aiyuan Huang performing "Tension Study II: Eagle Claw Wu Tsiao Chen Wins" (2009) by Sean Griffin, percussion solo with video score.



Don Nichols performing the electro-acoustic and drumset work "Black Sparrow Shadow" (2013) by Don Nichols, Drumset and Laptop (MaxMSP)

PN

**TECHNOLOGY**

**BRADY HARRISON**  
Friday 5:00 P.M.

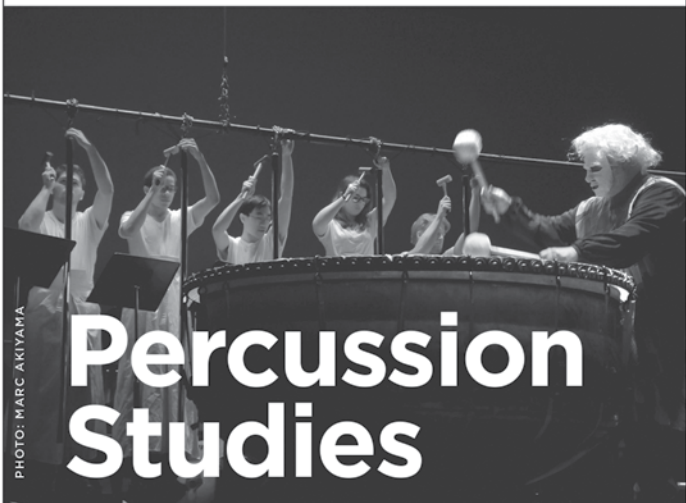


PHOTO: MARC AKIYAMA

# Percussion Studies

MUSIC AND PERFORMING ARTS PROFESSIONS

Jonathan Haas, Director of Percussion Studies

## Instrumental Performance

BM, MM, PhD

### Percussion Faculty

- |                 |   |
|-----------------|---|
| Jonathan Haas   | <b>PROGRAM DIRECTOR,<br/>PERCUSSION ENSEMBLE,<br/>CONTEMPORARY MUSIC ENSEMBLE</b> |
| Simon Boyar     | <b>MARIMBA ENSEMBLE</b>   |
| Valerie Naranjo | <b>AFRICAN GYL AND<br/>PERCUSSION ENSEMBLE</b>                                    |
| Josh Quillen    | <b>"NYU STEEL" PAN ENSEMBLE</b>   |
| James Saporito  | <b>COMMERCIAL AND DRUMSET STUDIES</b>   |
| Sean Statser    | <b>JAZZ VIBRAPHONE AND<br/>NEW MUSIC SPECIALIST</b>                               |

**New:** Dual B.M./M.A. in Music Education

**2014/2015 Highlight Performances:** Frank Zappa Tribute, NYU Symphony - Glass' *Concerto Fantasy for Two Timpanists*, NYU Steel with Crossfire Steel Orchestra, collaborations with Music Composition and Dance Education. Guest artists: Eriko Daimo, Frederic Macarez, Ed Roscetti, John Kilkenny, Josh Samuels, and Pandit Divyang Vakil.

**Also:** NYU Broadway Percussion Seminar (June 2015), the NYU/PAS/KoSA Day of Percussion (February 2015), and Johnny H. & The Prisoners of Swing (PASIC 2014).

Visit [steinhardt.nyu.edu/percussion2015](http://steinhardt.nyu.edu/percussion2015), call 212-998-5424, or email [jonathan.haas@nyu.edu](mailto:jonathan.haas@nyu.edu)

NEW YORK UNIVERSITY IS AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION.

# Charles Martin: iPads and Percussion

By Joe Kulick

**C**harles Martin is a specialist in percussion, computer music, and interactive media from Canberra, Australia. He links percussion with electroacoustic music and other media through new technologies. His works, described as “a thing of rare beauty” in *The West Australian*, have been performed throughout Australia, Europe, and the USA, and presented at international conferences on computer music and percussion. He also has ten years’ experience teaching percussion from primary to tertiary levels. In his PASIC 2014 session, Charles will perform his cutting-edge music with iOS devices and percussion.

**Joe Kulick:** *What should we expect to see in your session?*

**Charles Martin:** I think there will be three main things in the session. First, I’m going to talk about how I put together ensembles with percussion and iPads. Next, I’m going to demo live on stage a couple of pieces for iPad and percussion that we are working on. There will be scores and apps available for all of the pieces that we play, so anyone who comes to the session can take it away and play it afterwards. The third thing I’ll do is to briefly provide some information to attendees of the session who are interested in creating their own iPad apps. I think that the most interesting thing about computer music now is that anyone can do it. There’s nothing stopping people from creating and performing on their own electronic percussion instruments, which I think is pretty exciting.

**JK:** *How did you begin using iOS with live performances?*

**CM:** I got started using laptops, just regular computers, in performance, because I did a master’s degree where I was really focused on using both computer music and percussion. I was playing classic pieces that would have computer parts and percussion, and I also got interested in writing my own music for percussion and computer. So, I had a couple of different paths to work on. I was working on improvisation and on making computer music in various ways. Ableton was new at the time, so I was using that. I was using Pure Data, Max MSP, and another language called SuperCollider for making music. That was going pretty well; I really enjoyed working with computers for making music, and I really loved incorporating it with percussion.

It was around the time that the iPad came out. I thought, “Wow, this looks awesome! I wish I could use that in my performances instead.” Musically, the iPad was pretty limited at the time, but I saw that around the world and in the computer music community there were some people making great music with iPhones. I adopted some of their techniques and started combining that with the work that I have already done with computer music, then brought it to the iPad. To some extent, my goal was just to make it easier to get these computer music sounds into my setups, right. It can be a hassle to deal with a laptop, audio interfaces, and a bunch of cables and everything. The really cool tradeoff

happened when I was playing in a percussion ensemble and the other members of the ensemble also had iPads and iPhones, and they actually got into it. So, these percussionists—who were not computer music people at all—suddenly found that they could really get into some of the aspects of computer music that I was really interested in, because I presented it to them in this sort of new form factor—the touch interface. So at the start, I was trying to make things easy for myself, but it turned into this great tradeoff in sharing computer music with more people.

**JK:** *You mentioned that you create your own iOS apps. Do you need some advanced computer programming skills to create apps? How did you learn to do this?*

**CM:** I learned how to program computers during my undergraduate studies, because I was sort of a double major, and I did computer science subjects in my university. I didn’t do a lot with that for a couple of years, but then I wanted to get into computer music. I learned about synthesis and the techniques of computer music, and during that period, I learned a lot of different languages and frameworks for making music with computers. When the iPad came out, and I wanted to develop those things, I held back from doing a lot of coding at first. As I got deeper and deeper into it, I revisited those skills, and now it’s become a core part of what I do again. It’s great that I have this variety of skills; I know that not everyone has access to that. The good news is that there are lots of easy ways now to make computer music instruments on iPads, computers, and other devices without having to know full-featured programming language. You can do things with pieces of software that have visual frameworks for putting computer music language together.

**JK:** *I saw a few videos of you and Metatone performing online. Is there notation for the pieces you’ve played or is it mostly improvised?*

**CM:** With that group, we started as just a fully improvised group; doing free improvisation was something that we were all interested in. Over the last six months, I’ve been thinking more and more about notating pieces. In talking with musicians around the world, I’m getting great responses to some of our pieces. They want to be able to play it, but it would be a hassle for them to transcribe everything we’ve performed. We actually put together





Ensemble Metatone

one piece that's notated, which we played earlier this year, called "Study in Bowls." I have some collaborations running at the moment to put together a few new pieces, and some may be ready by PASIC.

**JK:** *Is there anything else you'd like to say about your session or your work so far?*

**CM:** My mantra is that iPads are really ideal computers to have in percussion setups. That's my focus, and that's why I started doing this research, experimenting with all these apps, and spending a lot of time on it. I think they really work well in our setups. We choose a lot of simple instruments and then we manipulate them in various ways, and you can do the same thing on the iPad. It's a computer that works really well with simple programs and simple musical interfaces, and you can manipulate it with your hands. You can actually use brushes or other implements if you're game, but it depends on how scared you are of breaking the iPad. For me, that's a really interesting musical experience—I think people should try it with a lot of different apps. In particular, they should go and download the apps that I've been developing, because all of my apps have a percussion-centered design, rather than being for recording engineers or keyboard players. My apps are really designed for percussionists to use.

I think there's a big interest in having computer music and percussion together, and particularly having iPads and percussion together. A lot of people have really capable and interesting computers and want to have

them in their setups. Luckily, I've had the chance to work on this for a few years, and I have some repertoire, but it's something I really want to develop for myself. I think

that people are interested in both the new repertoire and also the apps. The plan for the PASIC session is to have apps in the app store, have scores printed out, have things that people can take home. Then, those who attend can start working on pieces for iPad and percussion, either alone or with their percussion ensembles.

*Charles' ensemble, Metatone, uses apps designed by him and can be downloaded from the App Store. Videos and more information may be found these websites: <http://charlesmartin.com.au> and <http://metatone.net>.*

**Joe Kulick** is a Music Education major at Kansas State University. He is a percussionist and digital music producer, using programs like Logic Pro, Ableton Live, and MainStage. From 2010–13, Joe was a member of the Cavaliers Drum and Bugle Corps. **PN**

# TECHNOLOGY

## CHARLES MARTIN

Saturday 10:00 A.M.

**JOHNS HOPKINS**  
PEABODY INSTITUTE

**FACULTY ARTIST**  
Robert van Sice

**ASSISTED BY**  
Gwendolyn Burgett,  
associate professor of  
percussion, Michigan  
State University

Tom Freer,  
assistant principal  
timpani/percussion,  
Cleveland Orchestra

**Peabody boasts a preeminent faculty, a nurturing, collaborative learning environment, and the academic resources of one of the nation's leading universities, Johns Hopkins.**

**peabody.jhu.edu/percussive**  
800-368-2521 410-234-4848

Like us on Facebook @george\_peabody

# Space Within Time

## A European and North American perspective on the rhythms of India

By Pete Lockett

There are so many incredibly useful and challenging concepts contained within the rhythmic systems of North and South India, it is hard to know where to begin. We could talk about the mathematics, the thematic development of phrases, the rhythmic illusions, detailed control of intricate thirty-second-note patterns, or the incredible control of “time” displayed by many Indian masters. This mind-blowing system is brimming with possible uses outside the idiom and has uses for rhythm makers of any tradition.

Since the release of Buddy Rich’s collaborative album with the great tabla master Allah Rakha, there has been a groundswell of interest in the area from drummers of the West, from current players such as Steve Smith, Russ Miller, Dan Weiss, Trilok Gurtu, Randy Gloss, and Benny Greb, through to the older generation pioneers such as Micky Hart, Colin Wallcot, Velez, and John Bergamo. They all have been lured into the Indian rhythm world and have retained an indelible impression within many aspects of their playing.

As a multi-percussionist who has studied across a broad spectrum of disciplines, I find it fascinating to see this process in action in my own work. Whether it’s some of the “poetry” from tabla playing or the mathematical precision from the Carnatic *ghatam*, the unconscious finds a way to let it seep through into the present. This, I feel, is one of the most important aspects of studying different approaches to music and looking further afield into traditions outside one’s own. The philosophy and outlook can sometimes be incredibly enlightening.

For example, my mridangam teacher, Karaikudi Krishnamurthy, was often focusing on the “value of what is not played.” The moments in between rhythmic phrases were, in his mind, as valid as the actual phrases themselves. They had to have an equal weight and not be merely an interlude to count off a few rests. With this in mind, he had a whole phonetic system in which every possible gap would have a ghosted rhythmic phrase associated with it. This system has had incredible practical value for me with understanding certain rhythmic patterns and illusions.

On the surface, when one sees a simple key phrase to count off a simple gap, one might be forgiven for thinking, “Well, that’s not an issue at all; who can’t count off a gap of three?” I didn’t appreciate the greater value of this framework until much later on. Let’s start at the beginning and look at some simple gaps. For this, I am already assuming the reader is well acquainted with the role of syllables and words representing strokes on Indian drums. If not, then pop by my home page or simply “Google” Indian Bols.

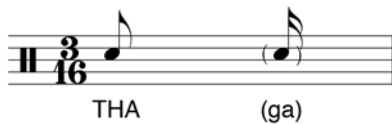
First, the dotted-eighth note. For each gap, the first hit is the starting point and is included in the overall length of the unit. Therefore, it is thought of as a three-beat unit, in this instance including the first hit. In actual fact, the gap technically is only two rests. The unit starts with the syllable THA, then has a silent syllable, and then the ghosted syllable GA. The THA is played but the GA is only spoken, not played. Then, once the user becomes accustomed to the whole system, the bracketed “ghost” syllables are thought, but not spoken or played. Basically, one is building a solid but silent framework in one’s mind.



Russ Miller and Pete Lockett

Example 1: Syllables = THA - (ga)

EXAMPLE 1



Example 2: a four-beat unit. Syllables = THA - (ah)

EXAMPLE 2



Example 3: a five-beat unit. Remember, the bracketed notes are to be thought but not played. In the beginning, one can recite them aloud. Then this becomes redundant. (Actually, one hears on rare occasions an Indian percussionist playing these as very subtle ghost notes). Syllables = THA - (ah) - (ga)

EXAMPLE 3



Example 4: a six-beat unit. Syllables = THA - (ga) (THA) - (ga)

EXAMPLE 4



Example 5: an alternative way to count the six-beat unit. Depending on the rhythmic placement, one or the other will be more appropriate. Syllables = THA - (ah) - (ah)

EXAMPLE 5



Example 6: seven-beat unit. Syllables = THA - (ah) - (ah) - (ga)

EXAMPLE 6



Example 7: an eight-beat unit. Syllables = THA - (ah) - (ah) - (ah)

EXAMPLE 7



Space permitting, we can carry on up to larger units, but this will suffice for now. Let's start to integrate these with some simple phrases. Here is our first basic phrase: a group of four sixteenths plus our three-beat gap unit with the first note played. (i.e., - five played notes and two rests).

EXAMPLE 8



Now let's repeat that four times over a quarter-note pulse. Speak the syllables and clap the quarters. Notice how the ghosted syllables make it fairly easy from the off.

EXAMPLE 9A

TA KA DI NA THA (ga) TA KA DI NA THA (ga) TA KA DI NA THA (ga) TA KA DI NA THA (ga)

Now, let's look at a phrase for which you think you might never need to count a gap: a simple 2/4 pattern with a straight and easy gap.

EXAMPLE 9B

TA KA DI NA THA (ah)

Mr. Krishnamurthy always used to say that every gap count, however simple, had a use. For demonstration purposes, let's put this simple 2/4 phrase through triplets, three in the space of four. Notice how vital it becomes to have this vocal anchor point in the gaps, and how it makes much more rhythmic sense by having the ghosted syllables. Try this on a snare drum with a metronome. Begin by reciting everything and then just think it and play.

EXAMPLE 9C

TA KA DI NA THA (ah) TA KA KI NA THA (ah) TA KA DI NA THA (ah)

Of course, it's not as though these patterns would be impossible to play without the syllables; it's just an additional helper. However, when it gets deeper and into quintuplets/septuplets etc., it becomes a different matter and a phenomenally useful tool. Let's look at another phrase with an odd-length played unit and even-length gap.

EXAMPLE 10

TA KA TA KI TA THA (ah)

Now, let's repeat that four times over a quarter-note pulse. Speak the syllables and clap the quarters.

EXAMPLE 11

TA KA TA KI TA THA (ah) TA KA TA KI TA THA (ah) TA KA TA KI TA THA (ah) TA KA TA KI TA THA (ah)



# Tihais and Beyond

By Russ Miller

Whenever Pete and I get to work together, I not only have a great time playing (and laughing at his jokes!) but I also learn a great deal. His command over world rhythms, especially those of northern and southern India, is inspiring. We recently recorded our first “duo” record, titled *Rhythm-Sphere*. This was a joy to develop and, of course, an opportunity for me to grow as a player.

For this article, I wanted to address a concept used by the composers in India. I have the great pleasure of touring with Dr. L Subramaniam, one of the world’s greatest Indian violin players. Learning his material, recording, and touring with his band (which has included Larry Coryell, Stanley Clarke, the late George Duke, and others) has afforded me an opportunity to really delve into this style of music and add a “Western” jazz approach. In Dr. Subramaniam’s music, as with many others, there is a strong focus on the “math” of rhythms. Many times, they will use smaller phrases that are combined into groups of “three” to create longer rhythmic compositions. These are called “tihais” in the north and “arudies” in the south. These can also be extended further into much longer compositions such as chukradah.

One of the pieces from the duo CD with Pete is titled “Tales of Rhythm Naya.” The melody of the song is played on Carnatic *veena* by the great Rajhesh Vaidya. We play this melody in unison with the *veena*. This is common practice in India. If we look at the notation, we can see how composers from this region take a short phrase and play it thrice to create a longer pattern. This phrase is shifted slightly in time, to correct the math of the rhythms and land on “1” of the seventh bar (this is a six-bar phrase, again divisible by three!). With this in mind, the whole phrase would start on bar 2 of an eight-bar cycle.



You can see that the rhythmic motif moves backward (earlier) by one sixteenth-note to start the phrase on the “ah” of 4 in the third measure. Also, there is a note removed (the last sixteenth-note) in the third group of the phrase. This corrects the “math” of the rhythm, allowing it to resolve to the 1 on the downbeat. You will hear many of these “tihai” phrases in Indian music. Much of the material from the new record and numerous portions of our PASIC presentation will feature devices such as this. We hope to see you there!

This system of counting gaps comes up in a number of pieces that Russ Miller and I have recorded for our new duo album, *Rhythm-Sphere*. One features the 5/4/3 units consecutively. It creates an interesting rhythmic framework. This phrase fits into a bar of 3/4, but I have written it out in the individual sections.

EXAMPLE 12



Finally, this becomes the basis of a 4/4 groove. We start to employ the syllable TUM to emphasize the bass tone. This gives us the framework to create a basic voicing between bass drum and snare drum. The structure of this pattern is: Pickup 3/8 phrase / 5 / 4 / 3 / 5 / 4 / 5.

EXAMPLE 13



It really is the tip of the iceberg in a sea absolutely packed with icebergs! Whether you are looking for additional rhythm skills for marching band, orchestral, rock, jazz, fusion, punk or metal, the Indian systems are a great place to shop. To see what it might sound like outside its cultural setting, just listen to some of the rhythms from bands like Animals as Leaders to get the rhythmic juices flowing.

Pete Lockett’s skills cover percussion from every corner of the globe, and he has worked with Björk, Peter Gabriel, Robert Plant, Dido, Bill Bruford, Jeff Beck, the Verve, Texas, Primal Scream, Damien Rice, Jarvis Cocker, Craig Armstrong, and many more. Pete arranged and recorded all the ethnic percussion for five 007 “Bond” films and many other Hollywood blockbusters. He has released 12 CDs and was voted amongst the best drummers in the World in *Modern Drummer* and *Drum* magazines in the USA. He has also released a best-selling percussion app for iDevices; *DrumJam* was released late in 2012. In 2014 Pete also released his first novel, *A Survivor’s Guide to Eternity*. **PN**

**WORLD**  
**PETE LOCKETT & RUSS MILLER**  
 Saturday 2:00 P.M.

# PASIC LOGISTICS TEAM

**PASIC LOGISTICS TEAM** members work directly with some of the best drummers and percussionists in the world by helping to move gear and setup stages. Team members are eligible to win prizes from PASIC exhibitors and receive many complimentary rewards from the Percussive Arts Society.

## **FREE:**

- PASIC 2014 registration
- PASIC 2014 Logistics t-shirt

## **ENTERED TO WIN:**

- \$1,000 in scholarship money from the Percussive Arts Society  
*(full time students only, must be applied to tuition)*
- Percussion gear from participating manufacturers

Jason Bittner  
PASIC 2013 Artist



## **Apply Online!**

[www.pas.org/PASIC/LogisticsTeam.aspx](http://www.pas.org/PASIC/LogisticsTeam.aspx)

# Pandeiro and its Possibilities

By Clarice Cast

In recent decades, pandeiro, the Brazilian tambourine, has become a very popular hand drum among percussionists from around the globe, and it can be played in a variety of music styles. Its popularity is due to the pandeiro's adaptability and sound diversity.

My performance/clinic, "Pandeiro and its Possibilities," explores my approach to the pandeiro. With the help of audio examples as well as live performance, we will analyze some Brazilian traditional rhythms and rhythms from other cultures adapted for the pandeiro. The clinic will present a brief history of the instrument, cultural aspects of Brazil, and important pandeiro players.

Growing up in Brazil, I was heavily exposed to this instrument, which is considered one of the national instruments of my country, and it was my first musical instrument. I was born and raised in São Paulo, Brazil, and the pandeiro was my gateway to Brazilian music (especially *choro*), and later other kinds of music and percussion instruments.

## BRIEF HISTORY

The Pandeiro most likely arrived in Portugal in the Middle Ages with the Moorish. Slaves in Lisbon adopted the instrument that was then transported to Brazil during the colonial period (1530–1815). It belongs to the frame drum family, which is usually a single-headed drum with its diameter greater than its depth, with or without jingles or other modifiers.

The pandeiro, like the orchestral tambourine, has jingles. The most common pandeiro sizes are 10 and 12 inches, but there are pandeiros of any size from 8 to 12 inches. The majority of pandeiros are tunable, and the drumheads can be either synthetic or animal skin, in particular goatskin. There is usually a single row of five to ten sets of concave jingles closely mounted to the frame, depending on the size of the frame (as opposed to convex jingles in tambourines, which in my opinion really differentiates the pandeiro from other frame drums with jingles). Besides the technique, the crisp and

clear jingle sounds paired with the deep bass tone from the goatskin gives the pandeiro its identity.

## IMPORTANT PANDEIRO PLAYERS

Historical evidence shows the use of pandeiros early on in Brazilian history (in particular in the Afro-Brazilian community) in many different musical, religious, and folkloric manifestations. João da Baiana (1887–1974) was one of the first pandeiro players, or *pandeiristas*, to link the folkloric traditions to the mainstream music styles (*choro*, in



particular). João was born in Rio de Janeiro, but his family was from Bahia, where the Afro-Brazilian traditions were very prominent. He was raised following the religious and cultural aspects of his African heritage, and he was one

**WORLD**  
**CLARICE CAST**  
Thursday 9:00 A.M.

of the first pandeiro players to record and tour internationally playing *choro* with Pixinguinha's group Os Oito Batutas. Pixinguinha was a flutist, saxophonist, composer, and bandleader, and is one of the most important Brazilian musicians of all time.

*Choro* is considered by many the first Brazilian style of music, because it mixes European styles of music with Afro-Brazilian drumming. This genre is crucial for the development of the pandeiro because in this style the pandeiro tends to be the only percussion instrument. The most common *choro* group formation is seven-string guitar, six-string guitar, *cavaquinho* (a small four-string guitar), a melodic instrument as the soloist (such as flute, clarinet, saxophone, or mandolin), and pandeiro.

In Brazil, it is very common for musicians to have the name of their instrument as their nicknames or artistic names. Jackson do Pandeiro (José Gomes Filho) is one of them. Born in the state of Paraíba in the northeast of Brazil, he became a musical legend. He was a bandleader, composer, singer, pandeiro player, and one of the first musicians to introduce the regional northeastern Brazilian styles of music to the rest of the country. Samba may be the best-known music style when it comes to pandeiro, but Jackson's music explored much more than that. He played *baião*, *xaxado*, *coco*, and

*samba*, and added his sense of humor to his lyrics as well.

Among the most noted contemporary pandeiro players are Jorginho do Pandeiro, Celsinho Silva, Luiz Guello, and Marcus

Suzano. At age 83, Jorginho do Pandeiro is known for his syncopated fills and for bringing the emphasis of the sound to the skin of the drum. Celsinho Silva, Jorginho's son, has been keeping the tradition of their musical family, and yet has his own style. Celsinho's group *Nó em Pingo D'água* is a unique *choro* ensemble with traditional instruments, added electric bass and electric guitar, and very jazzy arrangements. Luiz Guello is among the top contemporary *pandeiristas* as well. Guello is a very fine percussionist, and his experiences with other percussion instruments enrich his pandeiro playing, making his sounds very distinct and his solo ideas incomparable.

The pandeiro is not traditionally present in every Brazilian music style and certainly not in musics from abroad, nor is it limited to only traditional music. One of the *pandeiristas* responsible for breaking the traditional barrier is Marcus Suzano. He is from Rio de Janeiro and has had an active career for a few decades. He was a rock and roll lover, but became very interested in learning the pandeiro when he saw Jorginho do Pandeiro for the first time. Suzano's idea is to free the thumb on the playing hand to improvise with bass tones, emulating the low drums that are the improvisers in Afro-Brazilian rhythms. He is also famous for adding funk patterns to traditional Brazilian music, and playing pandeiro with pop music artists.

I can say without a doubt that my fascination for the pandeiro as a child is the reason I am a musician today. I will demonstrate a variety of styles and techniques, and apply other rhythmic concepts to the pandeiro during my clinic. I look forward to sharing more about this fantastic and unique instrument at PASIC!

Clarice Cast is an active performer, composer, and clinician in the Los Angeles area. She was

born and raised in São Paulo, Brazil, and is currently attending the California Institute of the Arts pursuing a master's degree in world percussion, where she is also the teaching assistant for the department under the mentorship of Randy Gloss. **PN**

# WORLD

## RAUL REKOW & JOHN SANTOS

Thursday 10:00 A.M.

## LIMBS PERCUSSION DUO

Thursday 2:00 P.M.

## VINEET VYAS

Friday 9:00 A.M.

## CO-TIM-BÓ PERCUSSION GROUP

Friday 11:00 A.M.

## ANDRÉ JUAREZ & GATO PRETO

Friday 3:00 P.M.

## PROJECTO ARCOMUSICAL

Saturday 1:00 P.M.

## NEW WAVES OF STEEL

Saturday 5:00 P.M.

# FIND YOUR RHYTHM!

## IN THE HEART OF DOWNTOWN INDIANAPOLIS

**RHYTHM!**  
DISCOVERY CENTER SM

317.275.9030  
[RhythmDiscoveryCenter.org](http://RhythmDiscoveryCenter.org)

# Advanced Djembe Immersion: Dununba Family and Mamady Keïta Innovations

By Michael Taylor

**G**rand Master drummer Mamady Keïta founded the Tam Tam Mandingue Djembe Academy ([www.tmda.com](http://www.tmda.com), formerly known as the “Tam Tam Mandingue International School of Percussion”) in 1992 in Brussels, Belgium. After spending 23 years (the last nine of which he was Artistic Director) in the National Ballet of Guinea, called Ballet Djoliba, he moved to Brussels, Belgium. In Brussels, he saw the djembe being played and taught in a way that either paid no attention to its historical/cultural background or outright misrepresented the oral history, which in the tradition is inseparable from the music. As a result, he created a school of djembe that would teach his pedagogy for representing and playing traditional djembe music. Mamady does not claim to know all djembe tradition, for djembe is not limited to one single tradition. TTM is concerned with his personal experience, as this is what he knows.

Over time, many of his core students from all over the world reached very high levels of playing and were able to represent Mamady’s teachings so well that Mamady began to consider having branch TTM schools taught by carefully chosen students. Minimally, these students would bear the degree of Tam Tam Mandingue certification. If they meet the criteria for having a TTM school, they are eligible to take the highest-level test that only TTM School Directors can take, called the Tam Tam Mandingue diploma test. To earn this certification or diploma, one has to take rigorous tests, not unlike martial arts examinations. The candidate must demonstrate a large volume of traditional rhythms and traditional solo phrasing for particular rhythms, as well as the oral history (the rhythm name, where it is played, what ethnic group created it, and the purpose for which it is/was played). All this must be done in front of Mamady Keïta, himself! Part of the certification is a trip to Guinea with Mamady for at least one of his multi-week clinics; students must obtain the Certificate before taking the diploma test. The testing guidelines for both the TTM Certificate and Diploma are located online at <http://www.tmda.com/programs>.

## TTM CERTIFICATION

Why did I pursue TTM certification? Because when I began my traditional path in 1995, there was a significant amount of misinformation in the drumming community regarding the tradition(s) of djembe. I was calling myself a djembe teacher, and I saw others calling themselves djembe teachers. None of us had had enough experience with enough teachers, and only a few of us had just started going to Guinea, one of the core areas in djembe tradition. No one was connected to a bona fide African drum master or any specific authentic djembe tradition(s). Folks would be playing rhythms and speaking about this culture as if they understood it, but they did not; I knew I did not know enough. I gained a much larger sense of djembe tradition on my first trip to Guinea in 1997; it was here that my roots were grown and my path set deeply in traditional djembe, Guinean-style.

By 2001, on my third trip to Guinea and first with Mamady, I told him I wanted to do what it took to build Tam Tam Mandingue-Chicago. In

2005, at Mamady’s camp in Guinea, I passed my TTM certification test and founded TTM Chicago, one of only ten TTM schools in the world as of the publication of this article. Then, in 2006, due to a fortunate convergence of preparedness and timing, I became the first person in the world to pass the highest-level TTM Diploma test.

Why would you want to walk the TTM curriculum path? There is something uniquely beautiful about this music in its pure form. For example, each part of the ensemble intentionally plays a rhythm to support a wide variety of settings: a farmer farming at a specific time of day; a naming ceremony in a specific place by specific people; a full moon, or before rites of passage. The “oral history” of these rhythms includes the name of the rhythm, what ethnic group plays it, where it is played, and why it is played. Traditional djembe music is tied to deep intention and tradition; this gives the music a power that comes up from beneath and, as it reaches upward, takes us with it. It ebbs, flows, and breathes like the organism it is. It is one master’s authentic account of this music and its surrounding culture. In an authentic djembe class, participants find that their listening perception changes. Listening to a keyboard part compared to a guitar part in a song is not difficult. Distinguishing among very similar drum parts in a rhythm is a much more demanding exercise.



TTM Certified instructors are expected to teach and spread the word (and at that level, you will want to!).

### TTM LEVEL APPRAISEMENT PROGRAM

Since many people in the world desire to progress on the path of the TTM curriculum without necessarily committing to the huge certification test, Tam Tam Mandingue has established a system by which one's level of achievement can be measured. We call it the TTM Level Appraisal Program (explained in detail at <http://www.tmda.com/programs>). Climbing the ladder of the Level Appraisal can lead to testing for TTM certification and, if one chooses, to opening a TTM branch in your area and becoming a TTM School Director. As a TTM School Certificate holder or School Director, you do not have to teach only Mamady Keïta repertoire. As long as you can reasonably be sure that the information you are teaching is from a legitimate source, representing tradition well, you may include it. Also, you can bring in teachers from many sources of tradition, including bata drummers, tabla players, sabar drummers, congueros, etc., as long as a TTM Certificate holder or School Director can vouch for their authenticity for the tradition they are teaching. Clarity is of the utmost importance.

### MASTER CLASS: ADVANCED DJEMBE IMMERSION Dununba family and Mamady Keïta innovations

My PASIC clinic, "Advanced Djembe Immersion: Dununba Family and Mamady Keïta Innovations," will explore a challenging and little-understood subgroup of djembe rhythms called the Dununba (or Dunungbe) family of rhythms. This unique family of rhythms arose from the Hamana region in Upper Guinea, West Africa, where they are played traditionally for young men to resolve disputes among one another. There is no one rhythm called "dununba." Instead, there are individual names and histories for each individual rhythm. For instance, Takosaba translates from the Malinke language as "take three," because of the form of the sangban part. Donaba is named for a famous female dancer in Grand Master Famoudou Konate's village. Bolökönödö translates into "nine fingers."

Even experienced djembe players may find navigating the world of Dununba (or Dunungbe) rhythms puzzling. Understanding dununba rhythms is very much about hearing the melody of the form of the rhythm, breaks (musical signals used in djembe music), and soloing. Soloing in general, regardless of the instrument, should be a manifestation of the specific piece for which you are soloing. A solo for "Soli," "Caravan," "Mendiani," "Footprints," "Guaguancò," "Takosaba," etc., should not sound the same or have the same structure; if it does, you have missed the point! Each dununba rhythm has what Grand Master Mamady Keïta calls a "code." The "code" is, essentially, what break to give, where, and why, as well as the musical language of the solo and placement of the échauffement ("heating up"). Certain breaks are unique to the dununba family of rhythms; the échauffement is built into all dununba rhythms in the normal course of soloing, whereas in non-dununba rhythms, this same échauffement is used more specifically to indicate the ending or a significant change in the music. This clinic will give participants insight into the proper breaks to play, as well as when and where to play them, in different dununba rhythms.

Additionally, this clinic will explore some of Grand Master Drummer Mamady Keïta's original compositions. Mamady's compositions push the realm of melody and harmony in the voices of the dunun (the melodic and harmonic bass drums in djembe ensembles), as well as in djembe technique, to a new level. His compositions are no different in structure from any traditional rhythm. In fact, these works may become the traditional rhythms of the future. Those who are familiar with kenkeni (the high-pitched dunun) parts to any traditional rhythms know that they are generally simple. Mamady's compositions have some of the most complicated kenkeni parts (as well as sangban and dununba parts) ever created. I will demonstrate a few of his compositions so participants can appreciate how they all connect to his unique style. His creative process includes

adapting dunun and djembe parts to melodies. A melody comes to him and he reverse-engineers parts to make the interlocking melody. This makes perfect sense to me because to understand djembe music is to be able to hear the one piece that all of the parts are making; hearing the single thing that is "Denadon," "Konkoba," "Makru," etc.

"Advanced Djembe Immersion: Dununba Family and Mamady Keïta Innovations" opens a window into the roots of the djembe, the world of Tam Tam Mandingue, and Grand Master Drummer Mamady Keïta. It will be a lecture and demonstration with audience participation. Instruments used in the clinic will be djembes and a set of three dununs (the low-pitched dununba, the medium-pitched sangban, and the high-pitched kenkeni). This class will bring clarity to some of the most challenging djembe music and will allow participants to connect to deeper levels of djembe.

Michael J. Taylor, more commonly known simply as "Taylor," has been teaching, performing, and recording West African percussion since 1994. Also the owner and driving force behind Holy Goat Percussion ([www.holygoat.com](http://www.holygoat.com)), he imports, sells, and repairs West African drums. He is a Tam Tam Mandingue Certified Professor of djembe (holding a certificate and diploma) and is the Director of the Tam Tam Mandingue Djembe Academy-Chicago. **PN**



**MICHAEL TAYLOR**  
Saturday 9:00 A.M.



**COME KICK OFF  
BLACK SWAMP PERCUSSION'S  
20<sup>TH</sup> ANNIVERSARY CELEBRATION!**

That's right. Black Swamp turns 20 in 2015! From releasing our SoundArt tambourines in 1995, to the Multisonic strainer in 2001 and MultiPlate series in 2013, Black Swamp has been the leader in concert percussion design and innovation for 20 years.

Join us at *PASIC 2014*, Booth #841, where we'll be launching new product, having artist appearances, special drawings, and more fun stuff!



**20 YEARS  
OF EXCELLENCE**  
1995-2015

# The Facilitator's Skill Set

## Creating connections and expanding opportunities for yourself and your community

By John Fitzgerald

**W**hen I began this article I had no idea I would have such abundant, rich responses from several respected members of the PAS community. As it turns out, I will act more as master of ceremonies rather than author and will let these members speak for themselves.

Note that in these short testimonials the authors speak of being valued by their school administration or organization for their unique abilities *outside* of the ability to teach or perform, and that the outcomes are for the most part *extra-musical*; i.e., not about music for music's sake but for the betterment of the participants, the local community, and society at large—this in addition to their commitment to high professional standards as percussionists. Is it any wonder that they are so valued?

All of our contributors have educated themselves in the art of rhythm-based facilitation techniques and take seriously their role as facilitators. Before proceeding to these compelling stories, I will note that PAS has sponsored

an introductory Facilitation Workshop the Sunday following PASIC every year since 2003. The Workshop is a phenomenal opportunity to learn the basics of the art of drum circle facilitation from well-trained and experienced facilitators.

This year we are especially lucky to have Arthur Hull, founder of Village Music Circles and widely considered to be the father of the facilitated drum circle movement globally, as our trainer. The following video of Hull is a masterful example of the art of facilitation in a large group public setting with 400 people. Here you will see a technique called “Sculpting”: <https://www.youtube.com/watch?v=xELAge-3Wio#t=173>

And here is a link to the aforementioned training: <http://www.pas.org/PASIC/drumcircleworkshop.aspx>

And so, without further ado, here are your colleagues sharing their stories and their passion.

You can read an interview with Arthur in the

April 2014 issue of *Rhythm! Scene*. <http://pas-digitaledition.s3-website-us-east-1.amazonaws.com/onlinemags/rhythmsceneapr14/>

### DR. JULIE HILL

**Associate Professor of Percussion at the University of Tennessee-Martin and President-Elect of PAS**

Most of the time when I am asked to facilitate a drum circle, it is at the request of one of my administrators on the University of Tennessee at Martin campus. It's become a “hot seller,” and I have actually had to put a limit on them. In terms of the importance of drumming events and drum circles the “fun” aspect can stand alone, and I make sure that happens.

But I want to emphasize the reason our administration values my abilities as a facilitator. I am brought in to help with team building, communication, and leadership skills, and providing these lessons through the drum circle medium makes it more fun, of course. I do these for programs called West Star Leadership,





*The visibility and willingness to work outside the music department is VERY important for the success of any program. This is a way for me to give back in a global sense and also build trust and visibility across the campus, which is invaluable. —Julie Hill*



which hosts separate workshops for middle school, high school, and recent alumni of UTM, with whom the administration is trying to build a relationship.

I also work with the students at the Governor's School for the Humanities on our campus. On their first day we use the drum circle as an icebreaker. These students know they are going to make friendships that last a lifetime, but in those early days of the program it's hard to know how to engage in those initial conversations. I help them do that by demonstrating good communication skills (both speaking and listening) through the drum circle experience.

The Young Scholars Program targets leaders in high minority and rural areas of West Tennessee and takes place every summer. We bring those students to campus and make sure they know about everything that the university can provide for them.

An additional benefit for me is that my percussion program at UTM has little to no budget, and we raise almost all of our own budget through musical performances. Rather than accept payment for the drum circles I host on campus, I always ask the administration to make a contribution to our percussion studio fund. This usually brings in enough money to at least buy our music for the year, so for me that is a big plus. Just as important, it brings administrators into our percussion facility and

creates a window of access for me to them.

Lastly, my students learn to facilitate drum circles by watching me, and they go out and hold drumming events on their own. Many of them are involved in our Phi Mu Alpha and Sigma Alpha Iota music fraternities, and they all have community service requirements, so it's really a no-brainer for my students to go to local Boys and Girls Clubs, retirement homes, and other venues and get these constituents actively involved in music making through the drum circle activity.

#### **WARREN HYER**

**Executive Director: Central Ohio Symphony**

Facilitation trains you to share music with non-musicians, and in our case, drumming on a one-to-one, or one-to-group basis. You get immediate response from those you are working with, and they are the music. They become almost instant performers, composers, interpreters, and *ambassadors* for music and percussion. The process can also change lives, and if you are a member of an orchestra, concert band, or other group, drumming circles can open a new and accessible dialogue for your organization with diverse audiences young and old—just what every orchestra I know of is looking for.

We have used drumming circles in a therapeutic context in the local court systems for

both juveniles and adults, in particular those with drug or alcohol problems and those with mental health issues. It has been a remarkable program that has allowed us to expand to healthcare and a variety of community impact opportunities. To do this we have had specialized training and a partnership with a local drug/alcohol and mental health treatment provider. If you desire to work with special populations I recommend training, which is held several times a year by Remo Health-RHYTHMS.

WNBS-10TV News article on the juvenile justice drumming program: <http://www.10tv.com/content/stories/2013/01/29/delaware-drumming-program-for-juveniles.html>

The Central Ohio Symphony Acting Up Presentation from the American Orchestra Conference: <http://www.americanorchestras.org/conference2013/wp-content/uploads/2013/02/Central-Ohio-Symphony.pdf>

From the standpoint of your career, facilitating can open up new sources of income. Drumming facilitation can be used in many community settings including healthcare, education, recreation, and even church services. Many of these opportunities occur when you are not otherwise rehearsing or performing. I

*The skill set of drum circle facilitation technique is specialized and can open new opportunities to expand your career or opportunities to interact with others as a musician.*

*—Warren Hyer*



See a video interview with Julie Hill in the digital edition of this issue at

[www.pas.org/publications/percussivenotes/notesonline\\_copy1.aspx](http://www.pas.org/publications/percussivenotes/notesonline_copy1.aspx)

have done artist residencies, drum circle concerts, and programs in the courts, healthcare for those with disabilities, recreation, and even working with infant children. The opportunities seem almost endless.

The first step is to experience a well facilitated drum circle, and the Late Night and Closing Drum Circles at PASIC are excellent opportunities. The facilitation workshops offered by PAS on the Sundays following PASIC are a great, easy, and economical way to explore if this is right for you. The one this year with Arthur Hill cannot be surpassed as an introduction to the field! If you want to add drum circle facilitation to your career, Arthur and others offer more intense training all year long.

I encourage you to sign up for Arthur Hill's session on Nov. 23 following PASIC 2014 in Indianapolis. It can change you both as a performer *and* as a person.

### PETER ALAN HUSSEY

Associate Professor of Music and Percussion,  
Lewis and Clark Community College

Whether it's outdoors at our Spring/Fall Fests, or in an OTA lab, at a faculty in-service, or at an area retirement community, smiles on faces abound, people let their guard down, and you see "non-musicians" being able to experience the magic that musicians feel throughout their lives as performers and educators.

Students from my college who have participated come away with words and phrases like "awesome, fun, perfect, relaxed, at peace" and "Can we do this every day on campus?" In my Non-Western Music courses, they consider it one of the highlights of the semester and something that sticks with them.

Nursing and OTA students who experience it as a part of their curriculum not only enjoy and note the stress-relief qualities of it (given their hectic and sometimes overwhelming learning environment) but have kept the memory of it and recommended the experience to care facilities they've gone on to work in after graduation.



Faculty and staff who have experienced it have asked for repeat sessions, worked it into *their* curriculums, and incorporated it into a variety of faculty development events: in-service week, staff appreciation day, KYSS (Keeping Your Students Successful) Conference.

In local retirement and extended-care facilities, I've seen residents with Alzheimer's seemingly come out of "comatose state" to suddenly engage in the activity. Even a resident who, according to the staff, had been basically non-verbal for some time began speaking with me about the experience.

Perhaps most important is the very clear mental and physical relief of stress I see in participants. Body-language shifts, voice patterns and overall tone relax, emotional sharing opens up, laughter abounds. Groups who already

know one another are brought even closer through the shared experience. Groups of individuals who are meeting each other for the first time become connected—entering as strangers, leaving as friends. The instruments become a remarkable vehicle for communication and connection. To see an "at risk teenager" in our YouthBuild program begin a session with arms crossed, furrowed brow, and no eye contact, and then leave the session with a fist bump/handshake and a "Hi, my name is \_\_\_\_\_, and THANK YOU for coming today. This has meant a lot to me!" speaks *volumes!*

I also work with my percussion and music majors on spontaneous music making and interactive drumming experiences. Moving away from a steady diet of traditional exercises and "reading the page" concepts allows me to include the notion that *all* music making in the world began (or still exists) as an improvised art form. Even our most hallowed of musical history greats—Bach, Mozart, Beethoven—were recognized as amazing improvisers throughout their careers. This skill was well respected at the time but has, unfortunately, been lost in some more traditional/classical circles over the centuries. To relate to, interact with, and create with another musician is one of the most fulfilling experiences music making can offer. To read and be read by fellow musicians is perhaps one of the most fundamental skills for the student musician to learn, and professional musicians to maintain throughout their musical careers.

And to connect and communicate with our fellow beings—is that not also a "life skill" that serves us in every relationship of our lives?

*Interactive drumming events, HealthRHYTHMS session etc. have provided opportunities for our students, staff, faculty and community to connect, spontaneously create, and learn in an entirely new and engaging way.*

—Peter Hussey



# Drum Circle Facilitation Workshop

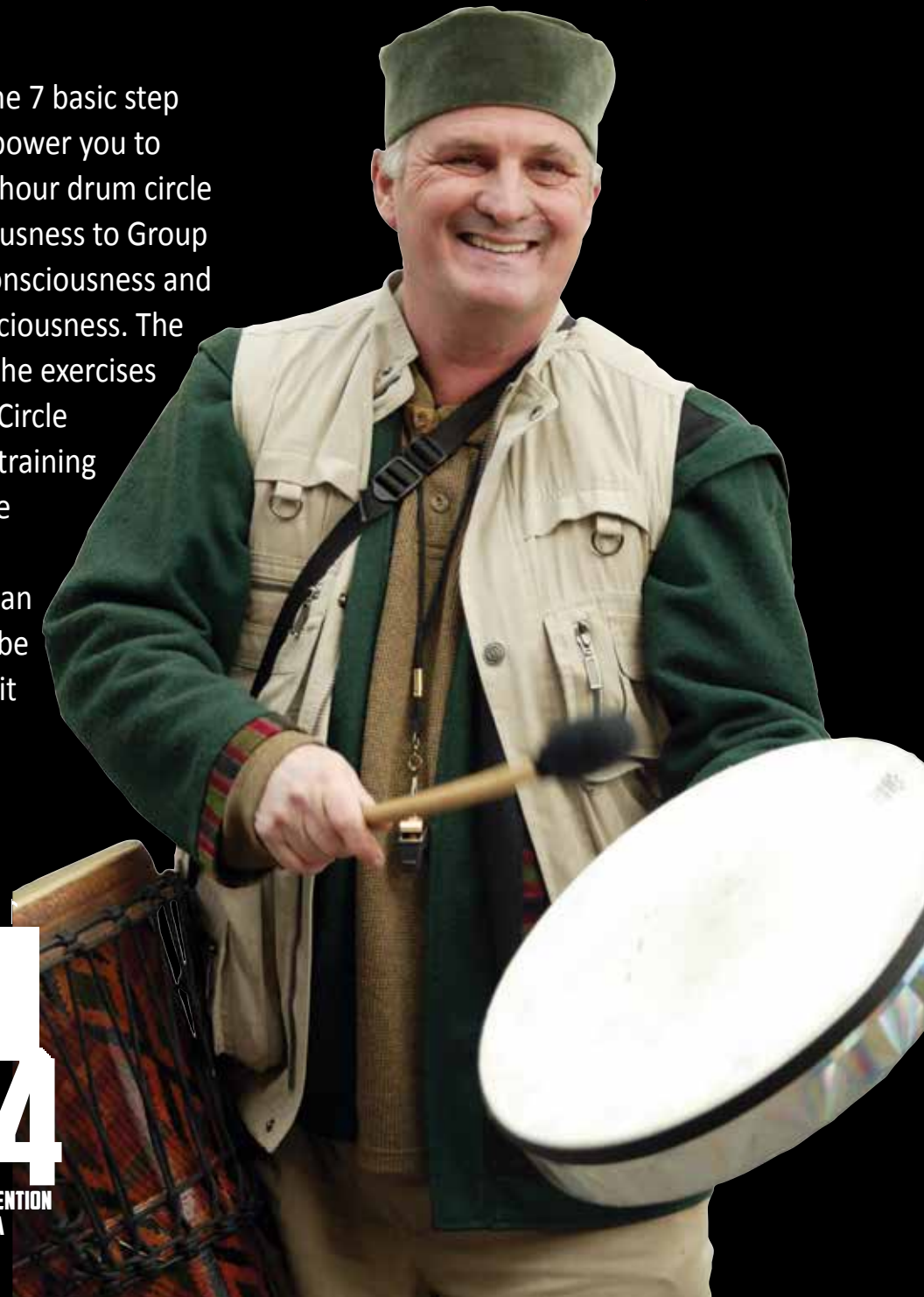
**Arthur Hull, facilitator**

November 23, 2014, 12pm - 5pm

Indianapolis, Indiana

Arthur will take you through the 7 basic step by step protocols that will empower you to guide a group of people in a 1 hour drum circle event, from Individual Consciousness to Group Consciousness to Ensemble Consciousness and finally to Orchestration Consciousness. The program will include many of the exercises used in Arthur's Village Music Circle Drum Circle Facilitators books training Programs. Since this interactive hands on "Playshop" will be presented by Arthur Hull, we can guarantee that it will not only be educational and inspiring, but it will also be a lot of fun.

Register  
Online! [pasic.org](http://pasic.org)  
By phone! 317.974.4488  
On-site!



**PASIC 14**  
PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION  
NOVEMBER 19-22 • INDIANAPOLIS, INDIANA

## FRANK SHAFFER

Associate Professor of Percussion: Rudi E. Scheidt School of Music, University of Memphis

As a symphonic musician trying to find more ways to reach out to the community, the drum circle facilitator's skill set is a must. One of my first recommendations to those who attend my workshop at PASIC 2014 would be to encourage you to take Arthur Hull's training on Sunday after PASIC. He is the granddaddy of the drum circle movement and completely inspiring.

Getting back to why be a facilitator: Once community leaders see that orchestra musicians want to make the lives of people better through active music participation, the orchestra becomes an organization that fulfills needs other than performances in the concert hall. It allows everyone to experience the power of music through direct participation, that feeling of transcendence that many concert performers feel as they play in the orchestra. It is a win-win!

Maya Angelou's famous quote sums it up: "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." This is the essence of the drum circle—something we need to share with everyone.

## AN OPPORTUNITY

Rhythm and the tools of our trade, those things about which we have such a profound understanding and mastery, have the power to create deep meaning for everyone, not just those who pursue a life in music. For music is a defining factor of our very humanity and has power as a lived *experience* for individuals and communities. And rhythm is at its core.

The PAS Interactive Drumming Committee will be hosting many opportunities so that you can experience facilitated drum circles for yourself and sessions presented by skilled and inspired facilitators as well. Here then is an opportunity to find your connection to this global movement.

You do indeed have an intimate understanding of this universal language that speaks to the human soul and therefore an opportunity to utilize your passion and your skill for the well-being of others in a way that is powerful and transformative, and for that you will be valued.

John Fitzgerald is chair of the PAS Interactive Drumming Committee. **PN**

# INTERACTIVE: DRUMMING

## SESSIONS

### FRANK SHAFFER

*Symphonic Percussionists:  
Engage Your Greater Community!*  
Thursday, 11:00 A.M.

### ARTHUR HULL

*Rhythmical Alchemy  
Playshop: Drum Circle Games*  
Friday, 1:00 P.M.

## PANEL

*Increase Attendance at Days  
of Percussion and Connect to Your  
Community Though Interactive  
Drumming*  
Saturday, 12:00 P.M.

## ACTIVITIES

### LATE NIGHT DRUM CIRCLES

Thursday & Friday, 9:30 P.M.

### RHYTHM LOUNGE

Thursday & Friday, 9:30 P.M.

### FLASH JAMS

Throughout the Convention

### CLOSING DRUM CIRCLE

Saturday 6:00 P.M.

*Once community leaders see the positive results of drum circles with different community groups, the value of the local orchestra or the individual percussionist as a sponsor of this increases dramatically. —Frank Shaffer*





# *The Instrumentalist*

**Only \$21 for  
12 Issues**

Order the magazine band and orchestra directors count on for great ideas and teaching advice.

Each issue includes:

- Teaching ideas
- Middle school column
- Conducting tips
- New music reviews
- Instrument clinics

Articles are written by experienced musicians and educators who share their ideas and advice.



## **Percussion Anthology**

This collection of over 300 articles from the pages of *The Instrumentalist* covers playing technique, maintenance, literature, marching, orchestral, and solo playing. This beautiful hardcover book is a valuable reference for percussion players and teachers. **(ONLY \$19)**

Please add \$4 for shipping, (\$8 outside the U.S.) Prepayment required except for schools with purchase order numbers. Visa and Mastercard accepted. Illinois residents add 7.75% sales tax.

*Percussion  
Anthology*

**Call toll free 888-446-6888**

**www.instrumentalistmagazine.com, fax: 847.446.6263**

**200 Northfield Road, Northfield, Illinois 60093**

# PASIC 2014 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 the following sessions at PASIC 2014

## MORNING EXERCISE

Every morning at 6:30 A.M., Thursday through Saturday, runners can participate in the Fun Run, coordinated by Nathan Daughtrey. For details, contact Nathan at [nathan@nathandaughtrey.com](mailto:nathan@nathandaughtrey.com).

Also 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 wholistic 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, 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 Hoeff’s *FUNDamental Fitness* book is also excellent for continuing some of the principles learned at this session.

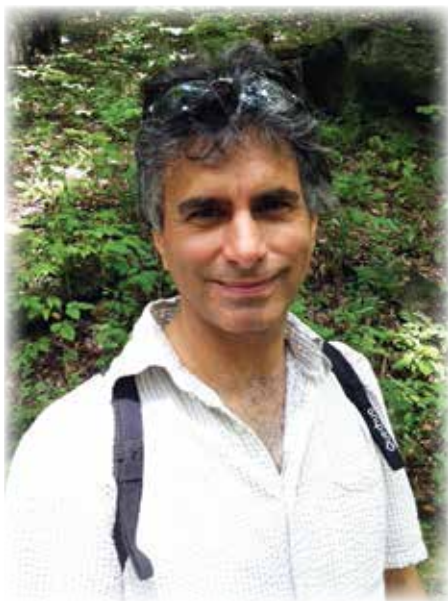
Sherry Rubins is a senior lecturer at the University of Texas at San Antonio. She directs the Percussion and Steel Drum ensembles and teaches undergraduate and graduate percussion majors. Sherry is Principal Percussionist/Timpanist with the Mid Texas Symphony and Principal Percussionist with the San Antonio Opera. She has been a certified fitness professional for over 20 years. 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 a 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 since 1993. He is an international performing and recording artist, appearing with the Erick Hawkins Dance Company, New Music Consort, Tokyo Symphony Orchestra, Masterworks Chorus and Orchestra, Manhattan Chamber Orchestra, Philidor Percussion Group, and the North Carolina Symphony among others. He has recorded on Koch, Newport Classics, DMG, Equilibrium and 11 West Records (Smith Publications) labels. Rob received a B.M. from SUNY Fredonia and M.M. and D.M.A. degrees from the Manhattan School of Music. Since 1994, he has studied the Alexander Technique and in 2007, graduated from the Chesapeake Bay Alexander Studies—North Carolina Teacher Training Program, becoming a certified teaching member of Alexander Technique International. Since being certified he has given numerous classes and workshops in North Carolina and elsewhere.

## MANAGING MUSICIAN’S STRESS

Robert Lawrence Friedman’s lecture/presentation, “Managing Musician’s Stress,” will be held on Thursday, November 20 at 1:00 P.M.

Stress is one of the most prevalent and damaging byproducts of living in our modern world. This experiential program will examine the different types of stress musicians may experience during their day and provide proven tools and strategies for managing those daily stressors. Although stress can wreak havoc on an individual emotionally and psychologically, learning how to manage stress can provide enormous physical, mental, and emotional benefits. In this program, participants will learn how to cultivate a more positive state of mind and learn to view negative events as opportunities; learn how to create internal stress blocks that literally create a wall between you and your stressors; learn numerous clinically-proven relaxation techniques, including “immediate-need” techniques that can be practiced any time and any place and can be completed in one minute or less; complete short self-evaluative questionnaires to determine your stress style, benchmark your current lev-



Rob Falvo



Sherry Rubins



Robert Lawrence Friedman

els of burnout, your body's response to stress, as well as which specific tools will best counter your specific and individual stress-related issues.

Robert Lawrence Friedman, M.A., is an author and the president of Stress Solutions, Inc., a corporation that provides stress management programs to corporations and health care institutions throughout the United States, Europe and Asia. He has appeared on numerous national and international television programs, including the year-long Discovery Health Channel documentary *Class of '75*, in which he successfully taught five highly stressed individuals how to manage their stress, including the famed golfer Fred Funk. He has also appeared on *The Morning Show on Today* on NBC, *NY One News*, *Fox News*, and *The Alive and Well-ness Show* (CNBC) discussing his philosophy and beliefs on managing day-to-day stress. He has also appeared on Fuji and Sankei television stations in Japan. Friedman has been interviewed on numerous occasions on WCBS-AM discussing his views on stress and war.

Friedman has provided his stress management workshops and seminars to such corporations as Accenture Corporation, American Express, BBDO International, Carnegie Foundation, Chase Manhattan Bank, Comedy Central, Cornell Medical Center, Comedy Central, HBO, Hyatt Hotels, Hoffman-LaRoche, Pitney Bowes, Saatchi & Saatchi, Schering Plough, Standard & Poors, Viacom, and Xerox Corporation, among many others. He has also provided his innovative seminars to the 11 hospitals of the Saint Barnabas Health Care System, for the past seven years.

His views on stress management have been published in noted magazines and newspapers. He has written feature articles in *Alternative Health Magazine* and *Healthwise Magazine*. In addition, he has a regular column on stress

in *Healthwise Magazine*. His views have been quoted in numerous health-related conferences, including the World Parkinson's Conference, Ontario Respiratory Care Society Conference, and HealthWorld Online. He is the author of *The Healing Power of the Drum—A Psychotherapist Explores the Healing Power of Rhythm* and *How to Relax in 60 Seconds or Less*.

He invented Relaxation On-Demand, a computer based relaxation program. Friedman's Corporate Stress Management Certification Program offered at City University is the first program offered in the United States designed specifically to train individuals to be stress management corporate trainers.

### HOW PERCUSSION EDUCATORS CAN HELP STUDENTS PREVENT INJURIES

On Friday, November 21 at noon, a panel discussion, "How Percussion Educators Can Help Students Prevent Injuries" will be presented. Percussion instructors are becoming more aware in all areas of percussion about how to practice and perform in a more ergonomic, relaxed, and safe manner to help prevent immediate and long-term injury. A panel of prominent instructors will explore the various ways they approach this concept in their areas of expertise. Panelists include Dr. Brian Mason (Morehead State University), Dr. Andy Harnsberger (Lee University), and Bill Bachman (Marching Percussion Specialist and private percussion instructor).

With Dr. Brad Meyer (Stephen F. Austin State University) as the moderator, each panelist will be speaking about the specific areas of percussion he has taught and how they have incorporated ideas of injury prevention in their teaching. All of the panelists have articles in past issues of *Percussive Notes* that will be an additional resource for developing good practice and performance habits.

Contact Brad Meyer: [meyerbe@icloud.com](mailto:meyerbe@icloud.com) for further information.

### HEARING TEST SCREENINGS

Hearing test screenings will be offered on Friday from 9:00 A.M. until 3:00 P.M. All who have experienced ringing in their ears after practice, rehearsal, or performance should get tested. It only takes two to three minutes. Alicia Dillingham 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, Vic Firth Inc., and Etymotic Research may provide custom earplugs and other products for those who are interested. Additional information about hearing protection is also available at [Etymotic.com](http://Etymotic.com).

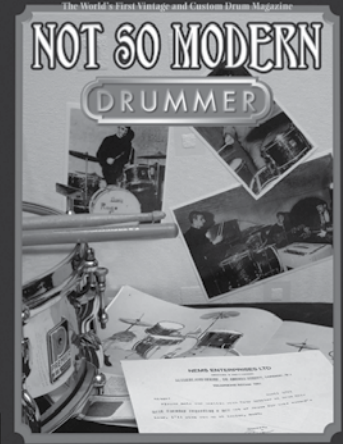
All percussionists should have their hearing tested once a year and should be wearing

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

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**

Since 1988  
The World's First Vintage and Custom Drum Magazine

**NOT SO MODERN  
DRUMMER**



**Hosts of the  
Southern Drum Show  
and  
The Snare Drum Olympics**

Subscribe at  
[WWW.NOTSOMODERNDRUMMER.COM](http://WWW.NOTSOMODERNDRUMMER.COM)  
or email  
[SUB@NOTSOMODERNDRUMMER.COM](mailto:SUB@NOTSOMODERNDRUMMER.COM)

John Aldridge || Editor  
George Lawrence || Publisher

# New Percussion Literature and Recordings

SELECTED  
REVIEWS

Publishers who are PAS Sustaining Members and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Prior to submitting material for review, please read the submission guidelines at [www.pas.org](http://www.pas.org) under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

## Difficulty Rating Scale

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

## GENERAL REFERENCE

### The Elements of Rhythm Volume I: Binary Theory and Creation of the Fundamental Rhythm Patterns

David R. Aldridge

\$30.00

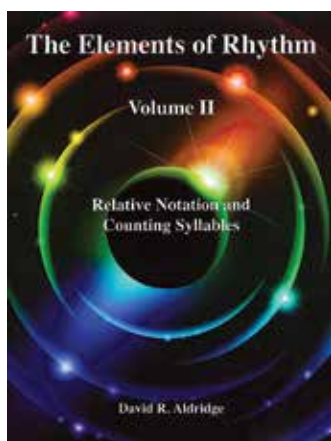
### The Elements of Rhythm Volume II: Relative Notation and Counting Syllables

David R. Aldridge

\$20.00

Rollinson Publishing Co.

According to the author, this two-volume text is “based on the notion of there



being a finite number of fundamental rhythmic ‘elements’ that make up all the larger possible combinations.” He further attributes the creation of this publication to the influences of Peter Erskine, Terry Bozzio, John Tharnstrom, and Lou Harrison, and their approaches to recognizing the essence and application of a finite collection of rhythmic permutations.

Pedagogically, this concept of a limited number of rhythms expressed in numerous different ways is unquestionably valuable and can provide a “eureka”-type moment for students upon which they may be able to make dramatic leaps in rhythmic reading. However, David R. Aldridge’s exploration of this concept goes well beyond an approach that would be functionally practical.

Explaining and contextualizing the foundational elements of Aldridge’s concept occupies approximately 30–40 pages of the text and is approached with extensive detail. A binary definition of rhythm—either sound or silence are the two given options—is established, and the resulting process of identifying all potential permutations for up to eight event points (or rhythmic units) is presented. A comprehensively notated catalog of each of these rhythmic permutations expressed in half notes, quarter notes, eighth notes, sixteenth notes, and thirty-second notes occupies the majority of the remaining 450 pages of the two volumes combined.

The first volume provides numeric representations of each of these permutations and notates each permutation with the strictest rhythmic representation possible for each note value. That is followed by a simplification or “readable” version of those rhythmic units—for example, combining two sixteenth-note rests into a single eighth-note rest.

The second volume again presents this “readable” version of the rhythmic notation, but vertically stacks the same rhythmic units notated with each of the different note values (to see the functional similarities) and precedes those notated rhythms with pages of corresponding counting syllables. The counting system used by Aldridge is that of numerals for primary pulses, “+” (and) for offbeats divisions, “+ uh” for triplet divisions, and “e + uh” for subdivisions. For rhythmic divisions in five or seven, the text uses numerals only (e.g., 1 2 3 4 5, 2 2 3 4 5, etc.).

Despite the author’s contention of this text having application for musicians on all instruments, private teachers, composers, theorists, etc., I see little value in these exhaustive texts beyond the basic concept, which could be functionally illustrated in a three-page professional journal article. There are numerous free web resources and established published texts that provide more selective and functionally based rhythmic development material.

The author suggests practicing a collection of 256 patterns in Level 8 of his text against a ride-cymbal swing pattern, then “exploring that newfound mastery with Jim Chapin’s *Advanced Techniques for the Modern Drummer, Volume 1*.” I’m not sure why a student with the technical facility to play Aldridge’s patterns in that manner wouldn’t simply work out of the more selective collection of patterns contained in Chapin’s method. Aldridge should be credited for an extensive amount of work on this project, but notating hundreds of pages of the same rhythms with differing note values and applying a counting system that is fairly universally known without any unique improvements takes up a lot of bookshelf space without much practical value.

—Josh Gottry

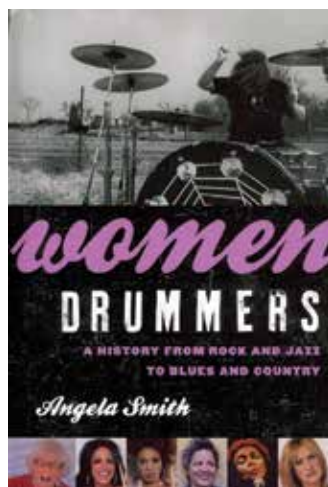
### Women Drummers: A History from Rock and Jazz to Blues and Country

Angela Smith

\$40.00

Rowman & Littlefield

Female drumset players have often expressed feeling alone in a sea of male drummers. This 271-page hardcover



book may allow those drummers to feel both a connection to their predecessors and a kinship with their contemporaries.

Painstakingly researched, Smith focuses on women drummers from the creation of the drumset to present day. She explores the barriers that women have encountered in a male dominated culture, which led to the creation of all-girl jazz bands such as the Ingenues, the Bricktops, the Hollywood Redheads, and the Harlem Playgirls. Women musicians faced the same challenges with racism as their male counterparts, stretching the boundaries with groups such as the International Sweethearts of Rhythm, the first integrated all-girl jazz band. At the same time that the Glenn Miller Orchestra was entertaining the troops, the All-American Girl Orchestra was performing on the USO show circuit.

While much of the book focuses on the history of women in drumming, contemporary drummers such as Terri Lyne Carrington, Allison Miller, Sherrie Maricle, and Hanna Ford (Wetton) are also featured. Although not every female drummer could be included in a single book, the author went out of her way to trace the history of women in drumming.

*Women Drummers* contains dozens of photos, including a current photo of 101 year-old Viola Smith, who was referred to by many as the female version of Gene Krupa. The book reminds me a bit of the *Drummin’ Men* offerings by Burt Korall, albeit with shorter biographies due to the large number of women drummers covered in the book. While this book may be of special interest to women, all drummers will appreciate the history and anecdotes relating to the instrument.

—Jeff W. Johnson

## KEYBOARD PERCUSSION SOLO

### Cigar Rag

VI

Richard Muller

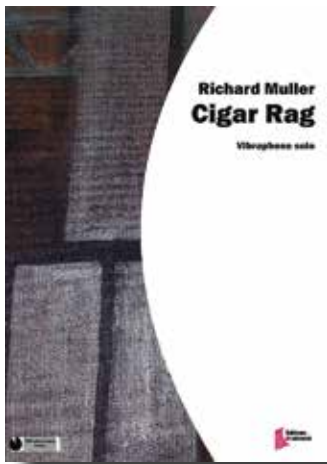
€9.50

Edition Francois Dhalmann

Instrumentation: vibraphone

Most of us are accustomed to ragtime arrangements featuring solo xylophone. This 76-measure original composition is intended for four-mallet vibraphone. However, do not be fooled by the acces-





regarding their conception, to aid in preparation. As might be expected, the pieces here are larger in scope, duration, and difficulty than those in the first two books, and they present new challenges of large-scale structural phrasing, in addition to the merely technical.

There is a keen musical mind at work in these Préludes. I look forward to utilizing the complete collection in my studio teaching.

—William Moersch

#### The Little Shepherd

Claude Debussy  
arr. Harry Marvin, Jr.

\$4.00

HaMaR Percussion Publications

Instrumentation: vibraphone



sibility of this ragtime melody, as this composition is very technically challenging.

With a tempo indication of 80–104 bpm, the melodic lines are constructed largely of sixteenth-note rhythms. No stickings are indicated. While performing the melodic line, the vibraphonist must also navigate the bass and harmony material with the left hand. This will require use of a combination all four major four-mallet stroke types. Performing the melody, harmony, and bass line simultaneously can be a real coordination conundrum.

Those with an extensive experience in unaccompanied jazz performance will likely have success with this piece. Another possibility would be to separate the staves and have two students play this piece as an easier duet.

—Darin Olson

#### 5 Preludes for Marimba: Book 3

Jeremy Brunk

€20.00

Edition Svitzer

Instrumentation: 5.0-octave marimba

Dr. Jeremy Brunk is a Lecturer in Music at Millikin University and has developed his three books of preludes over many years of working with his students. According to Brunk, this final set of Préludes was written to expand both technique and musicianship for the advanced-level marimba soloist. Each piece is progressively more difficult, and it is recommended that they be learned in order for maximum effect. The task here is to present multiple layers of musical material, including comprehensive application of independent rolls in a variety of textures. The composer states, “The musical language of these Préludes pays tribute to the classic masterpieces of the contemporary marimba solo repertoire by composers including Druckman, Thomas, Schwantner, and Viñao.”

The Préludes in this set (Book 3) are titled as numbers 9, 10, 11, 12, and 13, but they are presented with descriptive subtitles, as well as performance notes

Taken from Debussy’s six-movement solo piano suite, “Children’s Corner,” this three-minute arrangement of the fifth movement works well to highlight Debussy’s writing style and character. As with other “Children’s Corner” arrangements available from this publisher, this movement is not as technically demanding as the popular “Doctor Gradus ad Parnassum” but still poses challenges worthy of consideration.

In order to tastefully translate the character of this work, vibraphonists must be able to think like a piano player in terms of voice balance and register of the instrument. Because several sections of the original piano part had to be transposed to account for the three-octave range of a vibraphone, phrase endings and melodic echoes will lose effectiveness if a vibraphonist does not pay attention to pedaling in regard to changes in harmony. Additionally, the pedal markings that are included might have to be altered for melodic clarity, as melodic notes are scattered throughout the four mallets utilized for performance. As with other Debussy arrangements for vibraphone, exploration of this solo (and informed piano recordings of the original) will prove to be a challenge to percussionists of all levels. The trick is to invest care and emotion into the per-

formance. Otherwise, audiences will just hear the notes rather than the message.

—Joshua D. Smith

#### Stubernic Fantasy for Wind Ensemble

Mark Ford

\$175.00: Wind Ensemble

\$190.00: Orchestra

Innovative Percussion

Instrumentation: 4.3-octave marimba (3 players), wind ensemble

Mark Ford has borrowed from his two popular marimba trios, “Stubernic” and “Afta-Stuba,” to create “Stubernic Fantasy” for three solo players on one instrument, with either wind ensemble or orchestra accompaniment. Like the earlier works, the soloists are required to memorize their parts so that they can walk behind one another, circle the instrument, strike the end pieces, play with shafts, play on the resonators and floor, and perform various other gestures. Like the first piece, “Stubernic,” the work is played mainly with two mallets but features Player 1 in a four-mallet solo section. As one might expect, Ford has written nice parts for the six percussionist in the wind ensemble as well, giving them ample space to be featured in percussion interludes as well as providing important rhythmic grooves throughout. The ensemble parts provide rhythmic energy and a nice variety of colors.

“Stubernic Fantasy” is sure to be a crowd pleaser and provides an opportunity to showcase three percussionists in a venue other than the solo recital or percussion ensemble concert. The score lists the duration as 12 minutes, but a YouTube version with the composer performing lasts just over 13½ minutes.

—Susan Martin Tariq

#### KEYBOARD PERCUSSION DUO

#### Danse

Claude Debussy

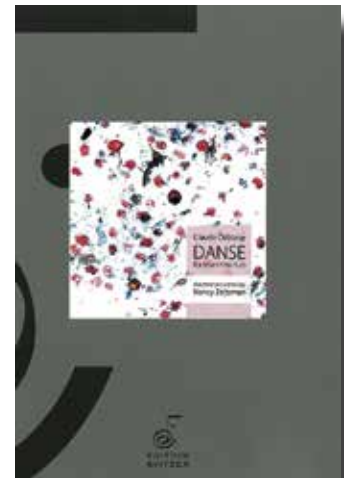
arr. Nancy Zeltsman

€22.00

Edition Svitzer

Instrumentation: 4.6-octave marimba, 5.0-octave marimba

The first step in creating a popular and successful adaptation or arrangement is to find a quality piece of music by a prominent composer. The second step is to put in the time and energy to retain the composer’s intentions, while enhancing the original composition with the distinctive traits of the new instrument. Nancy Zeltsman’s adaptation of this Debussy piano work is original and thoughtful. Some adaptations are simply a homophonic scoring of the source material, with one player on the melody and another on the accompaniment. Zeltsman’s approach is far from this practice.



She carefully scores the material to create interaction between the performers.

Rhythmic interplay is a crucial element during this lighthearted, playful piece. Written almost entirely in 6/8, the material frequently alternates between an implied feel of two and three. Zeltsman’s performance suggestions, combined with the clear engraving, will help performers easily understand her intentions. In addition to staccato and tenuto markings, instructions such as “bring out lower notes,” and “end Mba. 1’s phrase,” will encourage performers to play the material with a heightened sense of musicality from the onset.

Approximately 5½ minutes in length, this adaptation is challenging yet rewarding. Utilizing all four standard stroke types and one-handed rolls, the technical elements are suitable for advanced marimbists. The musical and ensemble demands make this a perfect selection for an advanced collegiate or professional duo. A delight to listen to, this arrangement has been recorded by Zeltzman and Jack Van Geem on their CD *Pedro and Olga Learn to Dance*.

—Darin Olson

#### Yellow Dog Blues

W. C. Handy

Arr. Yurika Kimura

\$22.00

Keyboard Percussion Publications

Instrumentation: xylophone and 5.0-octave marimba

“Yellow Dog Blues” is a part of “Recollections of G. H. Green,” a series of transcription-arrangements for xylophone and marimba by Yurika Kimura. The duo is based on the 1926 recording by xylophone soloist George Hamilton Green and pianist Frank Banta. The marimba part is based on Banta’s piano performance and the xylophone part is transcribed as performed by Green.

I was fortunate enough to attend the PASIC 2013 presentation “A Salute to George Hamilton Green” by Bob Becker, Yurika Kimura, and Ryan Lewis. This

salute included a performance by Becker (xylophone) and Kimura (marimba) of the entire "Recollections" series. I found every piece to be delightful.

Green's unique, bluesy style is evident in this fun, challenging xylophone solo. The marimba accompaniment is equally challenging (if not more so) and requires a player who is comfortable with large leaps in the bass line while playing busy syncopated patterns in the right hand. Lucky for us, Becker and Kimura recorded the entire series, which is available on CD at [www.mostlymarimba.com](http://www.mostlymarimba.com). One could not ask for a better reference!

—Susan Martin Tariq

## KEYBOARD PERCUSSION ENSEMBLE

### Apart

Stuart Saunders Smith

\$65.00

#### Smith Publications

**Instrumentation:** (3 players) vibraphone and two orchestra bells

Stuart Saunders Smith is certainly no stranger to composing serious art music that includes vibraphone, orchestra bells, or both. A quick perusal of his composition list provides more than 30 such works. Smith's biography notes his four areas of creative research are (1) inventing of extreme rhythmic and melodic complexity, (2) making musical mobiles where there is no fixed musical score, but rather instrumental parts that freely interact, (3) composing for spoken texts, and (4) creating trans-media systems for groups of performance actors.

"Apart" fits the first two categories. Smith refers to music of the second category as "music of co-existence." In this composition, the players are to begin together and play in a soloistic fashion with little regard to each other. Each player is to "compose" his or her own dynamics and "avoid the usual chamber music relationships of a group decision." A dynamic range (*p–mf* for orchestra bells and *mp–f+* for the vibraphone) is indicated on each part. Of course, the performers, being instructed to play with little regard for one another, will not end together.

Smith's very brief, but vivid, program note sets the tone for the piece: "Sylvia and I have been married almost 40 years. Before we met, we were apart. Eventually we will be apart again."

In addition to Smith's complex tonalities and rhythms, he explores the entire range of the instruments with wide leaps and very open voicings. Upon listening to the work, I found myself closing my eyes and letting the ethereal sounds wash over me. The vibraphone creates dark, mysterious sound while the bright-

ness of the orchestra bells both shimmer and sparkle.

"Apart" was written for Bob McCormick and is recorded on the McCormick Percussion Group's *Music for Keyboard Percussions*. The MPG performance is 19½ minutes in length. Performers that have championed Smith's earlier works for vibraphone and orchestra bells, most notably his "Links" series for vibraphone, will find this a welcome addition to the repertoire.

—Susan Martin Tariq

### Suite from L'oiseau de feu (The Firebird)

Igor Stravinsky

Arr. Janos Kovacs

€75.00

#### Edition Svitzer

**Instrumentation:** (4 players) vibraphone, xylophone, two 4.3-octave marimbas

Janos Kovacs has transcribed many famous orchestral and vocal works for the percussion orchestra. In this transcription of Stravinsky's "Firebird" he is able to capture the essence of the original work with only four keyboard percussion instruments. Only the vibraphone part requires four-mallet technique.

As might be imagined, the music is full of rhythmic and harmonic complexity, shifting meters, and rapidly changing key signatures. Even so, the mallet parts, while difficult, are more accessible than one might think. Occasional large interval leaps and wide interval double stops will take some practice, but many college-level ensembles will be able to perform this piece.

This transcription works well, but the wide variety of orchestral colors employed by Stravinsky in the original are missing. In contrast to the limited instrumentation presented in this transcription, it would be interesting to hear a Kovacs arrangement that used the whole palette of timbres available to the large percussion orchestra.

—Tom Morgan

## PERCUSSION ENSEMBLE

### Lights of the Forest

Jonathan Kolm

\$66.00

#### Keyboard Percussion Publications

**Instrumentation:** (10 players) two vibraphones, four marimbas (played on two 5.0-octave instruments), xylophone, four timpani (with triangle), percussion 1 (chimes, timbales, tom-toms, two woodblocks, crotales), percussion 2 (suspended cymbal, tenor drum, temple blocks, bell tree, glockenspiel)

If you were in the audience for the University of Texas at Austin performance at PASIC 2012, you may

remember this amazing new piece for percussion ensemble, which was written and dedicated to Dr. Thomas Burritt. As the composer states in the program notes, the work "is a loosely programmatic piece [that] is inspired by a series of images of light in a forest..." Listening to the piece, you can hear a mixture of styles and textures reminiscent of old and new percussion ensemble works.

The overall compositional technique creates beautiful colors and orchestration.

This is definitely a workout for the entire ensemble and conductor. All of the mallet parts require four mallets. The timpani part has a good amount of tuning changes, but not unreasonable for a university-level percussionist.

The piece opens with a gentle mixed-meter section employing punctuated chords combined with melodic lines. Mixed meters, metric modulations, and tempo changes occur often throughout this piece. The ensemble builds and leads into a roll section with the continued melodic lines in the marimbas and vibraphones. After a series of metric modulations, the drums interact with the mallet instruments in a call-and-response section that leads to a slow choral. After the choral section, the piece begins to build in intensity, leading to an energetic finish. Some extended techniques (glissandos on the resonators, dead strokes, playing with the mallet end, and bowed chords on the vibraphones) add to the rich textures and beautiful sound palette.

I really enjoyed this piece for its complexity of techniques, orchestration, and level of difficulty. Advanced college ensembles should consider programming it. It is unfortunate that the publisher does not have a recording available online, as more directors need to discover this piece.

—David Gerhart

### Selected Works for Percussion

#### Ensemble

Claude Debussy

arr. Thomas Aanonlie

€60.00

#### Edition Svitzer

**Instrumentation:** (6 players) glockenspiel, vibraphone, two marimbas (5.0-octave), xylophone, four timpani

This group of percussion ensemble transcriptions can be performed together, in selected groups, or individually. The works are written for a variety of ensemble sizes, including trios, quartets, and a sextet. The selections are "La fille aux cheveux di lin," "Le Petit Negre," and "Children's Corner," which includes "Doctor Gradus ad Parnassum," "Serenade of the Doll," "The Snow is Dancing," and "Golliwogg's Cakewalk." All of these works are very successful as percussion transcriptions.

"La fille aux cheveux di lin," a mallet trio, features the glockenspiel,

vibraphone, and marimba. Both the vibraphone and marimba part require four-mallet technique. It is quite short and provides a nice introduction for the group of pieces.

"Le Petit Negro" seems to be made for percussion. The syncopated melody contrasts with the more legato second section, and the percussion instruments bring this out very well.

The moving sixteenth-note line in "Doctor Gradus ad Parnassum" will be a challenge, being played on marimba. It will be important to achieve the most legato effect possible to recreate the piano sound.

"Serenade of the Doll" is very delicate and is written for a trio of glockenspiel, vibraphone, and marimba. Much of this piece is staccato and very soft, which will require precise mallet control.

"The Snow is Dancing" is written for glockenspiel, vibes, and two marimbas. Interlocking sixteenth notes between the two marimbas and between the marimba and vibes will be the challenge here. Also, soft dynamic control is needed.

The set concludes with "Golliwogg's Cakewalk," with a xylophone and four timpani added to create a percussion sextet. The timpani part requires fast tuning changes and functions almost like another keyboard part. Of all the pieces in this set, this one will be most effective as a stand-alone piece.

Aanonlie has made these works by Debussy very accessible to percussionists and proven again that the percussion ensemble is capable of performing a wide range of styles in a convincing manner.

—Tom Morgan

### Suite Lounge

Luigi Morleo

€30.00

#### Morleo Editore

**Instrumentation:** (4 players) vibraphone, 5.0-octave marimba, timpani, drumset

Groovy, baby! "Suite Lounge" consists of three movements using various styles, including a bossa nova, jungle, and a "bossa-ish" 3/4 feel. The piece is characterized by several unifying factors: simple harmonies, repetitive forms, and groove-oriented rhythmic patterns.

The vibraphone is the primary melodic voice, with the marimba providing harmonic, bass line, and occasional melodic support. The timpani also functions as the bass voice and, in addition, uses the center of the drum to provide a rhythmic ostinato requiring some quasi-drumset style coordination. The drumset part functions in a repetitive, non-interactive, manner. Phrase endings where fills would typically occur are often replaced with the drums "laying out," creating a sense of propulsion in the subsequent section. Four-mallet techniques are applicable to the keyboard parts and, although they require some rhythmic in-

dependence, are not terribly demanding. The drumset notation is confusing at times, as non-standard notation is used, but not explained via a notation key.

“Bossa” is the most attainable of the three movements and would provide a nice introduction to elements of Brazilian music such as the standard bossa nova beat as well as the partido-alto rhythm. “Jungle” is characterized by a very cool quasi-jungle style drum groove that will require a more seasoned player due to the coordination involved. The vibe and marimba parts interlock nicely throughout and create a cohesive, syncopated line. The vibes are the most rhythmically active in “Minuetto,” utilizing triplet and 5:2 rhythms in 3/4 time.

The piece has some nice moments and I enjoyed the light, groovy feel captured by Morleo throughout. What I found most intriguing besides the groove elements was the interaction created between the voices. Unlike minimalist music, however, where a sense of evolution and development occurs, the repetition and simplicity here creates a lack of variety and doesn’t go anywhere for me. With only two or three phrases that continually rotate, the music can start to feel stagnant in the context of a four- to five-minute movement.

That said, this would be a quick read for most high school groups with good rhythm skills and a solid drumset player. Adding some opportunities for improvisation and allowing the players some interpretive freedom within their parts would add a lot in terms of interest, content, and the fun factor. Groove it, don’t lose it!

—John Willmarth

## SNARE DRUM METHOD

### The Modern Concert Snare Drum Roll III–V

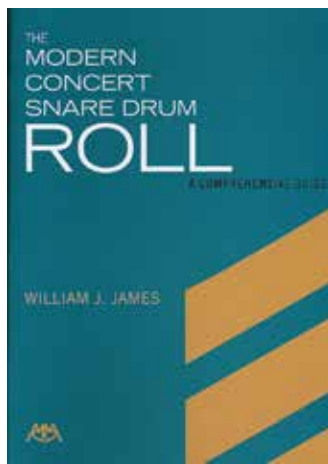
William J. James

\$19.95

Meredith Music Publications

**Instrumentation:** concert snare drum

A good concert snare drum roll is like money in the bank. As the instrument’s only true means of sustained note length, the attention given to perfecting the roll is often the difference between a player who is good and one who is outstanding. Although the concert roll is one of the techniques most often associated with the snare drum, relatively few texts have truly addressed both the specific practice material and hand techniques needed to produce a professional quality concert roll. William J. James, Principal Percussionist with the Saint Louis Symphony Orchestra, has filled this void with a resource that should be considered invaluable to both students and teachers of the concert snare drum.



The content of the book is laid out in a manner that is clear, sequential, and easy to understand. Topics include basic principles of the roll, building your sound, metered vs. unmetered rolls, soft playing, and developing endurance. James teaches an arm-based technique similar to that popularized by Alan Abel, and discusses how to transition between wrist (non-roll) strokes and those using the arms. Much discussion is also given to deciding what type of roll pulsation to use based on the tempo, dynamic, and style. Supplemental material and videos are also available on the author’s personal website.

I believe this book will produce undeniable results in any player who seriously undertakes its lessons, and therefore it should be included among *Stick Control*, *Accents and Rebounds*, and *Wrist Twisters* as an indispensable contribution to the teaching of our instrument.

—Jason Baker

## SNARE DRUM SOLO

### Snared II–IV

Dan Moore

\$10.00

Row-Loff

**Instrumentation:** concert snare drum

It can often be challenging to find music for beginning snare drummers that reinforces technique while introducing musical ideas. Dan Moore has addressed this need by creating a collection of ten short works (two pages each) that would enable a high quality “first experience” in musicality. Several of the solos include notated stickings, which could serve to create an etude-like setting or provide additional help for a non-percussionist band director who might be using the material with students.

The solos are sequential and include techniques associated with beginning snare drumming. The composer also includes program notes at the beginning of

the book, discussing important concepts for each piece in straightforward language that the student can understand. “Snared” consists entirely of eighth and quarter notes, with a recurring “melody” featuring mild syncopation. “Befuddled” incorporates sixteenth-note rhythms. “Entangled,” while rhythmically simple, introduces accelerando and ritardando passages. “Hijacked” introduces the student to 6/8 time and a quick tempo. “Hoodwinked” is set as a theme-and-variations and includes quarter-note and eighth-note rolls. The composer states in the beginning of the book that rolls could be performed open or closed. “Cornered” mixes triplet and duple rhythms, often with quarter-note rolls. “Snagged” introduces basic eighth-note flam patterns with various stickings.

The final three solos in the collection, “Captured,” “Hooked,” and “Bamboozled,” use longer roll durations, occasional eighth-note flam patterns, and more complex sixteenth-note syncopation. By combining basic musical concepts in a way that is accessible and fun for the student, Dan Moore has created a collection of snare drum solos whose sounds should be filling the air of band rooms, teaching studios, and solo and ensemble festivals in the near future.

—Jason Baker

## TIMPANI SOLO

### Timp-Tastic II–IV

Lalo Davila

\$10.00

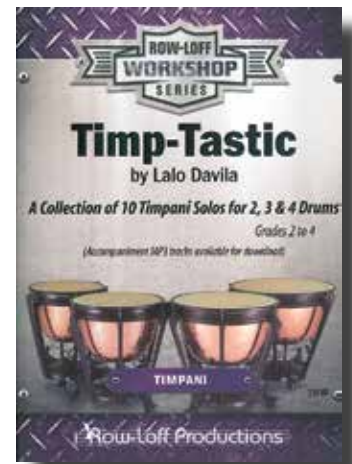
Row-Loff

**Instrumentation:** 2–4 timpani, foot cowbell (used in one solo only)

Percussion education can be a challenge when students use materials that do not hold their interest. In addition to the technical fundamentals needed in timpani performance, finding solos or etudes that are fun for the student is not an easy task. Give a good look at this publication to find solos that will be of interest to young students.

*Timp-Tastic* is a collection of ten solos that vary in style, technical challenges, and musical expression. The materials in the solos capture the styles suggested in the titles. Examples include “Nuttin But the Blues,” “Buckingham Palace,” “Soulful Strut,” and “Flamenco.” The pieces can be performed alone or with accompaniment, available as free mp3 downloads from the publisher.

The solos rotate among requiring two, three, or four drums, and progress in difficulty. Each solo has brief performance notes, which gives clues to what should be addressed in interpreting the solo. The final solo, “Coconut Tea,” requires a foot-cowbell in addition to the timpani.



Instructions on how to construct this instrument are included in the performance notes.

Technical suggestions for dampening are clearly explained and notated throughout the collection. I like the fact that each solo requires different tuning. However, I would like it better if some of the solos included some tuning changes, either during rests or by way of what could be described as “melodic pedaling.” I strongly believe that even young students can benefit from this type of challenge. Looking beyond this one suggestion, I highly recommend this publication.

—George Frock

## PERCUSSION SOLO

### Le Baiser III

Jen-Luc Rimey-Meille

€12.50

Editions Francois Dhalmann

**Instrumentation:** One pair of crash cymbals

This is one of the more interesting works I have seen in a long time. The soloist is charged with simultaneously being a percussionist and actor. In order to “sell” this performance, the performer will need to go for the Academy Award.

Translated as “The Kiss,” this work depicts the action with a pair of crash cymbals. The spoken texts, and very specific theatrical instructions, provide the audience with a dramatic journey that is worthy of daytime television. At two minutes in length, it is not a drawn-out process. Although the technical demands are few, the soloist *really* needs to be familiar with the instruments; with so much nuance, and very detailed sound imagery, this is a must.

After 90 seconds of suspense, the work reaches its pinnacle with an explosive crash. The remaining seconds of the work dictate some light pillow talk and cuddling. This one could easily be performed as PG, or TV-MA.

—T. Adam Blackstock

## MULTIPLE PERCUSSION SOLO

### Multiplicity

Edward Freytag

\$10.00

#### Row-Loff

**Instrumentation:** varies for each solo in collection (2–3 tom-toms, snare drum, timbales, cowbell, tambourine, and two cymbals)

This bargain-basement collection of ten multiple percussion solos averages \$1 per solo. Yet each of Edward Freytag's solos provides an abundance of compositional creativity for each difficulty level—four at grade I, five at grade III, and one at grade IV. For the younger, entry-level performer who desires to have a collection of progressive solos with very accessible multiple percussion setups, this collection will fit the bill.

Freytag's titles reveal some of the unique diversity of styles presented: "Two for Two," "Tambella," "7even, 7even, 7even," "Groove 3," "Quintessence," "Swing It!," "Odd Eights," "Mix 'N Match," "Cha-Cha-Ching," and "Under Construction." Each solo is less than two minutes and provides the performer with unique musical challenges. Some of these challenges include asymmetric meters (5/4, 5/8) as well as some hip grooves with moderately difficult stickings. For the entire collection of ten solos, there are only four different multiple percussion setups—with multiple solos for each setup (Row-Loff provides an excellent performance video of each solo at its website).

Particularly impressive in this collection is Solo #7 ("Odd Eights"), which only uses two concert tom-toms, but in its three-part (ABA) structure, the opening and closing A sections are in 5/8 with the B section transitioning to 6/8. The concise structural clarity, dynamic contrast, and metric displacement in this 55-measure multiple percussion solo showcases and highlights Freytag's compositional skill to craft a very mature, satisfying rhythmic content utilizing the

least amount of instruments needed for a multiple percussion setup. Freytag's use of rim clicks in the final section adds to the timbral diversity for this two-tom setup.

This collection provides a valuable teaching resource to introduce multiple percussion solos to the second- or third-year percussion student to use at a festival contest or as a featured solo for a concert performance. It might also be considered as an effectual pedagogical resource for the university percussion methods course.

—Jim Lambert

## MIXED INSTRUMENTATION

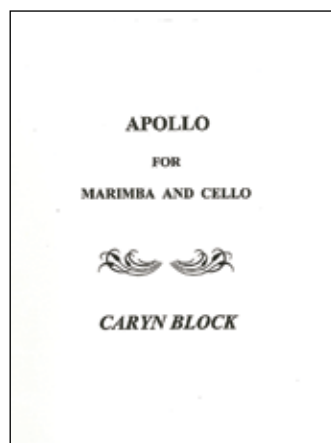
### Apollo

Caryn Block

\$21.00

#### Self-Published

**Instrumentation:** 4.0-octave marimba and cello



At four minutes, this work is short and to the point—although I should clarify that it is a part of a larger, multi-movement work: "Odyssey" for marimba and cello. Would you prefer six mallets, or four? This duo will give you the option. I really appreciate the fact that the composer took time to provide an *ossia* passage for percussionists who may not be familiar with using six mallets. The techniques do not require a seasoned percussionist (unless you intend on playing with six mallets). Most of the marimba writing is idiomatic, with a few exceptions. The cello writing warrants a performer of intermediate skill level.

Programmatically, the composer provides much information about the depictions of ancient Greece—almost to the point of excess. In combination with the other movements, this might provide a nice addition to a concert program that targets children's entertainment.

—T. Adam Blackstock

### A Song (Cobalt Blue)

Keiko Abe and Ney Rosauero

\$12.50

#### ProPercussao Brasil

**Instrumentation:** 5.0-octave marimba and soprano

One would naturally expect a collaboration between Keiko Abe and Ney Rosauero to be all about the marimba. The surprise here is that Abe is the lyricist. Rosauero was very touched by a poem by Abe that described a journey "to a world of cobalt blues." The poem inspired a melody from Rosauero, and Abe suggested that he score this melody for soprano. The end result is a very beautiful duo for soprano and marimba.

The work begins in *lento* (4/4) followed by a lilting *più mosso* (3/4). Although the vocal part seems to float above the rhythmic marimba accompaniment, there is a very nice interaction between the parts that creates a nice sense of lyricism throughout. Chamber works such as this offer an opportunity to experience beautiful, expressive music of high quality. That being said, the piece requires a skilled performer with good facility and a mature, refined touch on the marimba, and a soprano with great vocal control and a beautiful "instrument."

—Susan Martin Tariq

## DRUMSET METHOD

### Fill-osophy

Steve Fidyk and Dave Black

\$21.00

#### Alfred

There was a time when just about everyone could hear at least some big band music. It was often heard on the radio, on television commercials, and on variety shows. Even students who were not "into jazz" at least had some concept of what it meant to play drums in a big band. All they needed to do was watch *The Tonight Show* Big Band playing behind singers and at the end of breaks. But those days are gone. Now the typical young drummer has little or no exposure to this kind of music and has no idea what is required to play it authentically. That is why a book like *Fill-osophy* is needed.

*Fill-osophy* is a very detailed book that introduces rhythmic figures typically found in big band music, but also provides many sample drum fills to help the student understand what makes an effective fill. The book begins with one-measure fills leading to "instrumental target points," which are simply band notes that the fill is designed to set up. Many fills are provided for each target point, and a variety of styles are em-

ployed here and throughout the book. While some of the fills are more effective than others, these examples will help the inexperienced drummer figure out what needs to be played. A CD contains samples of many of the fills.

Next, one-, two-, and four-bar phrases are provided, this time without any written fills or audio references. As a result, this part of the book will not be as helpful for many students. It will be easy for them to play these incorrectly without realizing it. The next part of the book is also a little confusing. On the CD, cuts 13–26 contain short big band examples, looped for the student to practice with. The book also includes short rhythmic exercises using the figures covered previously in the book, but these exercises do not correspond to the recording. It is unclear how students are to make use of this material, unless they are expected to practice the book exercises without a recording, and transcribe a drum part to go with each recording.

The last part of the book will be the most useful. Cuts 27–76 correspond to short exercises in the book. Each exercise presents a common problem and text explaining how to approach it as a drummer. The recorded examples are looped, and the listener will hear both the band and the drummer and will be able to see the corresponding drum chart. This last section is well worth the price of the book.

This is a very good resource for young drummers who want to understand how to read a drum chart and perform in a big band. Band directors should also make use of this book for their students in jazz band. It will go a long way in educating today's student in the high art of big band drumming.

—Tom Morgan

### Rhythmic Composition: Featuring the music of Porcupine Tree

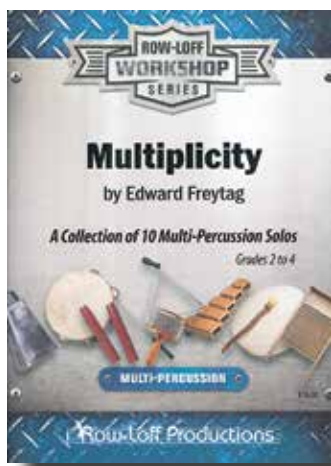
Gavin Harrison and Terry Branam

\$19.99

#### Hudson Music

Gavin Harrison was named one of the Top 50 Drummers of All Time by *Modern Drummer* magazine in 2014. This collection includes transcriptions of Gavin's playing from six different albums with the British rock band Porcupine Tree. Transcribed by Terry Branam, each selection includes a brief description of stylistic approaches and meter breakdown. With no discussion of technique, this collection would best serve an accomplished drummer.

The production value is quite impressive, with high-quality printing, clean and simple notation, and a well-designed layout. Did I mention the foreword by Neil Peart? The charts themselves are straightforward, offering plenty of tasty beats. Moving beyond basic "four on the floor" beats, players will definitely need



their thinking caps for some of the mixed meter and polyrhythms. Understanding Gavin's thought processes and mental approaches for each track, which have proven time and again to work, have really helped me look at my own process and see room for improvement! He occasionally goes off the deep end but it never gets boring, like listening to a passionate professor explain a complex topic. While I would have preferred audio examples be included, a simple Internet search brought me more than I needed.

Utilizing transcriptions can help you take the best of what's out there and develop your own identity as a drummer. If you are into progressive rock drumming and are not already a fan of Gavin Harrison, pick this up and you soon will be.

—Ralph Hicks

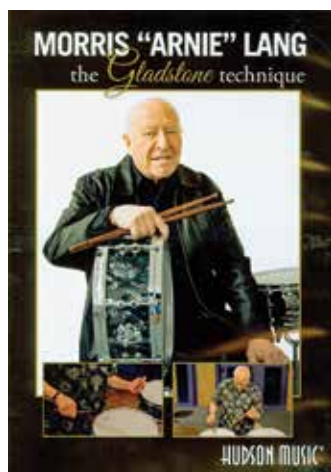
## INSTRUCTIONAL DVD

### The Gladstone Technique

Morris "Arnie" Lang  
Hudson Music  
\$14.99

Taking a percussion lesson with one of the masters in our industry is always a thrill. Getting a "behind the scenes" look at how they practice and perform, and how they prepare material both physically and philosophically has always been one of the best parts of being a percussionist. As an educator, we often look to the past to define the present in hopes of affecting the future.

In this video, Morris Lang spends a few minutes giving a bit of background history about the percussionist/inventor/performer Billy Gladstone, and how Lang came to be one Gladstone's students. He explains that Gladstone never used method books or handouts; all lessons were conceptual, and that is the approach Lang uses in this video. He breaks down the technique into eight different sections from basic principles of the technique to body position, mechanics of the stroke,



even going so far as to define the intricacies of accents.

Throughout the video, Lang walks two students through the various stages of the technique, even applying the technique to drumset playing. The remaining two sections of the video are dedicated to an informative career discussion and an overview of how Lang's company is reproducing the snare drums that Gladstone himself built.

Overall, the video is very well done. There's nothing flashy about it, just a teacher with two students in a studio. Lang is a very articulate speaker, and his wisdom and knowledge come to life through his students. At two hours, this is the best \$15 you'll spend on a private lesson!

—Marcus D. Reddick

## PERFORMANCE DVD

### Night Train to Georgia

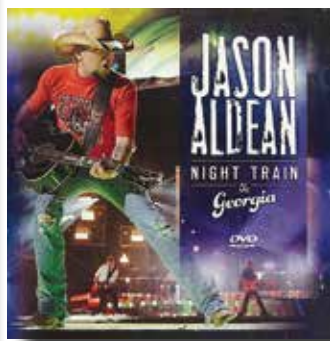
Jason Aldean  
\$15.99

### Broken Row Records

This DVD features 18 energetic tunes by Jason Aldean, performed live at the University of Georgia's Sanford Stadium in front of 66,000 fans. The concert was special to the Georgia native, being the first concert ever held at the stadium. Rich Redmond is in the drummer's seat, having played on many of Aldean's recordings. He provides a driving backbeat along with explosive, yet musical drum fills. Redmond seems to have the knack for finding just the right drum part for each song.

The video editing is in the "music video" style, seeming to change camera shots every few seconds. While this adds to the excitement, it makes it a bit difficult to focus on any one aspect. For example, I couldn't tell whether Redmond's kit was a four- or five-piece until about 15 minutes into the video (it's a five-piece with two floor toms).

The DVD also includes footage from Aldean's Fenway Park and Wrigley Stadium shows. Guest artists Kelly Clarkson, Luke Bryan, and Ludacris are featured as well. Interviews and background clips



are interjected throughout the DVD, breaking up the continuity of the concert footage. I would have preferred for the concert to be shown in its entirety, with the documentary material available as bonus footage.

Overall, this is a hard-rocking DVD, showcasing both Aldean and his talented musicians. It is also a great opportunity to see Redmond in action. I would recommend this DVD for fans of Aldean and Redmond alike.

—Jeff W. Johnson

## RECORDINGS

### facts about water

Guy Barash

### Innova Recordings

New York-based composer Guy Barash is a contemporary classical artist specializing in symphonic, acoustic, and electroacoustic musical settings. Barash is known for his incorporation of text, various artistic collaborations, and utilization of live digital signal processing. Of particular note are his frequent collaborations with author/poet Nick Flynn. This, his debut album, features four unique compositions that Barash credits as fueling the development and emergence of his personal musical aesthetic.

"Wrong Ocean," for string quartet, is comprised of ten short movements in which Barash coaxes an impressive array of colors and textures through widespread use of extended techniques. What Barash terms "electronic thinking" is evident here in an interesting flip wherein electronic music influences the sound palette of a purely acoustic composition. Nick Flynn's book, *Blind Huber*, is a collection of poems inspired by 18th century beekeeper François Huber. Barash's composition of the same name is scored for an interesting mix of soprano, tenor, piano, guitar, violin, clarinet, marimba, and trombone. The structure and color palette for the piece is based on the geometry of a beehive and the sounds found within and around it.

"Seven Testimonies" for male voice, rock band, and interactive electronics is based on early versions of Nick Flynn's poems from his book *The Captain Asks for a Show of Hands*. The poems are based on fragments of testimonies given by seven detainees in Abu Ghraib. "Proteus," again in collaboration with Flynn, is a musical interpretation of various excerpts from the book *The Ticking Is the Bomb* (also the inspiration for the album title). A sea-god in Greek mythology, "Proteus" incorporates multiple singers, a rock band, clarinet, violin, percussion, and interactive electronics.

For musicians specializing in New Music, this is right in your wheelhouse.

Though not distinctly a percussion recording, many contemporary percussionists will find this of interest due to the modern style, cerebral approach, and incorporation of technology often found in contemporary percussion literature. Although adept at writing for percussion, Barash has yet, to my knowledge, to write anything solely for percussion. Commisions anyone?

—John Willmarth

### Hang With You

Steve Shehan

### Safar Productions et Editions

Atmospheric. Groove laden. Ethereal. These words popped into my head almost immediately when I first heard this CD. A longtime innovator and collaborator with musical sounds and artists from around the world, Steve Shehan provides a true "world music" quality to this recording by incorporating musical influences, styles, cultures, instruments, and languages from around the globe.

As the title suggests, hang and space drums are included throughout and serve to complement Shehan's impressive collection of musical instruments from around the world, including the ney, bansuri, duduk, hulusi (all flute-like instruments similar to Native American flutes), hadgini (double chambered udu), lotar, and bendir, to name but a few. For those not familiar with the hang drum, its sound is compared to that of a Trinidadian steel drum, although played with the hands instead of mallets.

For the most part, the CD is devoid of the textbook definition of melody, but draws the listener in with its improvisational, rhythmic, and orchestrational beauty throughout. One of my favorite tracks, "High Jazz," featuring world music/jazz up-and-comer Ibrahim Maalouf on trumpet, reminds me of the head of Jeff Coffin's "Tuesday's Waterloo," while "Princeps" has all of the makings of several of Glen Velez's solo works. The use of stratospheric basses is reminiscent of many of Michael Manning's recordings, creating a completely different sound to the bass while still providing the musical foundation.

Accompanied by a host of musicians from throughout the world, Shehan has put together a wonderfully enriching cultural CD that would be a welcome addition into any music lover's library.

—Marcus D. Reddick

### Rhythmic Soundscape

McCormick Percussion Group

### North/South Recordings

It is not very often that we are able to listen to an entire CD of music spanning one composer's output for percussion. The McCormick Percussion Group's recent release features music written by Mexican composer Max Lifchitz. The six pieces on the CD (four for percus-

sion ensemble and two solo works) include music written over a period of almost 30 years. Lifchitz's grasp of sonic development is evident in his percussion writing. The ensemble pieces have a symphonic quality that is not heard in much of the current percussion literature. The textures are rich and dense without using multiples of the same instruments.

While similarities exist in the writing styles of the compositions, there are three standout pieces that percussionists should definitely consider programming: "Dos Danzas" (for percussion quartet), "Transformations No. 3" (for solo marimba), and "Inner Pulse" (for multiple percussion).

The first movement of "Dos Danzas" ("Tango Lejano") opens mysteriously with gongs and cymbals, gradually introducing wooden and skinned percussion sounds that build up in intensity and complexity to the end of the movement. "Danza Rebelde" (mvt. 2) complements the first movement by being driving and rhythmic throughout. "Transformations No. 3" is from a series of compositions for solo instruments. It begins with a three-note motive that evolves and expands over the eight-minute piece. The composer uses various techniques in transforming this motive throughout the work (rolls, chords, glissandos). "Inner Pulse" utilizes a large collection of instruments. As with most of the pieces on this CD, it begins with a rhythmic figure that is expanded and transferred to the large instrument collection. There is a lot of independence required of the performer (especially on the hi-hat sections). Jacob Dike (marimba) and Beran Harp (multiple percussion) give excellent performances on these pieces.

The recording quality is excellent with a few exceptions on some of the snare drum entrances (track 4). Unlike most overprocessed recordings produced today, it has the energy and quality of a live performance. Although I appreciate the immense output of the McCormick Percussion Group and value its importance in the preservation of percussion literature, it is challenging to listen to this CD in one sitting. There are some gems on this album, but the monotonous similarity of textures and styles are better appreciated in separate listening sessions.

—David Gerhart

#### Safar

Steve Shehan

#### Safar Productions et Editions

I get it: Steve Shehan is the Indiana Jones of percussion! In the course of his 20-year career Shehan has traveled the world performing and studying various world music traditions. He has composed and produced 15 albums, film



soundtracks, and collaborated with such luminaries as John McLaughlin, Bob Dylan, Paul Simon, Peter Gabriel, and Paul McCartney.

Truly, the music on *Safar* is a musical travel journal evoking the various musical cultures he brushed against in his journeys from southern Spain to Indonesia via Egypt and Armenia. Not only does Shehan perform more percussion instruments than is possible to list here, he also did all of the recording, producing, composing, and arranging himself. Many of the tracks have elements that were recorded on location; for example, "Berberes" contains elements that were recorded under a tent in Morocco in 1992. One of the most exotically beautiful pieces is the title track, "Safar," combining various vocalists from Morocco, Ibrahim Salman on qanun (basically, a large Arabic zither), Lakha Khan Manghaniyar on Indian oboe, and Shehan performing on a number of drums and Balinese metallophones and cymbals.

The liner notes feature photos of Shehan in doorways of ancient columns and ruins, traveling with a group of men and a pack camel. Family photos of the various musicians are featured, as well as historic Arabic paintings. All of these add to the sense that Shehan didn't simply borrow from these cultures in his travels, but he experienced them deeply, and represents the people and voices in an authentic way while still adding his own perspective, making this recording a truly remarkable achievement. Jamey Haddad remarks, "Safar is the musical reflection of a man willing to take the necessary time and steps on the road that can eventually breed a true world music."

—John Lane

#### A Special Light

David Macbride

#### Innova Recordings

The compositions included in this collection are best described as spacious and experiential. Taken from works composed over the past decade, these recordings represent "some of the newer directions" in David Macbride's music. These newer directions include influences of Chinese musical and cultural traditions, meditative flavorings that incorporate sonorous bells, and "audi-

ence participatory" musical aspects, like those found in the music of Cage and Takemitsu.

Out of the 10 selections on the disc, only seven contain percussion. Skillfully performed by Benjamin Toth, Michael Anderson, and Joseph Van Hassel, the percussion parts are informed and artful, whether presented in a solo or duet setting. Three selections on the disc represent movements from Macbride's "Percussion Park" project, which involves "communal music making" with an audience in an outdoor park setting.

Also included are the works "A Special Light" for glockenspiel and piano (my favorite in the collection) and "Standing" for solo vibraphone. In all, this collection is a pure representation of Macbride's most recent compositional voice, and is best experienced with headphones while sitting in a comfy chair.

—Joshua D. Smith

#### This Side of Mestizaje

Alex Garcia's AfroMantra

#### AfroMantra Records

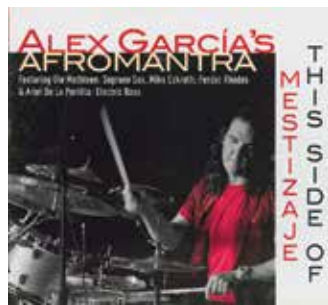
"Music was not something I decided to follow," says Chilean-born, New York-based composer/drummer Alex Garcia. "I believe music was always part of my DNA, part of who I am. I would say music has been the passion that pushes me to live and create." Recording and performing on the New York Latin-jazz scene for over 13 years, AfroMantra is a modern and sophisticated Latin band led by Garcia (drums, compositions/arrangements), Ole Mathisen (soprano saxophone), Ariel De La Portilla (bass), and Mick Eckroth (Fender Rhodes).

The band is both fronted and grounded by Garcia's imaginative drumming, which is at times light and punctuated and at other times thunderous. Garcia's compositions are sophisticated, but at the same time disarming. A good example of this is the tune "Landscape of a Thought." The band effortlessly floats through the 7/8 time feel, while Garcia creates a constantly shifting array of textures and grooves.

The album is clearly a highly personal effort for Garcia, as he dedicates the album to the memory of his mother, modern dancer and choreographer Hilda Riveros Wainstein. While I don't think this album necessarily offers any

new perspectives on Latin jazz, *This Side of Mestizaje* is an excellent example of musicians performing at the highest level.

—John Lane



## PUBLISHERS

Contact information for publishers whose products are reviewed in this issue.

### Alfred Publishing Co., Inc.

16320 Roscoe Blvd., Suite 100  
Van Nuys, CA 91410  
Phone: (818) 982-2452  
Email: sales@alfred.com  
Web: www.alfred.com

### AfroMantra Records

c/o Jazz Promo Services  
272 State Route 94 South #1  
Warwick, NY 10990  
Phone: (845) 986-1677  
Fax: (845) 986-1699  
Email: jim@jazzpromoservices.com  
Web: www.jazzpromoservices.com

### Broken Bow Records

65 Music Square East  
Nashville, TN 37203  
Phone (615) 244-8600  
Email: rick@bbrmusicgroup.com  
Web: www.brokenbowrecords.com

### Caryn Block

5133 Craigs View  
Pipersville, PA 18947  
Phone: (215) 766-8977  
Email: csblock1@verizon.net  
Web: <http://encorechamberplayers.org/>

### Editions Francois Dhalmann

10 Rue de Bienne  
67000 Strasbourg, France  
Phone: + 33 (0) 388-48-49-89  
Fax: + 33 (0) 971-70-41-26  
Email: fracois@dhalmann.fr  
Web: www.dhalmann.fr

### Edition Svitzer

Haraldsgade 28-30  
2200 Copenhagen N, Denmark  
Phone: +45 2579 7371  
Email: mail@editionsvitzer.com  
Web: www.editionsvitzer.com/

### HaMaR Percussion Publications Inc.

333 Spring Road  
Huntington, NY 11743  
Phone: (631) 427-7194  
Email: hmarvinjr@hamarpercussion.com  
Web: www.hamarpercussion.com

### Hudson Music

44 Sleepy Hollow Road  
Briarcliff, NY 10510  
Phone: (914) 762-5663  
Email: hudsoninfo@aol.com  
Web: www.hudsonmusic.com

### Innova Recordings, ACF

552 Landmark Center, 75 W 5th St.  
St. Paul, MN 55102  
Phone: (651) 251-2823  
Email: innova@composersforum.org  
Web: www.innova.mu

### Innovative Percussion Inc.

470 Metroplex Dr. Suite 214  
Nashville, TN 37211  
Phone: (615) 333-9388  
Email: info@innovativepercussion.com  
Web: www.innovativepercussion.com

### Keyboard Percussion Publications

P.O. Box 467  
Asbury Park, NJ 07712  
Phone: (732) 774-0011  
Email: mpi@mostlymarimba.com  
Web: www.mostlymarimba.com

### Meredith Music Publications

1584 Estuary Trail  
Delray Beach, FL 33483  
Phone: (561) 266-3754  
Email: garwood@meredithmusic.com  
Web: www.meredithmusic.com

### Morleo Editore

Corso Sidney Sonnino 129  
70121 Bari - ITALY  
Phone: +39 080 5542226  
Email: email@morleoeditore.com  
Web: www.morleoeditore.com

### North/South Recordings

P.O. Box 5108  
Albany, NY 12205  
Phone: (212) 663-7566  
Email: mccormic@usf.edu  
Web: www.northsouthmusic.org

### ProPercussao Brasil

9825 SW 124th Terrace  
Miami, FL 33176-4939  
Email: info@propercussaobrasil.com  
Web: www.propercussaobrasil.com  
Web: www.neyrosauro.com

### Rollinson Publishing Co.

David Aldridge  
3351 La Clede Ave.  
Los Angeles, CA 90039  
Phone: (805) 295-9467  
Email: rollinsonpublishing@gmail.com  
Web: www.rollinsonpublishing.com

### Row-Loff Productions

P.O. Box 292671  
Nashville, TN 37229  
Phone: 800-624-8001  
Fax: (615) 885-0370  
Email: rlpmail@rowloff.com  
Web: www.rowloff.com

### Rowman & Littlefield Publishing Group

4501 Forbes Boulevard, Suite 200  
Lanham, MD 20706  
Phone: 1-800-462-6420  
Email: custserv@rowman.com  
Web: www.rowmaneducation.com

### Safar Productions et Editions

11, rue Jean Jaurès  
94000 Créteil  
France  
Phone & Fax: (331) 48 99 59 58  
Email: taliamouracade@steveshehan.com

### Smith Publications

54 Lent Road  
Sharon, VT 05065  
Phone: (802) 765-4714  
Email: sylvias@smith-publications.com  
Web: www.smith-publications.com

## ATTENTION APP & INTERACTIVE WEBSITE DEVELOPERS

**PAS is now accepting submissions of apps and/or interactive websites for review. These submissions must have some relevance to percussion education, composition, or performance.**

**Please send the following information to [intern@pas.org](mailto:intern@pas.org):**

**Publisher contact information: address, website, email, preferred contact phone number.**

**Price.**

**Website/Online Market.**

**Active Access Code—** indicate shelf life of code. The entire submission process can take up to four months, so the code may need to be given when the material is assigned to a reviewer. A second code may need to be used if the first has expired. **Username/password, if necessary.**

**All available platforms: Android, iPhone/iPad, PC, Mac.**

# SUSTAINING MEMBERS

## BENEFACTORS

Alfred Music Publishing  
Evans Drumheads  
Indiana University—  
School of Music  
Ludwig Musser Percussion  
Mapex USA  
Remo, Inc.  
Yamaha Corporation of  
America  
Zildjian Company

## PATRONS

Etymotic Research  
Roland Corporation US  
Sabian, Ltd.

## SPONSORS

Arizona State University  
Birch Creek Music  
Performance Center, Inc  
C. Alan Publications  
Carl Fischer LLC  
Chicago Drum & Restoration  
DREAM Cymbals and Gongs  
Encore Mallets, Inc.  
Frank Epstein Percussion  
Gator Cases  
Innovative Percussion  
J R Publications  
KMC Music  
Kyle Dunleavy Steel Drums  
Marimba One  
Matt Nolan Custom  
Mike Balter  
MusicTime Inc.  
Northwestern University  
Peabody Institute of the  
Johns Hopkins University  
Salyers Percussion  
Sam Ash Music Stores

Steve Weiss Music  
Tama Drums/  
Hoshino USA Inc.  
Tapspace Publications  
Temple University—  
Boyer College of Music  
and Dance  
The Sessions Enrich Educate  
Empower, Inc.  
The Virginia Arts Festival  
TorQ Percussion Quartet  
University of Georgia—Hugh  
Hodgson School of Music  
University of Maryland  
Upbeat Music Corp.  
US Army Recruiting  
Vater Percussion Inc.  
Vic Firth Company  
Zeltsman Marimba  
Festival, Inc.

## CORPORATE FRIENDS

Adams Musical Instruments  
Adventure Percussion  
Alternate Mode Inc.  
American Drum Company  
Applied Research  
Beato, Inc.  
Berklee College of Music  
Big Bang Distribution  
Black Swamp Percussion LLC  
Boso Drumsticks  
Cappello Music Co. Inc.  
Cascio Interstate Music  
Chapman University  
Chops Percussion  
Coe Percussion  
Columbus Percussion  
Cooperman Company  
Coyle Drums  
Craviotto Drum Company  
Crescent Cymbals  
Cruztools  
Cymgard  
Destiny Pro Pad  
Dixon Drums and Hardware  
DownBeat Magazine

Drop6 Media, Inc.  
Drum Corps International  
Drum Workshop  
DRUM! Magazine/  
Enter Music Publishing Inc.  
DrumClip  
Drummers Collective Inc.  
Drums for Drummers  
DrumsForCures ::  
DRUMSTRONG  
Dynasty (DEG Music  
Products Inc.)  
EARasers By Persona Medical  
Edition Svitzer  
Explorers Percussion  
Fall Creek Marimbas  
Fantastix Drumstick Company  
Fork's Drum Closet  
Freer Percussion  
Fugate Instruments  
Gary P. Gilroy Publications  
Grover Pro Percussion Inc.  
Hal Leonard Corporation  
Hammerax  
Hudson Music  
Humes & Berg Mfg.  
Company Inc.  
Independent Composers  
J. W. Pepper  
JamTec U.S.A.  
Japan Percussion Center  
(Komaki Music Inc.)  
Ju Percussion Group  
Kendor Music, Inc.  
KoSA Communications  
LAMA College for Music  
Professionals  
Living Sound Triangles  
Lone Star Percussion  
Malletech LLC/Marimba  
Productions Inc.  
Marching USA  
Massimo Mallets  
Media Press Inc.  
Meinl  
Melhart Music Center  
Meredith Music Publications  
Modern Drummer Publications

Music For All  
New York University—  
Steinhardt  
Oberlin College—  
Conservatory of Music  
Pearl Corporation  
Per-Mus Publications LLC  
Percussion Source  
Peterson Electro-Musical  
Products Inc.  
Phi Boota Roota National  
Fraternity  
Prentice Practice Pads  
Pro-Mark Corporation  
Pustjens Percussion Products  
RAWI Percussion Publications  
Regal Tip/Calato  
Rhythm Band Instruments  
Ron Vaughn, Inc.  
Row-Loff Productions  
Salazar Fine Tuning  
Schulmerich Carillons, Inc.  
SKB Corporation  
Smith Publications  
Southern Percussion Ltd.  
Spinal-glide Drum Thrones  
Stanley Leonard Percussion  
Music  
Stern Tanning Co., Inc.  
Taalim School of Indian Music  
Taye Drums Inc.  
Toca Percussion  
Tru Tuner  
Tycoon Music  
Universal Percussion Inc.  
Wenger  
WGI Sport of the Arts  
Woodwind and Brasswind



**ADVERTISERS  
INDEX**

BlackSwamp Percussion ..... 77

Classic Drummer ..... 27

Columbus Percussion ..... 29

Drum! Magazine ..... 31

Drums & Percussion ..... 63

Evans ..... 17

Frank Epstein ..... 7

Grover Pro Percussion ..... 55

Johns Hopkins—Peabody Institute ..... 67

Mapex USA ..... 15

Mike Balter ..... 57

Not So Modern Drummer ..... 85

NYU—Steinhardt ..... 65

Roosevelt University—Chicago College of  
Performing Arts ..... 59

School of Music, Theatre & Dance—  
University of Michigan ..... 49

The Instrumentalist ..... 83

Vic Firth Company ..... 45

Wenger Corporation ..... Cover III

WGI Sport of the Arts ..... 47

Yamaha Corporation of America ..... 51

Zildjian Company Cover ..... IV

Let Rhythm! Discovery Center  
take you

**BEHIND THE GLASS**

A tour of the Rhythm! Private Collection

Experience the special instruments and objects  
locked behind the glass wall

Drums — Keyboard — Kits — Timpani



110 W. Washington Street, Suite A  
Indianapolis, IN 46204 317.275.9030 [rhythm@pas.org](mailto:rhythm@pas.org)

# From the Rhythm! Discovery Center Collection

## Asmat Tribal Drum

Donated by Dean Bobisud, 2014-07-01

The Asmat are a tribal group who inhabit parts of Papua, Indonesia, in the area formerly known as the Irian Jaya province of the Merauke regency on the island of New Guinea. The Asmat are sometimes known as “tree” or “wood” people based on the origin myth in which their ancient god, Fumiripitj, carved a tree trunk into a long cylindrical drum. When he played upon it, the drum came to life as a man. The tribe is known not only for its highly developed art of wood carving but also for its practice of head-hunting and cannibalism, a tradition that lasted well into the 20<sup>th</sup> century.

Asmat drums are played in groups of instruments of various sizes, held by the handle in one hand and struck with the other. They are sometimes played while dancing in full-body costumes made of bark, fiber, and leaves of the sago tree. In this culture, carving is men’s art; working with fibers is women’s art.

This drum was purchased by Dean Bobisud from John Hazlett, who traveled and worked extensively in remote regions of the world. Hazlett states: “I secured this drum in 1967 at a village called Saman, Indonesia, which is located near the mouth of the Cook river about six miles inland from the south coast of the island and is right in the middle of the large Asmat tribe. We taught school in an American school for missionary children. We became very good friends with all of the students’ parents and were invited to visit the areas where they worked.”

The drum is carved into an hourglass shape from a single piece of dark wood, probably found in an inland region of the island. It features the common, curved shaped handles, which represent birds. The lizardskin drumhead is 6.5” in diameter (7.5” including the fiber band), and it has three raised black dots in the center, with evidence of a fourth dot (now missing). Traditionally, heads are glued to the shell with a mixture of human blood and lime and held in place with a band of braided plant fibers. The head is then initially tuned by being held over hot coals or flame. The base measures 9” wide, including the handle, and the drum is 29” tall. Though the Asmat usually decorate their drums and other wood art using only three colors—black, red and white—this drum is decorated with an orange clay and a blue powder.

—James A. Strain, *PAS Historian*, and Otice C. Sircy, *PAS Curator and Librarian*



1960s era photo of Asmat playing drums while seated



Lizardskin drumhead showing the three raised dots and the braided band of plant fibers



# ONBOARD<sup>®</sup> TRANSPORT CARTS

In step with today's marching programs.



Bass Drum / Gong Cart



Timpani Cart



Percussion Cart



Keyboard Cart



Speaker Cart



Field Podium

**Go from storage to transport to the field – in minutes.**

During long hours of rehearsal, touring, performing or competing, OnBoard<sup>®</sup> Transport Carts can take a load off your mind. Designed with flexibility and mobility in mind, these carts work overtime to protect your equipment and staff while on the road. They make transitions from storage to transport to performance seamless — without worry.

©2014 Avedis Zildjian Company

# NOW AVAILABLE AN EDUCATIONAL GUIDEBOOK

Zildjian is pleased to provide music educators with an online resource to help them in their mission to achieve musical excellence in their programs. Your students are important to you. They are also important to us and that's why we have created this essential guidebook to superior cymbal performance in the concert percussion setting.

[ZILDJIAN.COM/EDUCATIONGUIDE](http://ZILDJIAN.COM/EDUCATIONGUIDE)

