Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 2 • April 2003

Percussive Notes

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INSIDE THE PRACTICE ROOM

TIPS ON PRACTICING BY

TED ATKATZ
PETER ERSKINE
LARRY SNIDER
DUNCAN PATTON
MICHAEL BURRITT
ANTHONY J. CIRONE
JEFFREY MOORE
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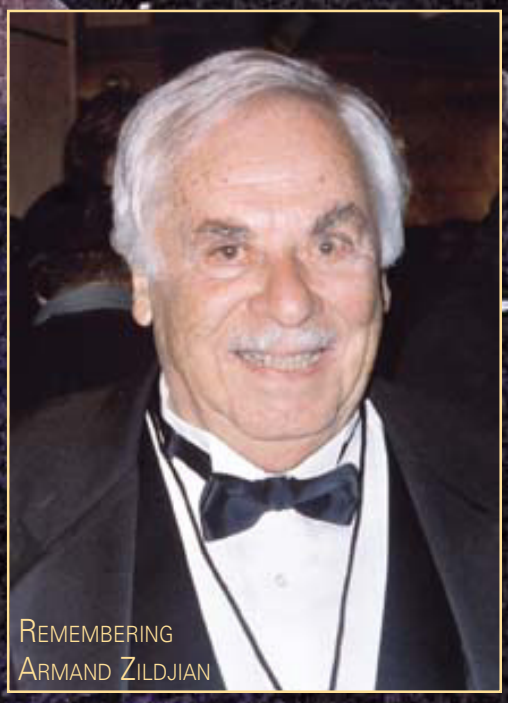
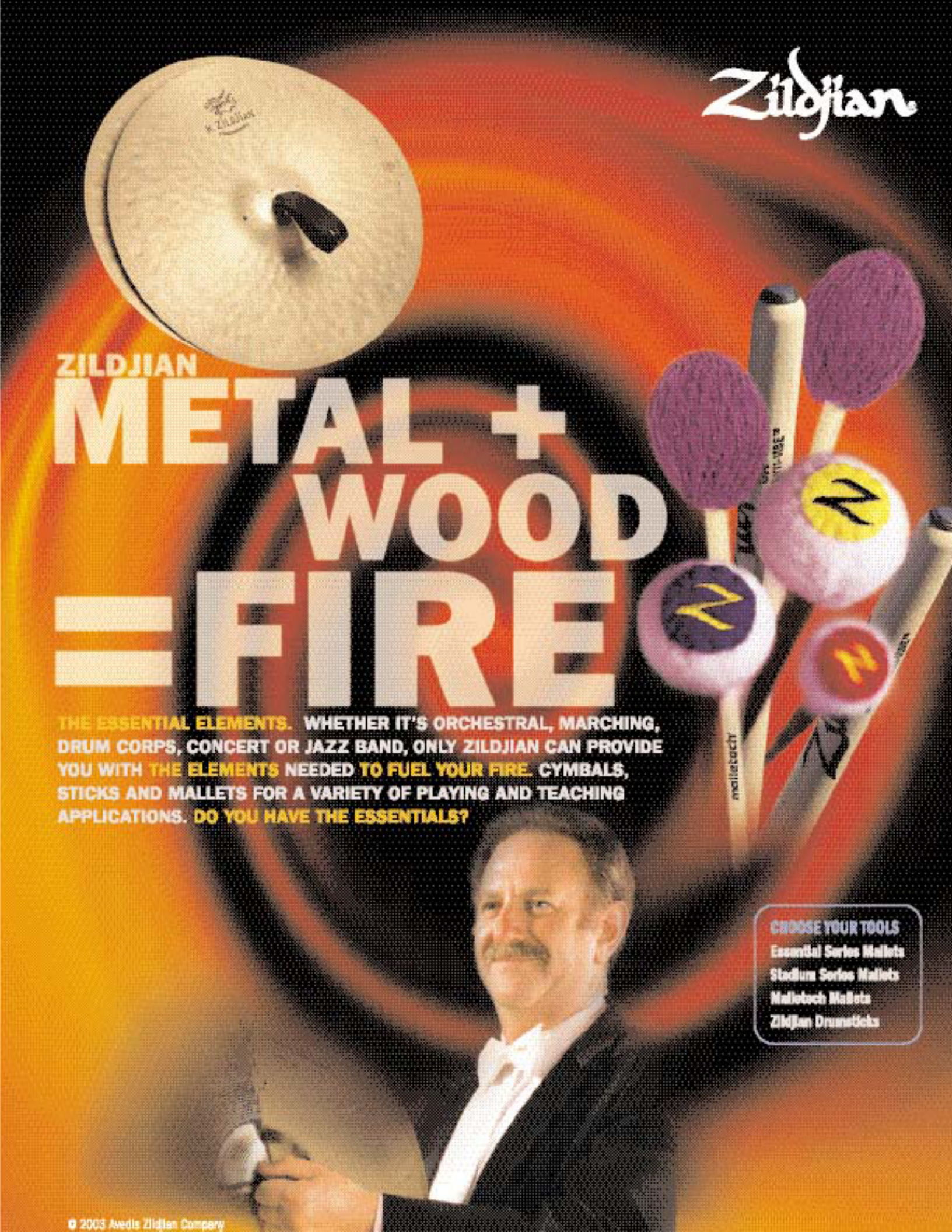


REMEMBERING ARMAND ZILDJIAN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Paul Price, 1975
Tito Puente, 2001
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Percussive Notes

Mission Statement

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

www.pas.org

FROM THE PRESIDENT

The Best Kept Secret

BY MARK FORD

If you knew the "secret" that would help you to be a better musician and percussionist, you would take advantage of it, right? Why wouldn't you? Few who are dedicated to being successful in the music world would hesitate if this "secret" also developed better teaching skills and offered more opportunities for students. So what is this secret?

As you may have already guessed, it doesn't exist. Becoming a successful musician is multi-faceted. The best way to further your musical ability is to find a good teacher; to play and listen as much as possible; to keep an open mind; and to stay connected to other musicians' concerns and advice. No one can do this alone, and we all need to share in order to grow. The Percussive Arts Society is essential to this process.

Unfortunately, for many young percussionists, PAS is the "best-kept secret." The Percussive Arts Society has traditionally been college oriented. Our history and development has been guided by the fact that today's college student is tomorrow's professional.

But percussion education has changed dramatically since PAS was founded in 1961. Students at the high school level are now playing music at higher levels of difficulty and playing it very well! Just attend a local solo and ensemble festival or witness some of the percussion ensembles at the Bands of America Concert Festival. You will find a level of dedication and work ethic that is exceptional. Local youth orchestras have made great strides and the marching arena has exploded in the past 25 years. Many of the performances given by high school (and sometimes middle school) students in the PAS and WGI Indoor Marching competitions and DCI Drum and Bugle Corps are simply remarkable.

These increased high school activities are an indirect result of PAS' progress in college percussion programs over the years. It's no mystery that the challenges in percussion education continue to change, and there are still serious concerns ahead. PAS needs to do more to connect with younger students and their teachers in order to assist their musical development.

PAS is meeting that challenge with a new initiative, The PAS Teacher Training Workshops. In 2003, PAS will initiate the first series of workshops dedicated to helping high school and middle school teachers. College music-education percussion-methods courses often only scratch the surface of many issues concerning percussion performance. These workshops are designed to enhance teachers' knowledge and expertise in percussion instruction.

Workshop topics range from snare drum technique to four-mallet marimba literature to drumset instruction. Percussion fundamentals and maintenance on standard concert percussion instruments will also be key components. It is the hope of the PAS Executive Committee and the Board of Directors to be able to offer more workshops in future years. Here are some of the details:

PAS TEACHER TRAINING WORKSHOPS

- One-day workshop offered to music teachers.
- Each participant offered Continuing Professional Education credit for teacher re-certification.
- Each workshop features a faculty of successful percussion educators.
- Instruction covers a variety of percussion education topics.
- Workshops geared toward "percussion pedagogy."
- An ePAS membership included in the workshop fee.

As with most projects in large organizations, the three workshops for 2003 have taken time to develop. The project was first proposed by PAS Board of Directors member Steve Houghton, became a founding goal of the PAS Outreach Task Force, and was then embraced in 2002 by PAS President Jim Campbell, the PAS Executive Committee, and the PAS Membership Task Force. Cherissa Legendre, Interim Chair of the PAS Education Committee, has also assisted by leading the effort of obtaining CPE credit in several states.

These 2003 workshops will create the template for future PAS workshops. If you'd like more information on these workshops, please contact PAS or visit the PAS Web site at www.pas.org. Also see page 38.

As PAS works together to assist band and orchestra directors, we can create a valuable resource for all involved. Students may have a better opportunity to realize their dreams, and they may find that PAS is the "best-kept secret" that they can share!

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • **FAX** (580) 353-1456 [operational 24 hours a day] • **E-MAIL** percarts@pas.org • **WEB** www.pas.org • **HOURS** Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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PERCUSSIVE ARTS SOCIETY
2003 SOLO MARIMBA CONTEST

PURPOSE: To encourage the highest level of artistic expression in the art of performance and literature for solo marimba. The contest is designed to select four finalists to compete at the 2003 PASIC. An exciting new feature of the contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

First Place: $1,000 plus a matching grant of $1,000
Second Place: $750 plus a matching grant of $750
Third Place: $500 plus a matching grant of $500
Fourth Place: $250 plus a matching grant of $250

The matching grants will be awarded to the institutions represented by the four finalists, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

PROCEDURES: The contest is for college level students who are current Percussive Arts Society members, ages 18-25 years of age at the time of entry. Each performer must submit a CD plus 4 copies (5 total) to PAS. The CD must be no longer than 15 minutes in length. All entries will be numbered to insure anonymity and will then be evaluated by a panel of judges. Each finalist chosen to compete at PASIC 2003 will be expected to assume all costs pertaining to the event including travel, room-board, etc. Finalists will be required to verify age.

Selections on the CD must be from the following: The first work must be a complete work or movement, and an additional selection may be edited to stay within the 15-minute restriction.

J. S. Bach ..... Partitas and Sonatas
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Application Fee: $25 per entry payable to PAS

Send CD's to: PAS, 701 NW Ferris Ave., Lawton, OK 73507

DEADLINE FOR ENTRIES IS MAY 1, 2003

Performer's Name: _____

PAS Membership #_____ Age_____

Address _____

City_____

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School enrolled _____

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FROM THE PASIC HOST

Register Early for PASIC 2003

BY RICK MATTINGLY

The past couple of months have been especially busy for those involved in planning for PASIC 2003. A wealth of proposals for clinics, concerts, and master classes were sorted and prioritized by the Kentucky host committee as well as the various PAS committees that are involved with specific areas.

Meanwhile, PAS Executive Director Michael Kenyon, PAS Director of Event Production and Marketing Jeff Hartsough, and members of the host committee met at the Louisville International Convention Center to evaluate the rooms and conduct sound-leakage tests, so as to determine the best ways to use the available space. From there, a grid was prepared with slots assigned for the various categories of events (world, drumset, keyboard, marching, orchestral, etc.).

Proposals and recommendations were then reviewed by the PAS Executive Committee, we started filling in the grid, and invitations are now being sent to a wide variety of artists. I can't reveal names until contracts are signed, but I can say that this promises to be an exciting PASIC, comprising some of the most respected names in percussion as well as new artists and teacher who are already becoming important contributors to our artform.

We are especially fortunate to have three first-class hotels near the convention center. The Hyatt Regency, which is connected to the convention center by a pedway, will be the site for additional PASIC events and meetings. By November, a pedway connecting the nearby Galt House to the convention center is expected to be completed. And the Seelbach Hilton is another fine hotel located just a couple of blocks from the convention center.

Early registration forms are included in this issue of *Percussive Notes*, as well as various other PASIC-related forms. Make your plans now to attend PASIC 2003 in Louisville, Ky. November 19–22, and I look forward to seeing you in "River City."

PRESIDENT'S CIRCLE

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

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FROM THE EXECUTIVE DIRECTOR

Early registration is now available for PASIC 2003 and PAS has revamped the convention Web site at www.pasic.org. The site is redesigned and provides more information for our exhibitors and attendees. The site will be updated regularly as artists are confirmed and the schedule of events becomes set.

New additions to the site include sound files from some of last year's clinics and more information about the local area such as restaurants and activities. In the next few months, artist proposal information will be added to assist performers and clinicians in applying for appearances at future conventions.

The Zildjian Opportunity Fund is accepting applications for funding through July 1. You may learn more about this grant opportunity by visiting www.pas.org/News/Headlines/ZildjianGrants.cfm.

Otice Sircy is currently working with Gordon Peters to republish Mr. Peters' book *The Drummer: Man* in CD format, which will be available for sale in the fall. All proceeds benefit PAS and the Library.

This is the last month for Board of Director nominations. If you know someone or are interested in serving on the PAS Board of Directors, please send a letter of nomination to the office before May 1.

Two committee chair positions are currently available and may be applied for by sending a letter of application and resume to the society office. The vacancies are for the College Pedagogy Committee, which has a May 1 deadline, and the Education Committee, which will remain open until July 1. These committees play a vital role within the society and have a rich history of providing important information and resources to our members.

–Michael Kenyon

PRACTICE

BY MICHAEL ROSEN

If there is one activity that all musicians have in common it is practice, that most personal and lonely of necessary activities for us all. From a profesional concert artist to a beginning student in middle school, we all have to practice. It doesn't matter what style or genre of music you play. From rudimental to solo marimba to drumset to jazz vibes to timpani to orchestral to contemporary concert music to world music, it all has to be practiced.

As teachers we have a serious responsibility to teach more than the specific passages we play but rather to teach students how to learn—how to teach themselves. I liken it to the parable about teaching a person to fish so that he will be able to feed himself forever, rather than giving him a fish, which is only good for one meal.

This issue of *Percussive Notes* contains an impressive and varied collection of articles dealing with how to bring order to your practicing; an issue that could change your relationship to music. Each article deserves to be read with diligence, regardless of your specialization. I urge you to prowl the corners of every article to renew and rejuvenate your practicing. I challenge you to investigate the process of discovery that transcends the superficial boundaries of genre; to reach deeper into the very core of how we learn to perfect our craft, no matter what the style or instrument.

Never before have students had the opportunity to investigate the way so many prestigious and diverse professionals work. All aspects of our profession are represented. You will find contributions by timpanists, symphonic percussionists, university professors, drumset players, world music specialists, rudimental drummers, percussionists in professional chamber groups, and even an article by a student who has a unique view to share.

It would be natural for you to go to the articles written by percussionists in your field, but don't limit yourself. If you are a jazz player don't only read Peter Erskine's and Steve Houghton's articles; also read Michael Burritt's and Ruth Cahn's articles. If you are a solo marimba specialist be sure to read Peter Kogan's and Jeffrey Moore's articles.

Some articles contain simple lists of tips while others are complex and abstract ideas about the nature of practicing. Some are aimed at the professional while others address the needs of the student still in high school or college. Use the articles as a jumping-off point to self discovery. And don't forget to read the books recommended in several of the articles.

You will notice that many ideas recur in several articles. Sift through the articles to discover unifying features and take this as an underscore for the importance of these points. Organization seems to be the *leitmotif* that coils its way through a majority of the articles. Some articles demonstrate how a person should prepare for a specific piece while others provide an overview of the entire process. Some are long and detailed while others are more succinct. Some address a single point while others cover a panoply of problems. Use the specificities mentioned in the articles to generalize about practicing and use the generalizations to specify what you really need most.

Impatience is your nemesis and has no place in music or practicing. Practicing is a continuingly evolving, creative process of discovery that will take your entire career to perfect. It takes imagination and more than a measure of creativity. Your goal is to make practice as efficient as possible. An hour spent in the practice room for ten minutes of productive practice is a waste of precious time. Concentration in the practice room will produce concentration in performance. It's the process that is the most important thing.

Save this copy as a reference and refer to it often, especially when your practicing reaches a low ebb and you can't seem to get anything done. We hope that this issue of *Percussive Notes* can be a potent tool to arouse in the reader an innovative view about practicing. I think Leonard Bernstein expressed best the way I feel about the process of music making: "The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows the other…and leaves us with the feeling that something is right in the world." PN

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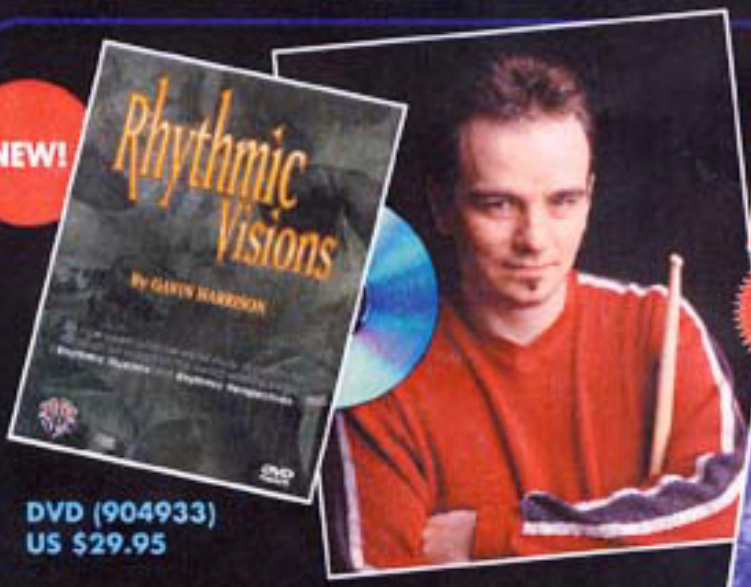

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Practice, Practice, Practice

BY ANTHONY J. CIRONE

Besides being the title of this article, "Practice, practice, practice" is the "directions" given as the answer for the famous question: "How do I get to Carnegie Hall?"

Many years as a member of the San Francisco Symphony and a percussion educator taught me two "truths" about attaining a career in the music performance business: 1. We are slaves to our instruments; 2. We must love to practice.

The idea of being a "slave" to our instruments was made evident to me when I toured with the San Francisco Symphony. For many years, I roomed with a trumpet player. Regardless of where we were or what we were doing, he would always carry his mouthpiece with him. He constantly "buzzed" into the mouthpiece to maintain his embouchure. Whether it was scales or excerpts from the concert we were to play that evening, he felt it was necessary to "practice, practice, practice."

Remember that famous line from Tom Hanks' movie, *Forrest Gump*? "Life is like a box of chocolates; you never know what you're going to get." Well, when you are on tour, "You never know who will be in the room next to you." On one tour, the major work on the program was Stravinsky's "Rite of Spring." I happened to have the adjoining room to the principal bassoon player; for hours, literally, all I heard was the opening few bars of the "Rite of Spring"—sometimes the entire passage, other times a few notes, and many times just a single note! No matter, he felt the necessity to "practice, practice, practice."

I was next to the tuba player on another tour. One of the pieces on that program was "Pictures at an Exhibition" by Mussorgsky. As you can imagine, all I heard for hours was the famous tuba solo from "Bydlo." Over and over, he felt the need to "practice, practice, practice."

I, too, can recall the never-ending hours backstage practicing single- and double-stroke patterns while waiting my turn on stage. I've always been thankful for those many percussion-free orchestral works that gave me time to "practice, practice, practice."

The idea of "loving to practice" probably has more to do with an obsession of perfecting one's technical skill on an instrument, and the desire to play music with hundreds or thousands of notes without a single mistake. Technical skill is not something that, once attained, remains with us forever. Although it is an ability that increases as we mature, it must be constantly nurtured in order to maintain a high level of consistency.

How many times have we said, "I feel out of shape"? It's because we are relentlessly striving to reach that level of technical skill that "feels" good. In a sense, we are never really "in shape" because our muscles require persistent manipulation to maintain this state of discipline, which requires "practice, practice, practice."

Now we come to "what" we should practice in order to achieve and maintain this level of technical proficiency. One way for students to attain the answer to this question is to sit backstage and listen to the musicians of a major orchestra warm up before a rehearsal or a concert. You will hear a myriad of scales, arpeggios, ranges, dynamics, phrasing, and excerpts. Many times I can tell exactly who is warming up by the pattern being played. So, maybe it is not a question of "what" we play when we warm up, but "how" we approach the problem of being "in shape."

As percussionists, we must address the physical task of loosening the muscles in the wrists and forearms with repetitions of single strokes, double strokes, and rolls. Once this is accomplished, attention should be placed on the immediate task at hand; that is, a particular excerpt or section of the music that needs special attention (for example, technical reasons, such as the sustained loud and soft snare drum rolls in "Capriccio Espagnol" or the particularly difficult snare drum passage in the Shostakovich "Symphony 11," 2nd movement).

Many years ago, I compiled two volumes of technical exercises—one for snare drum, *Master Technique Builders for Snare Drum,* and one for keyboard percussion instruments, *Master Technique Builders for Xylophone, Vibraphone and Marimba*. Many professional percussionists contributed warm-up exercises similar to those that have been used by percussionists for generations. These creative variations of single strokes, double strokes, and rolls have become the heart of developing technique for snare drummers. For the keyboard instruments, contributions vary from creative scale and arpeggio patterns to selections of musical examples.

A number of years later, I thought about the idea of compiling a similar book for pianists. My sources were the great pianists of the world who had played with us in San Francisco. I began interviewing these highly accomplished musicians as they made guest appearances. I learned that most of them did not use any special variations of scales or arpeggios when practicing. They mainly practiced the concertos they were learning or preparing for a concert.

I concluded that "what" we play when practicing can be as varied as our imagination; however, the thing that does not vary is that we must "practice, practice, practice."

There is also the question of hand positions. Timpanists talk of the French or German grips. Mallet players consider the traditional, Musser, Stevens, or Burton grips. Snare drummers rely on matched or traditional grip. I have realized, however, there is no one "best" grip; we can find excellent players in every category mentioned above. Some grips may be more effective than others, depending on the style of music, but what is consistent is the fact that each player must "master" his or her grip of choice.

As students study with different teachers, there will usually be changes in how they approach holding the sticks. This is fine, up to a point; but eventually a student should master one grip. As the student evolves into a professional, a period of "evolution" takes place during which experimentation leads to a variation of basic hand positions. This is why we see so many modifications to the basic hand positions.

To summarize: A highly trained professional in music performance must be completely dedicated to developing and maintaining an extraordinary level of technical proficiency. This is a life-long endeavor that begins and ends with: practice, practice, practice!

Anthony J. Cirone is Professor of Music and Chairman of the Percussion Department at Indiana University, Bloomington. He was formally a percussionist with the San Francisco Symphony and was Professor of Music at San Jose State University. **PN**

"Practice is what *needs* to be practiced, not what you *want* to practice."
—John Gardner

Practice: Questions and Answers

BY BILL CAHN

The form in which we ask our questions will determine the answers we get. To put it more broadly: all the knowledge we ever have is a result of questions. Indeed, it is commonplace among scientists that they do not see nature as it is, but only through the questions they put to it. I should go further: we do not see anything as it is except through the questions we put to it. And there is a larger point even than this: since questions are the most important intellectual tool we have, is it not incredible that the art and science of question-asking is not systematically taught?—Neil Postman

Let me get one thing straight right away: I don't really like to practice. Practice (as it is usually understood in music—a mindless, repetitive exercise) is a very poor substitute for music-making. Okay, that's a negative statement. The positive side is that music-making, especially with others, is about the most fulfilling pursuit I can think of, and practice (the process of attaining "flow") is normally a part of achieving that fulfillment.

My ideal scenario is to seek maximum efficiency in practicing, so that enough practice occurs in order to realize the music-making in performance, but not any more practice than is necessary to accomplish that end. By "music-making" I mean that "state of being" in performance when listening and the resulting expression are deep, immediate, effortless, and without thought—"in the zone," "at one with the music," etc. One paradox is that in order to achieve a state of "flow" in performance, without the distractions of thought, the earlier preparatory process sometimes requires a lot of thinking.

The main points about practicing are: 1. good practicing involves asking good questions of one's self, and then coming up with good answers; 2. efficiency in practicing involves asking the right questions at the right time in the process of internalizing the music—learning about the relationships between the printed page (or in the case of aural music, the style, structure, etc.) and one's own motions, emotions, intuitions, and inner truths.

Starting with the second point, here are three progressive areas of focus in the preparation process: learning the notes (details), organizing the learned notes into coherent phrases/sections (big picture), and developing a sense of spontaneity in presentation. Now, addressing the first point: By asking (and answering) appropriate questions in each area of focus, it is possible to achieve a degree of efficiency in getting from "now" to where one ultimately wants to be in performance.

For beginning students, a teacher usually raises the appropriate questions and helps find answers. As students progress to an intermediate level, teachers may provide regular opportunities and encouragement for the students to raise and answer appropriate questions. Advanced students are those who are able to routinely raise and answer appropriate questions unaided (but perhaps with non-judgmental observation) by a teacher/facilitator.

In practice sessions, one goal of the student is ultimately to become a self teacher, or more accurately, a self-sufficient learner. The ancient technique of posing questions and then seeking answers can be a powerful tool in achieving that goal.

Here is a short list of typical questions to be asked in the process of preparation. This list is only a sampling and is by no means complete. One's answer(s) to any question can lead to more questions.

LEARNING THE NOTES

Beginning Student

1. What is the goal of this practice session?
2. What are the right notes? tempos? dynamics? tone?
3. How do the right notes sound? feel?
4. Are muscles relaxed? Is there tension anywhere?
5. Which stick/mallet (L or R) is most efficient for each note?
6. What was heard? noticed?
7. What was liked/disliked about what was heard?
8. What can be done to change what was disliked?

Intermediate Student

All of the above, plus

9. What sound of the instrument is desired?
10. Does the instrument sound as desired?
11. Is the instrument in tune?
12. What thoughts were present (or not) while playing?

Advanced Student

All of the above, plus

13. Has the desired result been achieved?
14. What questions have not yet been asked?
15. Is it time to move on to the next stage?

ORGANIZING LEARNED NOTES INTO PHRASES/SECTIONS

Beginning Student

1. What is the goal of this practice session?

2. What note/phrase/structure patterns are noticed?
3. Are muscles relaxed? Is there tension anywhere?
4. What was heard? noticed?
5. What can be done to change what was disliked?

Intermediate Student

All of the above, plus
6. What elements make/unify each phrase/section?
7. What is the rhythmic/dynamic/tonal shape of each phrase/section?

Advanced Student

All of the above, plus
8. What resources are available to provide a sense of the standard performance practices for this music? Where can these resources be accessed?

DEVELOPING A SENSE OF SPONTANEITY IN PRESENTATION

Beginning Student

1. What is the goal of this practice session?
2. Is there another way to perform this music? Which is preferred? Why?

Intermediate Student

All of the above, plus
3. How many different ways can this music be performed/presented?
4. What should be communicated to the listener/audience in this performance?

Advanced Student

All of the above, plus
5. How can feedback from the listener/audience be obtained? evaluated?

Bill Cahn has been a member of Nexus since its formation in 1971, performing on concerts, films, recordings and broadcasts all over the world. He was Principal Percussionist of the Rochester Philharmonic from 1968 to 1995 and performs as soloist with symphony orchestras and at music festivals throughout the world. Bill has produced eight CDs, written books and articles about music and percussion, and conducted pops and educational programs. His workshops include the subjects of careers in music, the business of music, improvisation, and percussion performance. **PN**

The Art of Practice

BY PETER ERSKINE

The arc of a musician's practice routine changes over time and varies from player to player. Some musicians practice consistently and incessantly, well into middle and old age, while some never seem to spend much time "woodshedding." I suspect that most of us fall into that large, middle, gray area.

When I was a young drummer I practiced a lot; or, I should say, I played the drums as often as I could. Much of my practice routine was of an ad-hoc nature and relatively undisciplined; I just wanted to play. I played along with LP (vinyl album) recordings, and played solos with different imaginary bands in my head. Frankly, I never practiced much in the drum solo area, as my goal was to play in a band with the grown-ups I admired.

Toward that end, my childhood summers were sort of a nirvana in which I got to play in jazz bands at the various music camps I attended. My parents, bless their hearts, drove me all over the country, once from New Jersey to California, so I could study in those camps. The excitement and inspiration from being with the other students as well as the incredible faculty that included Alan Dawson, Louis Hayes, Charlie Perry, Clem DeRosa, Ron Carter, Jimmy Garrison, Oliver Nelson, and the entire Stan Kenton Orchestra, was intoxicating. I got my jazz "fix" each summer and spent the rest of the year playing, listening, preparing, and dreaming of the next summer's camp. When I was seven, I even met my future boss and bandmate, Joe Zawinul, who was playing with Cannonball Adderley's Sextet, at one of those camps.

I began taking lessons at age five and my curriculum consisted of a few books, unlike the quantity available today, along with some reading of big band or show charts provided by my teacher, John Civera. Mostly though, I enjoyed a steady diet of listening to as much jazz and ethnic percussion as my teacher and parents could find. Also, it didn't hurt that both of my older sisters were dating jazz musicians, who kept my listening library current and pretty hip. And so I listened, played along, listened, played along, and so on. My teacher did not place too much importance on my mastering the drum rudiments; my inattention to those basics would rear its head in later years.

Fortunately, there was a man who would come to the rescue. At one of the summer camps I met Indiana University Professor George Gaber, and at the age of twelve I received my first "legit" snare drum instruction. That was the beginning of a lifelong course of study and appreciation for the beauties to be found in percussive basics: tone, touch, response, timbre, and, of course, rhythm.

Looking back at my Lesson Plan book, most of Gaber's comments, instruction, and practice assignments had to do with the relationship between the hand, arm, wrist, stick, and the drumhead. He focused my attention on the fascinating world of the basics. Even though my practice discipline will never place me in the pantheon of practice-room greats, Gaber enabled me to get the most out of my time with the instrument.

Some notes for you to consider.

1. If I ever got, or get, "stuck" on a particular passage or technical challenge, his advice was to take a break and step outside for some fresh air. Go for a walk, play some ball, watch TV, and then go back to the practice room and attack the challenge with a fresh mind and attitude. It works!

2. When learning a piece of music for memorization, I would first read through the entire piece to master the notes as best I could. Then, I would start at the beginning and play the first page over and over again until I felt that I knew it. Next, I would turn the page over and start from the beginning, playing all the way through pages two, three, and so on, learning the entire piece. This was the method I used to learn and memorize Milhaud's percussion concerto in a day or two, having decided at the last moment to enter the Interlochen Arts Academy (my high school) concerto competition. I think that one of Gaber's most influential aspects was his experience as a New York free-lance and studio percussionist; those guys didn't mess around when it came to practicing or learning a piece of music.

3. Professor Gaber told me that seeing some of his students spending hours in the music school's practice room did not especially impress him. He advised that if I could concentrate and focus and accomplish one improvement during a practice session, then a 15- or 30-minute

practice period was more than enough. In other words, focus on a goal and work toward it.

4. When I got the call for the Steely Dan 1993 summer tour, I only had a couple of days in which to practice and prepare for the gig. All that year, I had been playing in some pretty far out jazz groups, so I realized I needed to get my head, hands, and feet into some sort of a rock-steady mode. I practiced the simplest rock and pop beats, most of which were the staple beats of the Steely Dan library, the exception being Bernard Purdie's ingenious beat for "Babylon Sisters." Jeff Pocaro's excellent video demonstration of that beat helped a lot! In addition, I first practiced these beats with a click track or metronome at a quarter note =110 bpm, followed by 114 bpm, then 106 bpm, and so on. In a few hours time, I was able to focus and get myself mentally ready for the first day's rehearsal and count-off by the director. That first day was the most crucial part of the entire gig!

5. Now I spend most of my time either practicing specific areas for an upcoming job, or on a problem area I've noticed when playing. Also, I practice tone production or simple timekeeping, as I feel that my drumming remains fresher by not working too many things out in advance. I like to take my chances on a gig when it comes to fills or solos, but want to make certain that my time is steady and consistent. Practice always helps!

6. Compose at the drumset when you play. Practice or play MUSIC!

7. Relax when you play! Be aware of your breathing, posture, hands, arms, legs, and feet.

8. It is a good idea to RECORD some of your practice sessions.

9. Remember, *quality* is more important than *quantity*!

10. Warming-up is some of the important and rewarding practice you can do.

11. A terrific idea for practicing reading (non interpretive, like snare drum music, as opposed to drumset/big band charts) is this: Take a simple page of exercises, something that has combinations of quarters and eighth notes, and read/play that page at a breakneck tempo. Terrific for the ol' hand-eye coordination!

12. Try to remember: *this is music*! While music is the holiest of holies for most musicians, it is not brain surgery. Don't get discouraged. Stay inspired. Play what you hear. While practice time is essential for building up your chops, its most important function, I believe, is to build up your self-awareness as a musician and a human being.

Peter Erskine began his professional career at age 18 with Stan Kenton and went on to play with Maynard Ferguson, Weather Report, Steps Ahead, Steely Dan, Kenny Wheeler, Gary Burton, and many others. He has recorded over 400 albums, and has won a Grammy for his work as well as an honorary Doctor of Music degree from the Berklee College of Music, plus numerous readers polls in magazines. He runs his own record label, Fuzzy Music, and can be reached at his Web site, www.petererskine.com. His latest educational efforts are centered around the trilogy of books he has written for Alfred Publishing, *Drumset Essentials* (Volumes 1–3). His latest recordings are *Badlands* with his trio, and the double percussion concerto "Fractured Lines" with Evelyn Glennie, Leonard Slatkin and the BBC Symphony Orchestra. **PN**

PERCUSSIVE ARTS SOCIETY BOARD NOMINATIONS

The deadline for nominations for members to the 2004 PAS Board of Directors has been extended to May 1, 2003. All PAS members are eligible for nomination. Self nominations are acceptable.

Nominations must be made in writing and should include nominee's name, address, telephone number, fax number (if available) and E-mail address (if available).

Send letters of nomination to PAS, Board of Directors Nominations, 701 NW Ferris Avenue, Lawton, OK 73507.

Charting Your Practice

BY ROSS KARRE

During study in a college or university percussion program, finding enough practice time can be stressful. There are many reasons for this. Your private teacher assigns a large amount of material to learn before the next week's lesson, your ensembles require a certain amount of practice between rehearsals, and classes also take up quite a bit of time.

Balancing this time in a simple and efficient way is one solution to the problem of a stressful practice week. I have discovered a technique of time organization that works for me. Here is how I organize my weekly private lesson material.

First, I know that I will be practicing my lesson material for three hours a day, every day of the week. I also know the material that my teacher has assigned because it is written down in a notebook that I bring to each lesson. If I don't write down all of the material I am responsible for in my next lesson, I am bound to forget something. Because I know these two things—the material to be learned and the time needed to learn it—I can then make a chart. I spend fifteen minutes or less every week organizing the material that is assigned to me into a chart.

Let's say that this is the material that I have to prepare for my next lesson:

Assignment for April 11
Arpeggio exercise #5
Delecluse Vingt Etudes #3
LH exercise #2
Green p. 32
Green solo piece
Rep from orch literature 1
Rep from orch literature 2
Double-stop etudes 16, 17, and 18

I analyze each piece or exercise in order to determine whether it needs to be practiced in every practice slot, or whether it can be cycled every few days into my practice time. The arpeggio exercise, the Delecluse, the LH exercise, and the solo piece will require practice three times a day. The other pieces can be practiced every few days. Knowing this, I am ready to make my chart.

	Practice Hour 1	Practice Hour 2	Practice Hour 3
Friday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 16	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 17	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 18
Saturday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Green p. 32	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Orch rep 1	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Orch rep 2
Sunday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 16	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 17	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 18
Monday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Green p. 32	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Orch rep 1	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Orch rep 2
Tuesday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 16	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 17	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 18
Wednesday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Green p. 32	Arp #5, LH ex #2, Delecluse #3, Green Solo piece *5 minute break* Orch rep 1	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Orch rep 2
Thursday	Arp #5 LH ex #2 Delecluse #3 Green Solo piece *5 minute break* Double Stop 16	Arp #5, LH ex #2, Delecluse #3, Green Solo piece *5 minute break* review	LESSON

Every time I practice, I start with the daily material, take a five-minute break, and then practice the material that is cycled in every few days.

The chart has more than just organizational value. It can also be used as a tool for analyzing the time it takes to learn something. I may find that I have allotted too much time for a particular element of the material and too little for another. I have been using the chart system for over a year and now consider myself an expert on determining how long it will take me to learn a specific item in the assigned material. This, to me, is a useful skill. This chart also helps reduce the stress caused by deciding what to practice when I get into the practice room. This way, I open my notebook, complete what is written down on my chart, and then go do some other school-related thing.

It is extremely satisfying to use a chart like this because you can see your progression like no other practice technique that I have used. I only use this chart for my lesson material; I practice for my ensembles during a different part of the day.

Another great use for the chart involves the incorporation of the metronome. Often, I will begin an exercise or solo at an extremely slow tempo that allows me to play the piece without mistakes. I write down this tempo. I subtract it from the goal tempo, divide by the number of times that piece occurs on my chart, and then steadily increase the tempo of the piece each time it occurs on the chart. Right now I can play the LH exercise #2 at 60 bpm. My goal tempo is 160 bpm. I will practice it twenty times between now and my lesson. I can therefore increase the metronome by 5 bpm each time I practice. Not only will I be able to play the exercise at 160 bpm by the time I get to my next lesson, I will be able to play it extremely comfortably at 160 bpm.

This chart can be adapted to fit specific needs. It would be easy to alter this chart to accommodate someone who has time for four hours of lesson practice a day or someone who doesn't practice on weekends. I highly recommend that any serious percussionist try this technique for at least a week. I guarantee you will be satisfied by the results. More importantly, you'll be stress free.

Ross Karre began playing percussion in the fourth grade, at which time he studied with jazz drummer Larry Ochiltree. Four years later his focus shifted toward orchestral percussion and marimba. Ross has won numerous prizes for his percussion performance skill as well as his composition skills. Ross attended Interlochen Arts Camp for two sessions where he studied with Keith Aleo, Interlochen Arts Academy for one year where he studied with Dr. Amy Lynn Barber, and he now attends the Oberlin Conservatory where he studies with Professor Mike Rosen. Ross hopes to pursue a professional percussion career in either the orchestral field or in a contemporary chamber ensemble. **PN**

My Personal Practice Method

BY PETER PROMMEL

My personal study development has taken me through several stages. The experience that set it in motion was the premiere of the piece Minoru Miki wrote for Keiko Abe and the New Percussion Group Amsterdam, "Marimba Spirituals." The first performance was at the Concertgebouw in Amsterdam in 1984.

Just before we had the first rehearsal of this work with Keiko, she told us she had just received the marimba part a few days ago and had devoted all her time in the airplane from Japan to Amsterdam studying the score. I thought she would have the music at the first rehearsal, and that we wouldn't play through the whole piece that day. To my surprise, she played the whole piece perfectly from memory. I was amazed and asked her all the questions I could think of in order to understand how she did that.

That was really the beginning of my practicing/learning/studying method. After this I tried to learn scores in my head, just with the music, without the instrument. It worked after a lot of effort, but took longer than learning a piece from behind the instrument. I was determined to figure out how it worked, so I set out to decide on a strategy. Through the years my strategies have changed one hundred times, gotten worse and better, and are still developing. Every new strategy actually kept my attention on the job of practicing and made me think about what I was doing. This made all the difference: I *concentrated*.

It was important for me to be able to learn pieces quickly, having only little practice time because of my orchestral, teaching, and chamber-music jobs. I made several discoveries, of which a few important ones are mentioned here.

A NEW PIECE

Learning an unknown piece without the instrument is very difficult. Learning an old repertoire piece or a piece you played by heart before is much easier. Use well-known pieces to develop your imagination. Imagine the instrument in a certain place, with you standing behind it and playing through the piece. Imagine feeling the movements, hearing the notes, seeing the bars, sensing the lines. Your arms might move like a conductor or like a player, or not at all. You will find it easier to listen for the "big line" of the music.

Learning a new piece is more difficult, so the first priority is to get to know the piece. Playing straight through or sight-reading does not help you get to know the piece quickly. Rather, you should analyze a new piece by studying the score or part to discover the structure and see the form. This will help you get a mental image of the piece. Record the piece as you play it slowly so that you can get familiar with the notes and rhythms when you listen to it later. At a slow tempo, all the details will be clear. You can also conduct the piece as you follow the music to get an overview of it. I do all of these things regularly. I always record my first practice session of a piece, no matter how slowly I play. All these steps count as practice, and the hands-on practice behind the instrument will then go much faster.

MEMORIZING

To memorize a piece, I record the notes slowly, phrase by phrase, and listen to them on my car stereo. I've discovered that I also learn when I don't concentrate on the music directly. The music is there and I am reminded of it often, like ten times a day. I've found I can only really concentrate for a few minutes at a time, so I've constructed a three-minute study plan: every three minutes I change the subject, from learning notes to studying technique, to playing through a section, to recording. This very structured way of practicing goes better when I organize the practice time in the same way every time I

practice: six or seven subjects for each half hour.

Concentration is on the details. Later I start to record the outline of the piece on a tape recorder and play along with this tape. I'll speak the tempo changes, time signature changes, and even dynamics into the tape recorder as they appear in the music. While playing along I pay the utmost attention to the details; the big line is already on the tape so I can't loose that. It makes me react fast to the directions on the tape.

This was exactly what I needed for the pieces I had to play with several modern music ensembles. I started slowly and moved up the tempo when I felt too comfortable playing through a piece; I didn't wait for that "bored" feeling to set in.

PERCUSSION CONCERTO

The "Percussion Concerto" by Jonathan Harvey that I played was so difficult, and there were so few rehearsals scheduled with the orchestra (for a live television concert), that I decided to get to know the whole orchestra score in the same way. I recorded the orchestra parts phrase after phrase—melodies, rhythms, and time signatures, singing them into a tape recorder and then playing along with this tape. It enabled me to do the live TV recording flawlessly and not get confused by any surprises the fantastic orchestration had to offer. The live performance was later issued on CD on Nimbus Records (NI 5649).

Now I practice very little; it is just a matter of getting the right information into my head. When you know it, you can just do it.

SETTING UP A PRACTICE STRATEGY

You can choose whether to learn a piece a small step at a time or to just play through a piece. However, it is difficult to practice and plan the next move at the same time. There is a better chance that you will actually keep to the small steps if you plan all the detailed steps in advance. A strategy for this detailed practice will help you to control your practice time enormously. In addition to a strategy, consider the following.

Motivation

Motivation is essential for concentrated practice. Ask yourself what motivates you and accept that any reason is good enough, such as (1) a lesson coming up, (2) a promise to someone, (3) a rehearsal, (4) a competitive feeling, (5) a concert, (6) your own standard that has to be met, (7) or your own study plan that has a deadline.

The best motivation is to understand yourself. If this motivated condition is met, it is important that you have both a good practice method (what to do) as well as good study habits (when and how you do it). Both these facets help you to practice at times when your motivation or general energy is less than you wish or when other things in your life make it hard to concentrate. All players have these times, students as well as professionals. When you practice, it is productive to have a list of specific things to work on.

Study habits

A consistent study habit is especially useful when you have a lot of free time. This helps you concentrate on the many things you have decided to practice. When you have very little time to study, you get creative in allocating your time for each item on your schedule, and you might develop a good study habit or strategy. Try to use this strategy also when you have long days of practice in front of you. With the help of the following subjects you may create a good study method and several study habits. To be more practical I have ordered some ideas for a good strategy in the following five categories.

1. Details

1. Decide what details are important (underline in the music, copy, or list separately). Fill in your study plan clearly and neatly. Make sure it is written in the right place and day. Use clear shorthand to describe what kind of work you have to do (L = learning, D = Doing, T = theory, etc.), and don't abandon your strategy (e.g., do the theory before playing through the music).

2. Read the task for the day carefully and check your study plan first, before you start to play. Know to what aim the task is directed and think about this before you start to play. Determine what you know already in order to accomplish this small task correctly.

3. Study sufficiently the theory and form of the piece.

4. Check your notes before you practice. This includes the notes you made af-

ter a lesson or during a master class.

5. Work neatly; it will stay in your memory exactly the way you put it in.

6. The way you start your practice routine will be your method. Your brain can take in information for a few minutes at a time only. What you do in the first few minutes affects your playing style and musicality.

7. Concentrating on mere technique and losing sight of the musical goals affects your playing style. Even a technical exercise has a musical goal, a musical imagination, and a musical line.

2. Self-control/self-criticism

1. Exercise self-control; check yourself often, as a sportsman does. Check how you keep to your schedule.

2. Repeat things often, going back to them after doing other things.

3. Continually question yourself about what you have learned. Talk aloud to yourself. Teach yourself!

4. Pay attention to mistakes you make often, and consider why they happen. Play the corrected version several times and repeat often. Remember that mistakes you make often are learned incorrectly. Check mistakes and relearn these passages directly after a performance, or the next day; do not wait until the next performance. Do the work while it is fresh in your mind. Make notes of the mistakes you have made and why they have happened.

6. Organize the work you will have to do tomorrow before you stop practicing today. This is the right moment to make strategic decisions.

7. Check everything you have learned by recording it.

8. When your momentum runs down, through lack of concentration or energy, check your previous notes to re-set goals to concentrate on for that practice period.

3. Order in the workroom

1. Always practice in the same place and keep it orderly. Don't have a cluttered work environment. Make a little corner at a desk where you can work with your notebook, metronome, study plan, and music.

2. Make sure there are no distractions. Leave no other interesting things at the place where you practice (CDs/books/magazines, etc.) Turn off your mobile telephone.

3. Make sure the room is situated at a place where you will not be disturbed. Lock the door if necessary and have a recording device easily at hand.

4. Time allocation

1. Allocate your time to the various things you have to learn. Take a break before you start practicing, but don't make it too long (e.g., fifteen minutes). Use the time to focus on what you are going to do, read your schedule, and imagine how the practice session is going to help you.

2. Try to practice the same amount of time every day. When you have only a few things to do, use the leftover time to work ahead or to repeat the previous material. Create a practice routine.

3. Take a short break (five minutes) every twenty or thirty minutes, and really do something different during the break. This will help you maintain concentration. If you study for a longer period, have more short breaks, take a walk, have a talk.

4. Make a note of the subjects you did not plan well. During practice time you get to know yourself. Your goal is to perfect your practice schedule. Learn to do the same work in less time.

5. Create a written schedule

1. Before your practice time starts, make a schedule and plan the things you want to do.

2. A few days before you actually do the practicing for a particular project, get an overview of the project, the goal, the theory, and the strategy for what you want to practice.

3. Begin a study period with a warm-up or something easy, then proceed with the section that needs the most concentration, and save the repetitions for the last thing you do.

4. Make a contrast between learning notes (brainwork) and repeating and polishing passages (handwork). Make handwork out of brainwork: concentrate on the musical phrase and flow when trying to memorize music.

5. In a book, keep a record of the plans you have been using. Look back at how you ordered your study time in the past. Try out your own ideas and develop your personal method or strategy for learning.

Putting it all together: Learning a new piece

There are two kinds of facts to learn when you start working on a new piece: (A) interpretation of the phrases (e.g. feelings/meanings/music insight/experienced interpretation) and (B) memorization of the notes (e.g., facts/reproducing).

Here is a summary of ideas that will help you learn a new piece:

1. Check the main lines and parts of the piece and index the large form in the sheet music. You can use letters (A, B, C, etc.) to delineate sections. Make a plan of the form of the piece, like an illustration.

2. Mark the tempo changes; figure them out at your desk, away from the instrument. Mark modulation changes, write groups of notes that form the "scale" the composer uses. Read the scales or modalities, then write the note-sequence separately.

3. Read over the piece carefully (without playing), analyzing the rhythms and adding up the note values. Use a pencil to make it clearer.

4. Ask questions to yourself about the piece such as: What is this piece about? What does the title mean or refer to? What are the similarities to pieces I know already? Which questions would my coach/conductor ask me? What would he or she want me to be able to do? What specific techniques are used if the piece is an etude? What can I use this piece for?

5. Analyze and/or underline short repeated statements.

6. Make notes in the music as to how you might orchestrate it.

7. Make a one-word characterization of the essence of a given section of the piece and how you would interpret it.

8. Look up words that you don't know.

9. Play the piece in large form, with your own notes, not the written notes, improvising as you go.

10. Write out the piece in shorthand, using notes and words and direction signs, then do a "drawing" of the piece from memory away from the instrument.

11. Finally, practice the notes slowly, and let them fall into place. It makes you feel comfortable and relaxed if you never practice too fast. It also helps you to make sure you don't miss any spots. This is particularly important if you have a short time to learn a piece.

12. Determine what phrases make use of scales, arpeggios, or groups of notes that you are already familiar with, and what note sequences are new for you. Play them at random, in scale fashion, in sequences.

13. Verbalize your discoveries by explaining the piece to anyone who will listen to you. By verbalizing, you hear it yourself, which will function as a double entry into your brain.

14. Make a list of the places you find hard and those you find easy, using bar numbers and metronome markings.

15. Practice section by section without loosing the overall view of the piece. Always put details in perspective of the bigger line.

Going through all these steps in detail makes you study the piece in many different ways. It helps you concentrate and makes you aware of all facets of the piece. Your awareness about your practice style and knowledge about the piece will merge together into a practice session that will give you enjoyment and benefit you enormously.

Peter Prommel has been teaching in the Conservatory of Amsterdam, Holland, since 1986 and in the Hochschule für Musik, Detmold, Germany since 1998. He was a jury member in the 1997 Leigh Howard Stevens marimba competition and the 2002 trio competition in Luxembourg. He has been percussionist with the Netherlands Radio Chamber Orchestra and the Netherlands Wind Ensemble, having recorded over 50 CDs. Peter plays regularly as a soloist with Dutch orchestras, including the Dutch Royal Concertgebouw Orchestra. He recorded Jonathan Harvey's "Percussion Concerto" on the Nimbus Records label with Peter Eötvös conducting the Dutch Radio Philharmonic Orchestra. **PN**

"Avoid frenzied practice. Practice without hope and without despair. Don't be elated when it goes well or despondent when it goes poorly. Calculated, unemotional practice is best."
—Michael Rosen

PAS 2003 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Purpose: The purpose of the Percussive Arts Society International Percussion Ensemble Competition is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at PASIC.

Awards: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2003 (November 19–22) in Louisville, KY. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

Eligibility: Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the tape. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles which have been chosen to perform at PASIC may not apply again for three years (resting out 2 PASICS).

Procedures: 1. Send three (3) identical non-edited tapes (cassette/CDs only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 2002. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes/CDs become the property of PAS and will not be returned. 2. The tapes/CDs will be numbered to ensure anonymity and will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble. 4. Ensembles will be notified of the results in June.

PAS 2003 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: ❑ **High school** ❑ **College/University**

Ensemble's Name _____

School Name _____

Ensemble Director's Name _____

Address _____

City _____ **Country** _____

State/Province _____ **Zip/Postal Code** _____

Telephone Number *(include area code)* _____

Ensemble Director's PAS Membership Code Number: _____

On a separate page list ensemble members and their PAS Membership Numbers (Please note: without ensemble membership numbers and names your application cannot be processed.)

To ensure the same quality as the performance tape, please indicate the number of returning ensemble members: _____

Please include a $25 U.S. Contest Application Fee; make checks payable to Percussive Arts Society.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____

Deadline is April 15, 2003. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification) must be received by April 15, 2003.

Developing a Good Practice Routine

BY STEVE HOUGHTON

Developing a good practice routine is fundamental in a drummer's development, but it seems to be very difficult for many players to construct an effective practice routine. Too often, drummers practice what they can already do, ignoring their problem areas. Obviously, it is much harder to recognize your weaknesses and develop a game plan, and probably a little discouraging at times. The player or teacher must set goals and know exactly what needs to be worked on in the short and long terms.

First, the player or teacher must take a good look at the problem areas and come up with a logical plan with which to achieve success. Time allotment is critical with many students because they tend to "goof around" too much or, worse yet, they stay on one thing far too long (e.g., two hours on the rudiments). Think about dividing the practice session into four different areas: technique, styles, reading, and soloing. The trick is covering all of this material every time you practice. What is the recipe for successful practice routine?

The following four areas of concentration should be addressed in all practice sessions, with a different percentage of time being dedicated to each one in every session. These areas don't need to be practiced separately, as you will be addressing technique while working on style, and soloing while working on reading. There are going to be weeks where Latin really needs work or reading needs a strong touch-up for an upcoming gig, so be flexible with your routine, but do try to touch upon each area in some fashion. With some thought and the right material, all four areas can be covered in certain exercises or charts. Some days, you might only spend fifteen minutes on soloing, and on other days, maybe an hour. Within each area there are many variables to focus on, so it should never get repetitious. Practice should be inspirational, not drudgery.

Play-along tracks should be used whenever possible to ensure a musical approach to practicing, providing the player with a "band" experience, always building the ears along with the hands and feet. It is also important that a "performance mentality" be developed when practicing, using all of the intensity and focus that is needed in live performance.

AREAS OF CONCENTRATION

Technique

Snare drum technique is an important element of practice, with snare drum being the foundation of almost everything. There are plenty of good snare drum books available. I recommend George Lawrence Stone's *Stick Control* to get your hand technique pointed in the right direction.

Ride cymbal technique is sometimes overlooked but must be addressed because it reflects a drummer's sound and personality. The grip is fundamental in gaining speed and finesse, and the stroke distance and playing area determine what kind of sound you will get out of the cymbal.

Bass drum/hi-hat technique can best be addressed while working on styles. Too many drummers work on technique separately, never finding a way to integrate the new-found ideas into their playing. Again, there are many books and videos that concentrate on the feet.

Four-way independence is something we all strive for but, again, the more this independence goal is adapted to music, the more natural it will sound in performance. I suggest that players build their techniques from their ideas, and not vice-versa. The best ideas come, in large part, from interplay with other musicians.

Playing brushes is like playing another instrument with a different set of techniques and strokes. There are several different approaches to playing with brushes; however, listening to great brush players is one of the quickest ways to gain concepts and gather ideas.

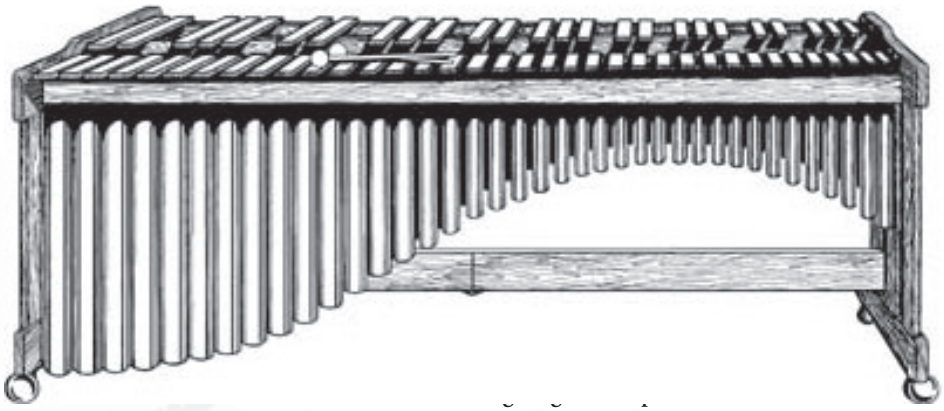
Style

A player sounds like what he or she listens to; therefore, the importance of listening can't be underestimated. A good sense of style comes from having a broad concept for the music, which comes in large part from listening to and studying the music in question. We basically deal with three stylistic areas in contemporary music: jazz, Latin, and rock. And within each style, there are many substyles that must be investigated.

Jazz can be confusing to the beginning drummer because it demands some immediate coordination and musicality (phrasing). The quickest and easiest way to learn about jazz is to listen to it. Some of the substyles include big bands (swing), small groups (bebop), vocal jazz, and Dixieland jazz.

Rock/fusion music is a style most of us have grown up with, but it is constantly evolving and changing. The radio is a great source of information regarding contemporary rock styles, so stay tuned.

Latin music is an extremely popular and important style in today's music



scene. Listening to the different types of Latin music and seeing Latin groups in live performance will help build the foundation for this music. Initially, two performance areas must be examined: Afro-Cuban and Brazilian.

Reading is the most misunderstood, yet one of the most beneficial, areas of practice because it brings together all of the other areas into one setting. There are several different reading formats that must be explored: rhythmic reading/snare drum, lead sheets, master rhythm parts, big band charts, Broadway (Westend) show music, studio charts.

Soloing must be practiced throughout the course of the week in at least seven different formats: melody, form (aaba), transition solo (jazz to rock), trading 4's, 8's, etc., vamps/ostinatos, kicks/figures, open/free.

I hope these ideas will help you devise a suitable practice routine. Just never forget why you started playing the drums in the first place, to have fun!

Steve Houghton is Internationally respected as a jazz drummer, percussionist, clinician, and educator. He first received acclaim with Woody Herman's Young Thundering Herd and went on to work with such artists as Diana Krall, Toots Thielemans, Christian McBride, Toshiko Akiyoshi, Freddie Hubbard, Lyle Mays, Billy Childs, Pat LaBarbera, Arturo Sandoval, Joe Henderson, and Maureen McGovern, with whom he tours today. Houghton's discography as leader includes *The Manne We Love: Gershwin Revisited* (TNC), *Windsong* (SHPERC Records), *Remembrances* (Warner Bros.), and *Steve Houghton Signature* (Mesa-Bluemoon). As a percussionist, Houghton frequently appears as a soloist with orchestras and wind ensembles. Houghton's educational publications include *Do It! Play Percussion* Books 1 and 2 (GIA Publications), *The Ultimate Drumset Chart Reading Anthology* (Alfred), and *The Drumset Soloist* (Warner Bros.). Houghton is Visiting Associate Professor at Indiana University-Bloomington and is on faculty at the Henry Mancini Institute in Los Angeles. His is a member of the PAS Board of Directors. **PN**

"It is a waste of time to practice fast at the expense of striking wrong notes. As you become better acquainted with the music you will be able to increase the tempo and still strike each note correctly"
—George Hamilton Green

NO. 8

TEACHING WOOD DIFFERENCES

Everything you wanted to know about wood differences, but were afraid to ask a lumberjack.

BY MAURY BROCHSTEIN

It's the age-old question: Which wood makes for a better stick? Quite frankly, there is no single right answer. Your choice will depend on personal preference and specific musical requirements. However, the three most common types of wood used in drumstick manufacturing are American Hickory, Japanese White Oak, and Hard Rock Maple. Other woods sometimes used for drumsticks include birch, ash, rosewood, lancewood, and ebony. But let's not get crazy just yet. Let's talk about the main woods, and why they're popular.

AMERICAN HICKORY

The most preferred hickory for drumsticks comes from the Southeastern United States. The specific gravity of hickory is 0.82 (but you knew that).

It is considered to be a "hardwood" even though it is not as dense or heavy as oak. This does not make hickory better or worse than oak. It's just different. That difference becomes a personal preference for the drummer.

JAPANESE WHITE OAK (SHIRA KASHI)

Grown in the mountainous regions of Japan, this particular specie of oak has a specific gravity of 0.90. It is about 10% heavier than American Hickory. Japanese Oak is a denser, harder wood, which will normally take more wear, tear and punishment. It resists chipping and "wearing soft" when compared to other kinds of wood. The first drumstick manufacturer to introduce Japanese Shira Kashi White Oak to the American market back in 1957 was, you guessed it, Pro-Mark. Since then, other companies have tried without success to market either American Oak or their version of Japanese Oak (not Shira Kashi).

MAPLE

Maple is about 10% lighter in weight than hickory. Many drummers like maple because they can have a relatively large diameter stick without the weight that would normally be associated with a larger diameter stick. Maple is much less durable than hickory or oak. But the stick size can make for new dynamics and sounds.

All three woods have their own advantages, and depending on what you play and how you play it, one of them is right for you. Heck, try them all and see which one works. It's all in the "feel." And you're the only one that knows what you feel.

FAMOUS QUOTE

"The type of wood you use should be as much of a personal choice as the music you play."

— MAURY BROCHSTEIN, PRESIDENT & OWNER, PRO-MARK CORPORATION

MAURY'S MANTRA

Maury Brochstein is the owner and president of Pro-Mark Corporation. He's also the son of the company's founder, Herb Brochstein. Maury's been a drummer since the age of 10. He's very closely involved in the selection and purchasing of the Japanese Oak, American Hickory and Maple used in manufacturing Pro-Mark drumsticks.

For more information on our full line of sticks, call 1-877-PRO-MARK, or e-mail us at info@promarkdrumsticks.com.

pro-mark

www.promarkdrumsticks.com

Save each lesson

Watch for the next helpful lesson in the coming months.

Specific Practice Strategies

BY JEFFREY MOORE

Teachers directly and/or indirectly teach practice strategies in the way students' lessons are structured. The sequence of the assignments and the weekly evaluation (lesson time) on the students' progress will have an impact on their overall problem-solving techniques.

Practice is undertaken alone and, for the most part, is self-directed. It is crucial that a teacher have as much data as possible in order to accurately advise students on ways to improve their performance level. The common advice, "You need to practice more," may not be accurate unless the teacher knows how long and in what manner the students spent their practice time.

A strategy I have found effective for efficient, goal-oriented practice is keeping a practice log. Before I begin my practice sessions for the week, I lay out my goals and assign the appropriate practice time for each task. Viewing practice time as finite is realistic and aids in maximizing efficiency. Having students keep a practice log gives the teacher valuable information about how the student learns. Keeping a log is beneficial to students by forcing them to make concrete short-term (daily) and long-term (weekly/semester) goals.

The log also provides students with an opportunity to self-reflect, at regular intervals, on their time management and practice strategies/techniques. The log provides students with an opportunity to observe their own behavior and alter it when necessary. Self-diagnosis is a major goal of any course of study, and keeping and discussing a practice log is a step toward that goal.

When students first enter my program, I give them a handbook that includes the following advice that Dr. Steven Hemphill of Northern Arizona University gives his students regarding practice:

SCHEDULING PRACTICE

One of the most challenging aspects of percussion study is the administration of personal time for practicing a large family of instruments. Although the core of percussion studies centers upon keyboard, timpani, snare drum, and drumset, evaluated through the school's barrier process at the end of each semester, it is vital to today's percussionist to explore a wide variety of instruments. Scheduling balanced or proportional time for all of the instruments can be overwhelming if a formulated approach is not taken. As there are numerous possibilities for the assignment of instrumental study, each student should decide upon a schedule to be followed for several weeks at a time, making necessary changes in that schedule at the end of the range of time previously determined.

The topics of instrumental study that are focused upon by each student will depend, to some degree, upon the specific instrumental areas and literature currently studied in the studio. Nevertheless, students should attempt to study in areas outside of those current studio parameters.

In addition to the instrument levels assigned in the semester's applied study, students should always address (and schedule time for) preparation requirements for each ensemble for which the student is a member. This may include percussion ensemble, steel band, wind ensemble, orchestra, jazz ensemble, marching band, chamber groups, and recital obligations. Whenever possible, students should seek feedback during practice sessions by way of mirror usage, and through video and audio tape recordings. An investment in portable audio recording equipment can be very important at any level of study. Working with a metronome and a drum machine addresses the very heart of the percussionist's endeavor. All musicians should be exposed to the development of self-expression through improvisation and composition, which is also enhanced by use of recording equipment.

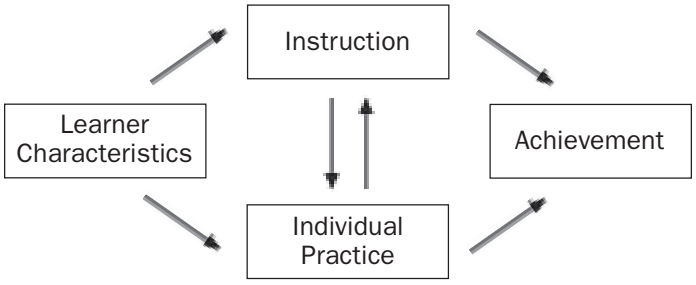
At the first meeting of the semester, my students and I discuss approaches to practice and strategies they found successful and unsuccessful. As a preface to this discussion I distribute an article on instrumental practice research. The discussion focuses on the following points from the article.

RESEARCH PERSPECTIVES ON PRACTICE IN INSTRUMENTAL MUSIC

By Bret P. Smith, University of Maryland-College Park

Maryland Music Educator, Nov./Dec. 1999, Vol. 46, No. 2, pp. 37–40

According to research conducted by K.A. Ericsson and R.T. Krampe published in *Psychological Review*, 100 (3), pp. 363–406, the single factor bearing the greatest influence on skilled performance is the amount of deliberate practice. This contradicts the common assumption that innate factors are also major contributors to skill: "our review has uncovered essentially no support for fixed innate characteristics that would correspond to general or specific natural ability, and in fact, has uncovered findings inconsistent with that model." (p. 399). Rather than "talent," these researchers see skill as the result of early interest and deliberate practice. Although such a conception is appealing, we must caution ourselves not to base our conclusions solely on individuals who successfully acquired expert skill. Consider the individuals who have practiced, but not achieved high skill and you can discover other contributing factors. In other words, it is not enough to reason that since the best players practiced the most over time, that a lot of practice will necessarily guarantee success. There must be something more to the picture than that.



Path Model for the process of musical skills development

Practice Time: A strong relationship has emerged between the accumulated amount of deliberate practice time and musical expertise. When the most accomplished players are compared with less skilled counterparts, the single most important factor correlating with skill is total time devoted to practice. These are findings according to research conducted by J.A. Sloboda (1996) published in K.A. Ericsson (Ed.) *The road to excellence: The acquisition of expert performance in the arts and sciences, sports, and games* (pp. 107–126). Mahawa, NJ: Lawrence Erlbaum.

Strategy: While daily practice, accumulated over time, appears necessary for achievement of high levels of skill, what one does during that practice time is equally important. A number of studies have examined practice behavior in both observational and experimental conditions and in this article are drawn some broad conclusions about the strategic nature of effective practice.

At first consideration is the "dissection" of a musical goal (for example, an etude or piece) into a manageable series of sub-goals. Several studies of observing keyboardists practice, Gruson (1988), Miklaszewski (1989), and Nielsen (1997), report the process in great detail. In general, performers strategically reduced the amount of simultaneously processed information by playing short sections, hand (or pedal) alone, isolating difficult fingerings, and playing slowly. As the process of practice continued, the players rebuilt the piece by playing longer sections and adding various elements back into the musical whole (Nielsen, pp. 118).

The second, experimental, strand of research is built on a desire to test the effectiveness of different practice strategies to one another, as well as comparing a strategy to a condition of "no strategy at all" (i.e., "free" practice). As early as the 1970s, researchers explored the use of such strategies as recorded models, practice "scripts," variable practice (manipulation of rhythm, articulation, etc. of the target passage), alternating fast and slow trials, "mental" practice, part-marking, and silent analysis. These studies represent a variety of conditions ranging from short sessions of a few minutes to periods of several weeks, which makes direct comparison of results across studies difficult. Nevertheless, the majority of these studies demonstrate that the employment of any particular strategy tends to improve achievement relative to a "no strategy-at-all" condition.

Learner Characteristics: In achievement-related contexts, entity theorists are concerned with demonstrating their abilities, or avoiding the demonstration of lack of ability. Challenging tasks are threatening and avoided, and failure is critically damaging to motivation, persistence, and effective strategy use. On the other hand, incremental theorists welcome challenging tasks as an opportunity to learn and improve their skills; failures are viewed as cues to increase effort or try different problem-solving strategies. Psychologists have used a variety of terms to refer to the goals associated with these views: those related to documenting or verifying innate ability have been called ego or performance goals, and those associated with improvement of individual skills have been called task or mastery goals.

The research in the article supports structured practice time as a key to musical growth and success. As teachers, we make sure we are providing the best advice and instruction so our students become self-reliant. Students, who can be their own best teachers, must learn how to accurately diagnose performance problems, then create and implement solutions. Teachers that help build a solid technical and physiological foundation for the student can focus on interpretation and musicianship. This is difficult until the student has a firm grasp on how to balance and manage practice time. If the ultimate goal is to produce self-sufficient life-long learners, then a structured, incremental practice approach appears to be an essential step in the process.

Jeffrey Moore is an Associate Professor of Music and the Director of Percussion Studies at the University of Central Florida in Orlando. He received his Bachelor of Music Education Degree from the University of North Texas and his Master's Degree in Percussion Performance from the University of Wisconsin-Madison. Jeff has served as the Percussion Director of the Madison Scouts Drum and Bugle Corps, and as Program Consultant/Percussion Arranger with several European, Japanese, and Indonesian drum corps and bands. Jeff is an associate editor of *Percussive Notes,* and is a member of the PAS College Pedagogy and Marching Percussion Committees. **PN**

"Practice keeping steady time with four metronomes going at once, each one at a different tempo. That's what it's like trying to hold a band together."
—Jake Hanna

Making Music in the Practice Room

BY MARK FORD

Musicians play music. That seems obvious. However, playing music isn't about a paycheck, gigs, or recordings. Musicians play music because that is what musicians do. It's self-expression, exploration of personal potential, and the need to communicate with other musicians. These desires inhabit everyone who feels connected with playing an instrument.

In order to develop these desires into a professional musical career, any talented student of music must be focused, organized, and dedicated to this goal. This includes spending a lot of time making music in the practice room.

PRACTICE MAKES PERFECT

Make music every day. Dr. Shinichi Suzuki's violin method encourages students to "practice only on the days they eat." This simple suggestion is intended to encourage young children to make music part of their daily routine. For high school and college students this means the development of time management skills. Busy class schedules and assignments can easily take priority over practice time in a student's day.

Look ahead and schedule practice time on your calendar every day of the week. Then decide your musical goals for the week. How will you divide your lesson assignments into your scheduled time slots? How will you organize your time for different percussion instruments? When will you work on ensemble music? Sight reading? Technique? These types of questions will help you develop your weekly plan. Write your goals in a notebook and revise them as needed. Keep this notebook with your mallets and stick bag and share your goals with your teacher.

The best goal you can set is the one for the present. As the practice room door closes and you are standing in front of the instrument, ask yourself, "What am I doing right now?" An answer could be, "Perfecting these eight bars before my next class." Mindless practice will not make anything perfect. Long-term and short-term goals will help you define your musical direction.

It can be easy to waste time in the practice room and not address all of your goals for the day. A great way to organize your time in the practice room is by using a simple digital kitchen timer available from any department store (usually around $5). These timers can be set for the overall practice period and can also be set for smaller sections of time within your practice period. This way, you can make sure you cover all of your goals. For example, you have 90 minutes to practice and you have three areas of music to cover. By setting the timer to three 30-minute periods you guarantee that you will spend time on each of these sections. When the timer goes off, you have to go on to the next section of the music. If you need more or less time on one of the areas, then make adjustments in your next practice session.

ONE PIECE OF THE PIE

Most students dive right into a new composition as soon as it is assigned by their teacher. The obvious goal is to quickly learn the notes and rhythms before the next lesson. However, this usually results in a weak performance of just rhythms and notes. Quality music has much more to offer than that. You would not eat a whole apple pie at one sitting, so don't attempt the equivalent process in the practice room. Once you have researched the composer, studied the score, and understand the musical style of the composition, practice one small section of the music at a time. Define the expressive elements of the first phrase and attempt to shape your sound within the composer's intentions. Once you feel comfortable, move on to the second phrase.

After you have progressed through an entire section (or the whole composition), take a pencil and mark your most difficult phrase or section. This marking indicates where you should begin practicing. Work to make your weakest area the very best section of the work. Then move to the next weakest area. Record yourself practicing these sections on a regular basis for better self-evaluation.

The following quote from Noah Adams' book *Piano Lessons* illustrates this point perfectly: "I am now looking you straight in the eye and I am speaking slowly and rather loudly: I believe in marking off, in every piece we study, all passages that we find especially difficult and then practicing these passages patiently, concentratedly, intelligently, relentlessly—until we have battered them down, knocked them out, surmounted them, dominated them, conquered them—until we have transformed them thoroughly and permanently, from the weakest into the strongest passages in the piece." By consistently strengthening the weakest areas of your music, you will gradually be able to play the entire composition with confidence and ease.

After you have given attention to each section of the music (each piece of the pie), then start to put the pieces together one by one. Continuity is the goal at this stage. Depending on the music and your background, you may reach this stage after weeks of practice or less. What is important is not the *quantity* of music you play at a given time, but rather the *quality* of what you play!

SPEED KILLS!

Go slow! The development of musical expression and technique takes time. Expect the best of yourself and shoot for 100 percent of the notes in the practice room. If you cannot play all of the notes consistently within the musical framework on the page, then simply slow down. Slow practice can help you to focus on the details. Use a metronome to pace yourself, and mark your practice tempos in pencil under each section of the music. Take every musical indication on the page into consideration. Concentrate on control and technique as if you were playing at performance tempo. Don't be in a hurry to speed up. Instead, gradually increase the tempo as your confidence and accuracy grows.

Although this process may at first seem to delay your progress, you will achieve performance quality quicker this way than by attempting faster tempos and making errors. Slow practice helps you to concentrate on tone and musical direction. It also ensures that you are confident and accurate within the stylistic intentions of the composer.

Sometimes students will work on technical exercises from a method book for long periods of time. Slow practice will give you the opportunity to devise your own exercises from the music you are preparing. Choose those difficult eight bars from a solo or ensemble selection and create an exercise to help you play them better. Keep your practice focused on the techniques you need in order to play your music.

THIRD TIME'S A CHARM

There are more places to play music than in the practice room (thank goodness!). Students will often work for weeks on a solo marimba work or chamber selection and then only perform it once. Then all of those weeks of preparation are put away in the file cabinet and work begins on a new piece. This process allows for the student to miss an incredible opportunity to become a strong performer. Just as a work of music needs to mature in the practice room, it will also need to mature on the stage.

Performing a work for the first time can teach the player a great deal of information concerning his or her performance tendencies. I recommend that performances be recorded so that students can listen back and ask questions such as: "Which sections rush? Is the balance and blend focused for the melody to be heard? Do my dynamic changes have real contrast? Does the tone of the instrument and direction of the music fit the composer's intentions? Do I establish the mood of the music?" The work should then be performed several more times to allow the student to fine tune the composition. These repeated performances will allow the student to gradually become comfortable on stage and avoid excessive performance anxiety.

Give yourself every opportunity to get in front of people and make music. After you have explored performance opportunities in your high school or college music program, try contacting civic organiza-

tions, churches, and community colleges. These organizations are often eager for students to come play and talk about their music and instrument. There are plenty of opportunities for performances if you take the time to make contact with these types of organizations. Each performance can help you to grow as a musician. Your music and your confidence will be stronger for the experience.

THE SKY'S THE LIMIT

If you are dedicated and persistent with your goals, there is really no limit to your level of success. President Calvin Coolidge once said, "Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and Determination alone are omnipotent." Coolidge's point is clear: hard work and dedication will help you to achieve your goals.

Contrary to popular belief, there are few rules to follow in building any career in music. You have to follow your heart and realize that the only limit you will encounter is your imagination. If you can visualize or imagine how a certain piece of music could sound, then you will be well on your way to finding that sound on your instrument.

Working with an established teacher can help expand your thinking, but in the end, each of us has to make our own decisions. We are responsible for our own education. This means we must take every opportunity to learn as much about our craft as possible. Find out as much as you can about your art and work for your own concept of sound and expression. Listen to a wide variety of music and explore new compositions with an open mind. Knowledge and research are powerful tools for the practice room.

As you approach the practice room, do so with a sense of mission: to make music. Because that is what musicians do!

Mark Ford is President of the Percussive Arts Society and coordinator of percussion activities at the University of North Texas in Denton, Texas. Mark's solo marimba CDs, *Motion Beyond* and *Polaris,* are considered standards for marimba literature. His compositions are played regularly at universities and music festivals. **PN**

EDUCATION COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS Education Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Deadline for applications: July 1, 2003

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Top Ten List for Productive Practicing

BY MICHAEL BURRITT

Developing productive practice techniques is one of the most important things I can pass onto my students. There is no one way to practice; everyone must find the system that works best for him or her. Here are some of the key areas and ideas that have helped my students and me develop good practice habits.

1. ORGANIZE PRACTICE TIME

a. Weekly: (Mon-Wed-Fri-Sun: snare drum and marimba; Tues-Thurs-Sat: timpani, drumset) or (Mon-Wed-Fri-Sun: piece A; Tues-Thurs-Fri-Sat: piece B)

Organizing your practice time is the first step to becoming productive. Weekly scheduling is very important when we have a lot of material to work on and a short amount of time. The above example is very unusual in that percussionists rarely work on this many areas of percussion at once. A better example might be to consider working on piece A every day while alternating between pieces B and C, along with etude work, on an every-other-day basis. The material that you chose to practice more regularly will either be the more demanding music or the music you do not know as well.

I find this kind of scheduling especially helpful when I'm swamped with music to learn along with having to maintain other repertoire. Laying out a practice schedule over a one- to two-month period can help take the stress out of your preparation by giving you a plan of attack.

b. Daily (warm-ups, etudes, solo music)

It is also wise to organize a daily practice schedule. Once again, this is extremely helpful when your schedule is busy and practicing must fit in between classes, rehearsals, and trips to the school pub. Without a daily plan of attack, I find it difficult to be productive.

I suggest to my students that they schedule (and organize) practice time every day and treat it much like a class that they are required to attend. Some schools have practice room sign-out sheets and force students into a weekly practice schedule. This is usually a very good system.

I normally schedule anywhere from 15 minutes to a half hour daily for warm-up exercises. (I will discuss this in greater detail later.) It's then very effective to schedule different pockets of the day for other practice needs. Make sure you consider the amount of time you have; don't try to squeeze a two-hour job into a one hour slot.

2. PRACTICE DURING PRODUCTIVE TIMES OF DAY

It is very important to figure out your most productive practice tendencies. Many things go into making a practice session effective, and one of the most important is time of day. I work best when I get a chunk of work done in the morning for two reasons: (1) I usually concentrate best in the earlier part of the day; (2) It helps me psychologically to get some practice time in early rather than having a long session hanging over my head throughout the day.

Some people work best at night and some after lunch (a light lunch is advised). Some of your practicing should be scheduled prior to a rehearsal in preparation for that rehearsal.

There is no hard-and-fast rule for the best time of day for practicing. I find that, for most people, two hours in one sitting is best. After two hours, concentration starts to go. Get to know your individual practice personality and work out a schedule that complements it.

3. MAKE A CHECKLIST OF PRIORITIES

I suggest to my students that they make a "checklist" of issues they need to be working on, such as consistent tempo, accuracy, stick position, bar placement, continuity of etudes or solos, etc. These are issues they either need to focus on for that particular session or fundamental technique concepts they tend to struggle with regularly. For example, some people have trouble with posture and don't easily recognize when it is poor. If you have "posture" on the checklist, it reminds you to check your posture every fifteen to thirty minutes.

A checklist is also a helpful tool when performing large

works. I sometimes make a list, either mentally or on paper, of the things I need to concentrate on to ensure a successful performance of a particular piece. This can be good to go over before practice sessions or concerts in order to keep your mind on task and concentrating positively.

Make sure you're spending more time in your sessions on the weak areas of your playing and not the strong ones. It is easy to practice the things we are good at.

4. DEVELOP A COMPREHENSIVE PHYSICAL AND MENTAL WARM-UP REGIMEN

For me, a good practice session hinges on the effectiveness of my warm-up time. I believe this can serve three very important purposes. First, it affords my muscles the opportunity to get loose and reacquainted with the necessary activity required for playing the instruments. The failure to realize the need for this aspect of practice can result in serious muscle and tendon problems and even long-term damage.

Second, this is a time when we can pay close attention to the details of our technique (hand position, posture, sound, etc.). During the bulk of our practice time we concentrate on such issues as learning notes, continuity, and other large-scale tasks that turn our attention away from the basics of technique. I firmly believe that the majority of our habits (good or bad) are formed during our warm-up time.

Third, my warm-up time frequently serves as a filter between the rest of the world and my practice world. This is where I often use my checklist of priorities to help me focus on the instrument. If I don't challenge my concentration during the warm-up time, I will usually begin thinking about a TV show I watched last night or some guy that cut me off on the highway. Getting the mind plugged in is crucial to a productive practice session.

5. SLOW PRACTICE

I'll never forget the way I learned this very important lesson. I had prepared a rag by G.H. Green for a lesson with Gordon Stout during my first year of study with him at Ithaca College. I was sure it would impress him that I had learned this entire piece in one week and was playing it at a relatively quick tempo. Boy, was I wrong! That lesson basically consisted of him telling me not to return next week unless I was playing it at MM = 60 with absolutely *no wrong notes*! I did, and as a result, I never prepared anything else again without slow continuous preparation.

Slow practicing is beneficial in both the learning and reinforcement processes. Our brains are no different than computers in that the percent of correct information coming out directly correlates to the amount of correct information that went in. This is also true once I've learned a piece or in practicing something I have performed many times. Slow practice reminds our hands and brains of the correct process necessary to present a piece, etude, or excerpt. Slow practice not only reinforces correct notes but also breaks down the muscle memory developed as a result of playing something at the same tempo time and time again. It's a required method for memory reinforcement when preparing for any recital, competition, or audition.

6. DON'T PRACTICE MISTAKES OR BAD HABITS

Many musicians practice the same mistakes and/or bad hab-

its over and over again. This can be as simple as a wrong note you never correct, poor posture, or a tendency to rush. Whatever it is, make sure your practice habits find these issues and correct them. I find it helpful to put little post-it notes on my stand or music to remind me of these issues. Wrong notes or incorrect dynamics can be remedied in short order, while bigger problems like posture or rushing will take consistent work.

7. USE, DON'T ABUSE THE METRONOME

Have you ever turned off the metronome and felt insecure—like someone just removed the brakes on your car? It is normal to get overly comfortable with the metronome and begin to use it as a crutch. We are instructed to use a metronome as part of our everyday work. But how do we use it without becoming reliant on it?

I have two suggestions: (1) Budget your time with the metronome by using it more at the beginning stages of learning a piece or etude and then gradually weaning yourself from it. If you were learning a new marimba or snare drum etude in a week's, time you could use the metronome constantly the first three days, half the time the next two days, and not at all or very little the final two days. This is also where taping your sessions comes in handy. (2) Gradually make yourself more accountable for the tempo in each measure. For example, in 4/4 time begin with the metronome on every quarter note of the measure. Then set the metronome to half notes, and then to whole notes, gradually making yourself more responsible for larger chunks of the time.

8. TAPE RECORD YOUR PRACTICING AND HAVE OTHERS LISTEN TO YOU REGULARLY

It is extremely helpful to get into the habit of both audio and video recording your practice sessions and performances. You will learn a tremendous amount about your own playing when listening back to (or watching) these recordings. This will enable you to step outside of yourself and listen with a much greater sense of objectivity.

I am usually surprised by the difference in my perception of how I sound to the reality of the playback. This is a great way to identify tempo issues, dynamics, and overall expression. Once I identify issues on the tape I find it much easier to hear them in my playing. There is nothing like self-discovery! Recording my run-throughs also tends to make me a little nervous and helps me prepare for that adrenaline rush that comes when performing a recital or audition.

I also highly recommend having other students (percussion and non-percussion) listen to you frequently. I have learned a great deal from my colleagues, especially those with "virgin percussion or marimba ears." Other instrumentalists or vocalists don't have the bias toward our instruments we do and listen on a fresh level. They often make comments you would never think of but that can affect your playing in a profound way. If you're studying a Bach cello suite, play it for a cellist. That person will give you a perspective the rest of us percussionists could never have.

9. PRACTICE CONCENTRATING

Concentrating is one of most difficult areas for me to conquer. When I have been practicing the same material over a lengthy period of time, especially when preparing for a specific concert,

I often stop concentrating and go on autopilot. The problem with this is that in performance we need to concentrate at a very high level. If we have not prepared adequately for this, we can't expect to just do it on command.

The question is how to get yourself back on track and concentrating on the music instead of daydreaming about that movie you saw the night before. Many of the answers to this have been mentioned previously. I find that the first and most direct solution is to practice everything slowly. As I discussed earlier, slow practice will break down your muscle memory and force you to concentrate. I have also found that recording a run-through of a piece can help me to focus. If I know I have to listen back to it, I get a little nervous and turn up the intensity.

Lastly, I suggest performing your recital program through, top to bottom, several times to get a feel for the amount of concentration necessary. It is usually much more than you thought. I find it similar to training for a marathon, in that you must get your brain ready for that kind of mental distance.

10. GIVE YOURSELF THROW-AWAY TIME

This is something I continually encourage my students to do. "Throw-away time" is your chance to practice things you've wanted to practice but can't justify putting them into the regular routine. In some ways, it's a kind of warm-down time. For me this can be improvising, brainstorming ideas for a new piece, sight-reading with a friend, reading through new repertoire—whatever!

I make it my treat at the end of a week or long session, giving me something to look forward to. I remember in school, at the end of the practice nights, a bunch of us would get together and read duets to practice sight-reading. It was a blast, and we still felt as though we were accomplishing something. This time

should not be thought of as wasted time at all, but necessary time to help fuel your creative energy.

Having strong, well-organized practice habits is the most important component in becoming a successful musician. I find that it's not usually the most talented individual who succeed but those with the most discipline and well-developed practice techniques. Gordon Stout once told me, "When you learn something correctly, it stays with you forever." He was right—about a lot of stuff! Thanks, Gordon.

Michael Burritt is Associate Professor and Director of Percussion Studies in the School of Music at Northwestern University. He received his Bachelor and Master of Music degrees, as well as the prestigious Performers Certificate, from the Eastman School of Music. His teachers have included John Beck, Gordon Stout, Paul Yancich, and Herbert Flower. He performs concert tours and master classes throughout the U.S., Europe, Asia, Australia, and Canada. Burritt has three solo recordings, *Perpetual*, *Shadow Chasers*, and *Waking Dreams* on the Resonator Records label. Burritt has written two books of etudes as well as numerous solo and chamber works for marimba and percussion. He is a member of the PAS Board of Directors and a contributing editor for *Percussive Notes*. **PN**

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An Approach to Contemporary Rudimental Practice

BY JIM YAKAS

Like other areas of percussion study, rudimental percussion requires practice habits that include structure, focus, creativity, and concentration. There are skills common to rudimental snare, tenor, and bass drum that need to be focused on regularly. Three components concentrated on in a successful practice routine are fundamentals, endurance/flexibility, and performance. While practice time may change each day, time allotted to each component is necessary for efficient development.

FUNDAMENTALS

Unfortunately, fundamentals can be the most commonly overlooked area of study. This area requires high concentration in skills involving self-analysis, critical listening, problem solving, and patience. During this portion of practice, concentrate on breaking bad habits and working on new techniques.

It is essential to focus on a checklist of three elements: visual, aural and kinesthetic—in other words, how it looks, sounds, and feels during performance. There are additional tools to help you in this area of practice. For visual reference, a mirror or videotape is necessary to gain proper perspective of body movement. A metronome is necessary for timekeeping consistency, and an audio recorder (cassette or mini-disc recorder) for critical listening/analysis of the quality of sound, evenness, and consistency of the exercises recorded.

This part of the practice session starts with a slow, focused warm-up with exercises from some of the basic rudimental strokes: monotone single stroke, two-height single stroke, doubles, and diddle rudiments. As the player gets warm, other rudiments are broken down and analyzed at a very slow speed.

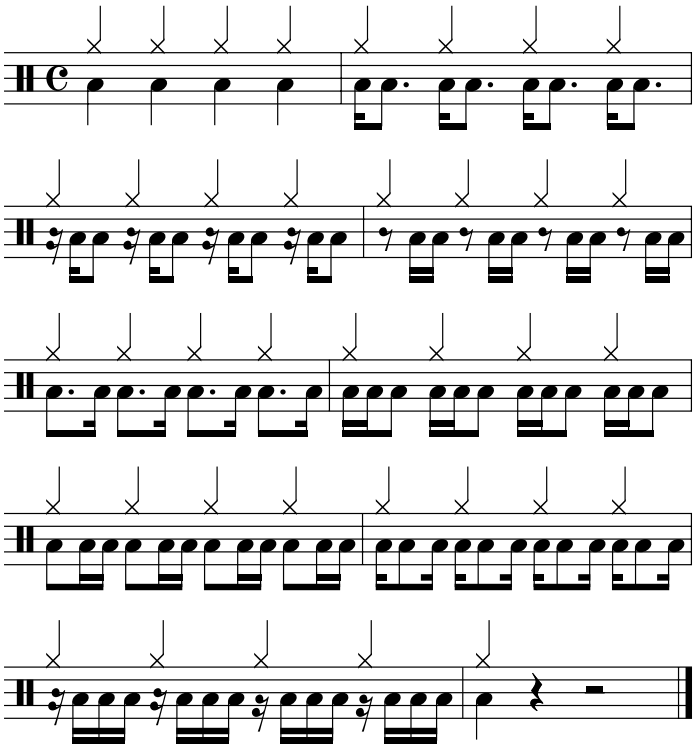
Musicians often associate "fundamental" practice with "technical" practice. Although technical issues are addressed during this time, other areas are also addressed. Aside from focusing purely on technique, there are ways to focus on visual uniformity, musicality, sound quality, and independence as well. After a brief warm-up, it is essential to have specific goals for fundamental practice. Here are some areas to choose from:

1. Visual Focus
- Hand position
- Finger position
- Posture
- Feet
- Stroke shape, type, height, and speed
- Bead placement

2. Musicality Focus
- Dynamic Range
- Range of Tempi
- Rhythmic Interpretation
- Timekeeping
- Metric Modulation

3. Aural Focus
- Sound quality
- Rhythmic Interpretation
- Tone

4. Independence



Many percussionists do not realize the importance of independence and coordination outside of the realm of drumset study. These concepts are crucial to internalizing steady time and rhythmic interpretation on any percussion instrument. Because of the complexity and structure of most contemporary rudiments, learning to think independently and applying it to your playing makes your practice more efficient and improves your consistency. (For more information on applying independence concepts to the rudiments please reference Jeff Moore's article, "Applying Gary Chester's Independence Method to Flam Rudiments," *Percussive Notes* Vol. 39, No. 3 June, 2001.)

This represents a basic outline of items that are focused on

when playing slow, rhythmically easy exercises. Such exercises expose basic deficiencies within an individual's performance. It is crucial to exercise integrity and patience in this portion of your program.

ENDURANCE/FLEXIBILITY

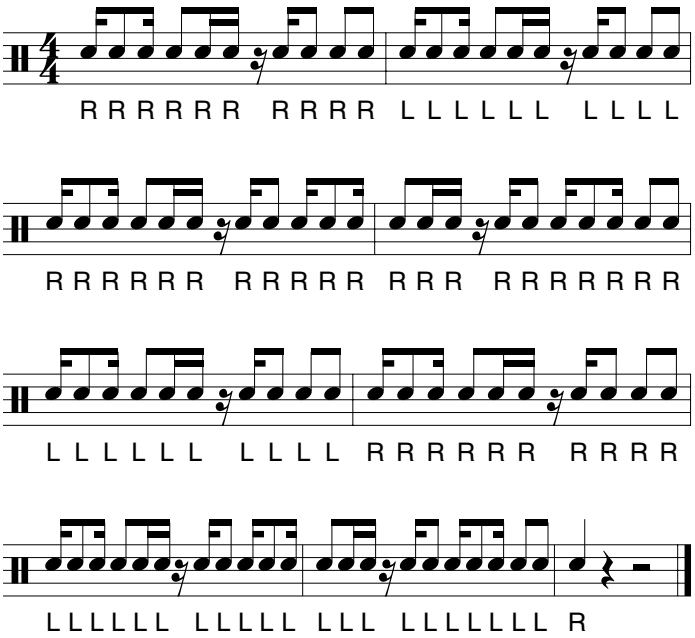
The second area of focus in your practice session is endurance/flexibility. Playing percussion instruments is a very physical activity and our muscles need to be trained so they can work in the most extreme (both small and large) of motions.

It is important to remember in this portion of practice that *pain* should not be involved. In order for our muscles to work for us, they need to be relaxed and receiving oxygen at a very high rate. This requires us to focus on our breathing and always strive for a natural body position.

Structuring an efficient "chop" session is paramount for development. This structure must include a variety of rudiments and tempi, and always involve a metronome. It is also a good idea to have a stopwatch or clock with which to monitor your time.

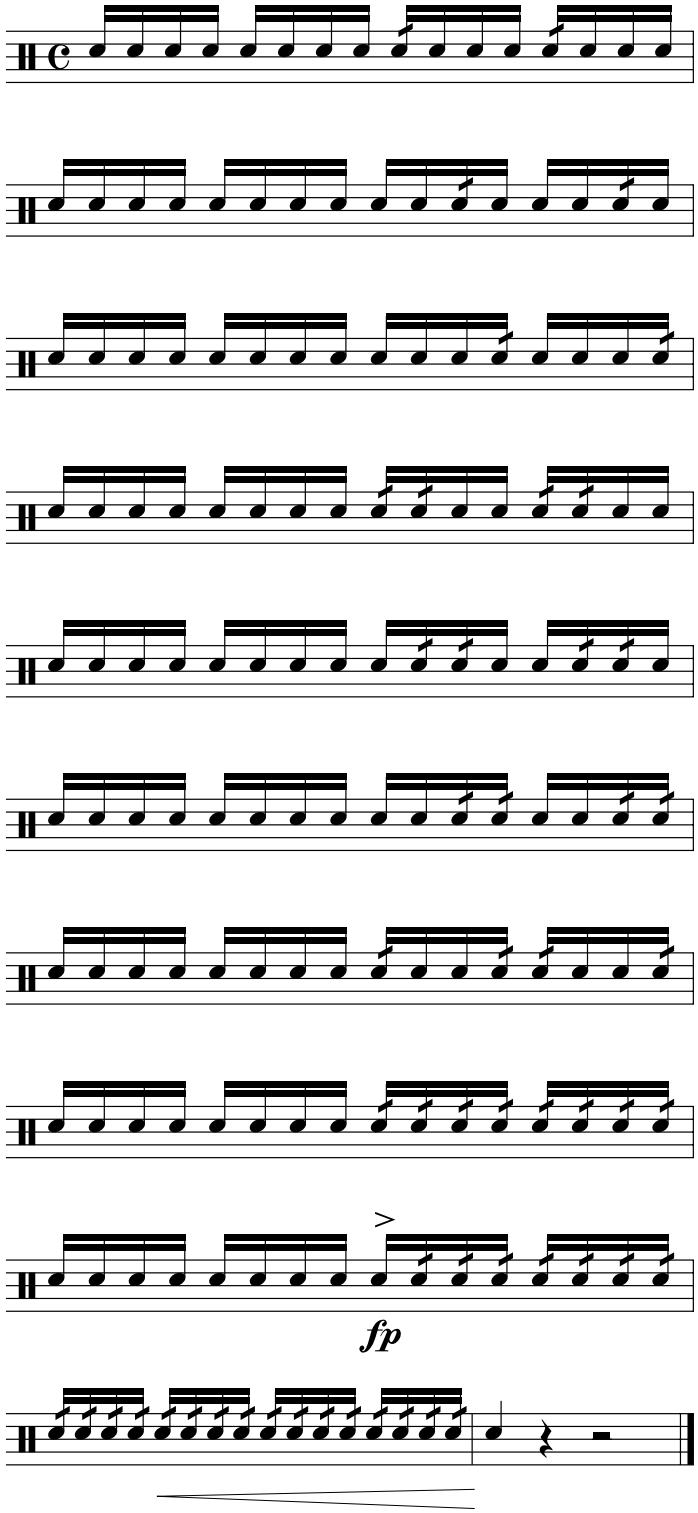
Synthesize your fundamentals section with your endurance section to truly achieve your daily goal. Do not make the mistake of starting with this part of your routine. This plan is meant to build endurance; it is necessary for the player to be sufficiently warmed-up to avoid injury. Here is a sample practice log along with some sample exercises for your endurance section:

Focus: Doubles exercise
Time: 15 min.
Tempi: 120, 132, 148 (5 min. each)

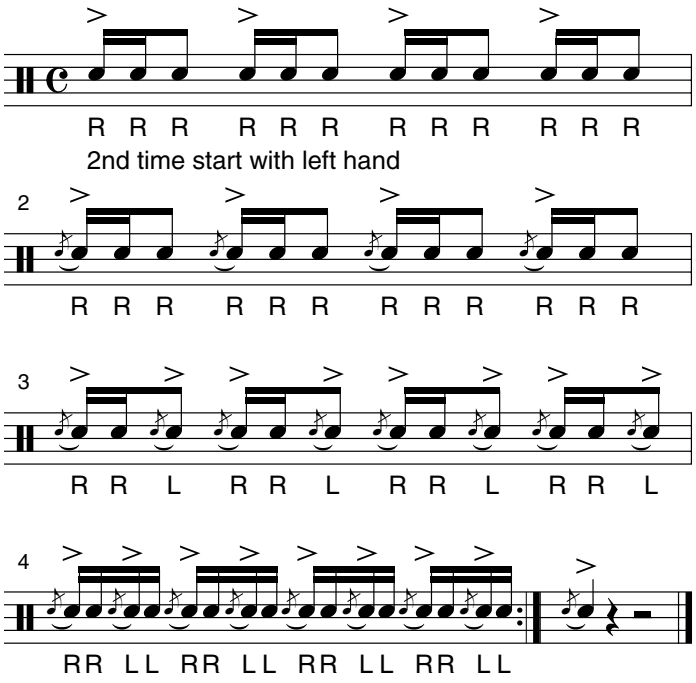


Also play all right, all left, or all double stops.

Focus: Roll Exercise
Time: 9 min.
Tempi: 110, 120, 138 (3 min. each)



Focus: Flam Exercise
Time: 9 min.
Tempi: 90, 110, 128 (3 min. each)



Remember to always avoid pain and set realistic physical goals for yourself. This should be as much a flexibility session as a muscle building session.

PERFORMANCE

The last area of a successful practice session is the most important, the performance segment. Performing for yourself on a daily basis is the quickest and most efficient way of gaining a relaxed, focused performance mindset. By training your brain to consider all aspects of performance (anxiety, concentration, flow, and breathing), an actual performance will not seem as foreign.

There are certain ways of performing for yourself that can create a more "authentic" atmosphere. First, do not stop, repeat, or correct during the performance; these are things you would not do in a real performance situation. Next, tape your final performance of the day and immediately critique the result. After the critique, make notes on which sections or areas to work on the next day. Finally, be realistic with your performance goals as they relate to tempo and amount of music. An achievable goal will bring you back into the practice room.

In order to make practice truly efficient, beneficial, and, most importantly, fun, there must be a structured, creative approach to your session. This plan is one model that can be used every day or just a single day. A variety of approaches in practicing are better than just one. Have patience, integrity, and determination, and your practice session will be extremely beneficial.

Jim Yakas is the Percussion Director of the Madison Scouts Drum and Bugle Corps. He holds a B.M. in Music Education from the University of North Texas and a M.M. in Percussion Performance and Pedagogy from Northern Illinois University. Jim is currently serving a one-year appointment as sabbatical replacement for the Director of Percussion Studies at the University of Central Florida. **PN**

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June 14, 2003
Host: Mark Ford
Faculty: Christopher Deane, Mark Ford, Ed Soph
Contact: mford@music.unt.edu

Northern Illinois University DeKalb, Illinois
June 21, 2003
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Faculty: Robert Chappell, Orlando Cotto, Rich Holly
Contact: rholly@niu.edu

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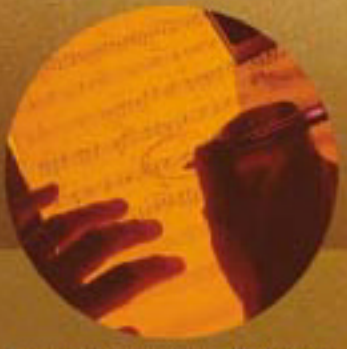

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Using and Misusing the Metronome

BY JONATHAN HAAS

When misused, the metronome does more harm than good. Working with a metronome can make a musician lazy by supplying all of the necessary information that the user should be providing and creating. It is so easy to insist that one is playing in time by qualifying the ability to play notes within in a specific time period (i.e., with the click), yet you can rush and drag and still stay within the click field. This does nothing except gives one a false sense of rhythmic security. The problem can be dealt with in the following ways.

Always practice with headphones when using a metronome. It is essential that the metronome have a headphone input because the accuracy and the ability to properly process the click are directly related to how close the click is to the ear, and by extension, to the brain. Our ability to be rhythmically accurate diminishes with each incremental distance away from the metronome we become. Conversely, the closer to our brain the click emanates, the more sensitive its desired stimulus/response result will be for the musician, resulting in exponential amounts of rhythmic accuracy and understanding.

Eliminate the downbeats. There are metronomes available that allow the user to create and control several rhythmic patterns at one time. The most important thing to do with a multiple-click instrument is to eliminate the downbeats. By doing this, the musician must supply the strong beats, and this is how a "sense of rhythm" can be created. Learning to groove comes from the ability to create the strong beats and play off of them. If the strong beats are created for us, we will follow them and gain nothing in return.

We learn by creating, not following.

YOUR INNER METRONOME

Do you move to keep time? We've all seen musicians tapping their feet in order to keep time, but is this the best way? While tapping one's feet is not a bad idea, there is yet another reliable and accurate timekeeper within ourselves.

The foot, being our lowest extremity, is located the furthest from the brain. If, while practicing with a metronome, it is most desirable to have the "click" as close to the brain as possible, it follows that while performing you should use your own timekeeper that is located in close proximity to the brain. I have found that the click-producing mechanism in the human anatomy that is closest to the brain is in the chest/lower throat area. (I know that some musicians use the clicking of their teeth to create a click, but I caution the reader that this can cause mandibular disjunction if used on a long-term basis.)

Create a physical "click" at the base of the throat, with your mouth closed, using the sound "uh" to create a rhythmic timekeeper. This method has a couple of advantages over using the foot. For one, tapping a foot on a classical or chamber music stage can be distracting to the conductor, your colleagues, and possibly the audience. Another advantage is when standing close to a colleague while playing in a section, you can hear each other keeping time and the click cannot be heard (or seen) more than a few feet away. By placing the timekeeping mechanisms close to the brain, we are effective in producing equal rhythms combined with qualities that breathing offers to the creation of phrasing and musicality.

Jonathan Haas is Principal Timpanist of the New York Chamber Orchestra, the Aspen Chamber Orchestra, and EOS Ensemble; he is Principal Percussionist of the American Symphony Orchestra and is a member of the American Composers Orchestra. Haas is the director of the Peabody Conservatory Percussion Studio and a faculty-artist of the Aspen Music School. In 1980 he gave the only recital of solo timpani ever presented at Carnegie Recital Hall. He recently commissioned Philip Glass's "Concerto Fantasy" for two timpani and orchestra. **PN**

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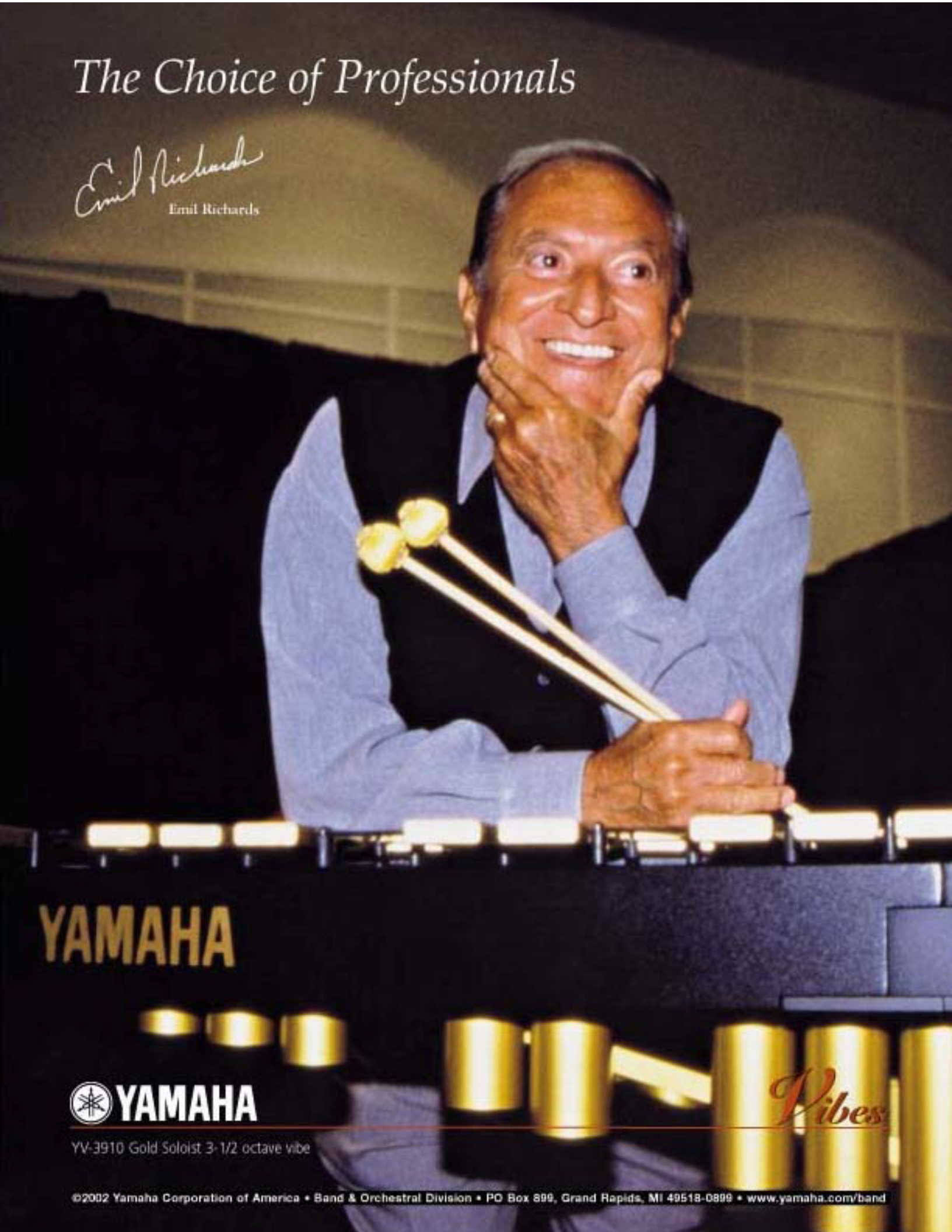
Nominations are now being accepted for the 2003 Outstanding Chapter President Award. The winner of this annual award, now in its eleventh year, will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued music education of chapter members.

Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: percarts@pas.org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Insights On Practicing World Percussion

BY B. MICHAEL WILLIAMS

How does world percussion fit into the practice puzzle? For most percussionists, it is added to a foundation of orchestral or keyboard percussion, drumset, rudimental drumming, or some combination of these. Rarely does a Western-trained percussionist start out with the intention of becoming a world percussion specialist. More typically, it gets added to the mix like so many spinning plates in a juggler's act. Fitting it all in does indeed take practice, but it also requires a great amount of respect for the diversity of our world's cultures and their musical expressions.

Practicing world percussion requires many of the same skills employed in mastering any musical instrument (scales, timing patterns, exercises for technical development, etc.), but there are also broader issues to consider, especially when one is learning an instrument from another culture. Ear training, transcription skills, familiarity with language (at least in terms of pronunciation for singing), and an understanding of cultural background and history are essential aspects of a percussionist's development in world music. In addition, and perhaps most importantly, one should make every effort to contact a qualified teacher, preferably an authentic culture-bearer.

Because of the amazing breadth of world percussion performance practices found today, I asked several prominent world music practitioners to share their insights on practice, either from a cultural or technical point of view. Each contributor's response follows a brief introduction.

Mohamed Da Costa *is a master djembe drummer, dancer, and choreographer from Guinea, West Africa. He has been teaching and performing in the United States since 1990, and currently resides in Greensboro, North Carolina.*

In traditional African society, you would establish an apprenticeship with a teacher who allowed you to play at

Mohamed Da Costa

community dances. You would play the same part for months or even a year, depending on how fast you learn. You'd play "pa, ti pa, pi ti pa, ti pa," over and over. The teacher observed your playing and if your sounds and timing weren't right, you wouldn't be allowed to move on to a more advanced part.

The teacher knows if you are practicing or not, because he is always around. When the wind blows, it can carry the sound of a drum for miles, and your teacher can tell if your practicing isn't right. My teacher once came to our rehearsal in a village three miles away. As he approached the village, he could hear us playing, and when he arrived, he immediately began correcting our mistakes!

The apprenticeship with a teacher is a very important relationship. It is very special to receive your teacher's blessing. You must be willing to run errands for your teacher at any time, even in the middle of the night! It isn't about money. It is about respect. Today, things are changing in Africa. There are more regular classes now, much like what you would find in Europe or America. That isn't necessarily a bad thing. Everything changes, but the apprenticeship based on respect for the teacher is being lost.

Michael Spiro *is recognized as one of the foremost authorities on Afro-Cuban drumming. He regularly performs with the group Talking Drums with David Garibaldi and Jesus Diaz, and presents performances and workshops worldwide. Michael lives in San Francisco. Web: http://kayoakes.home.mindspring.com/mspiro*

Traditionally in Cuba, there weren't really that many instruments on which to practice. Especially with *bata* drums, for example, you learned by *watching*, sometimes for many years. You would do "service" to the maestro (tune drums, carry drums, run errands, etc.), and in exchange you would go to the ceremonies and get to watch and memorize. You didn't sit down to play until you already thought you knew what to play. You practiced on your legs after watching the parts and then slowly "worked" your way into the battery. You wouldn't even be allowed to "hang out" if you didn't do the apprenticeship part first.

Michael Spiro

Now things are different in some ways. There are schools where you can learn (as part of an overall curriculum), and where you can be "tested" and "yelled at" if you don't do your homework. The serious guys still do it like the old days—attach yourself to a maestro and go from there. In this traditional environment, technical exercises would never be required.

The conga drum, however, is a different story. In contemporary Cuban society, almost all the young musicians go to music school (for which they have to audition), and they all read, write, and play all the percussion instruments, from classical to folkloric. The competition is as fierce as you will ever find, even in the States, so the young players are all monsters, just to be able to stay in school. Then, in turn, to be able to get paid by the government to be a musician, you must have extremely high skills, for which you are evaluated every three years or so. This "academy style" has very exacting standards that are met through an array of technical exercises.

I was taught by the old masters, so their approach with me was, "Learn this by tomorrow, don't waste my time, and be lucky I don't hurt you if you make a mistake. You should be grateful I let you even be around this stuff." I don't teach like that, but most of my students think I'm much too mean, and that I carry that same mentality with me. I don't think I do, but to some real degree, I teach from the perspective that "this is serious stuff, and I don't have time to waste, so get with the program, or else!" It is also true that I have students who "apprentice" themselves to me, and so don't pay me any money, but they pay a high price in "service." Money is actually cheaper!

Bruce Carver *recently moved to Los Angeles from Chicago, where he was a first-call percussionist in studios and theater productions. In addition to mastering the core orchestral percussion instruments, keyboards, and drumset, Bruce is well versed in a wide variety of ethnic musical styles and regularly performs on an impressive array of world percussion instruments.*

Practice may be a cruel word to some, but to me, it just means playing. I love to play. I'm just having fun when I'm sitting at an instrument, discovering its voice and taking it through its vocabulary.

Bruce Carver

I do a lot of theater and studio work, which requires experience with a large field of instruments. So practice also means attaining an understanding of the instrument you are playing, its history, performance techniques, etc.

After understanding what it is you are going to play, you want to find and purchase the best instrument possible and spend time near it. At this writing, I am spending the majority of my time with tabla, tonbak, daf, bodhran, mbira, congas, djembe, and marimba. In time, some of these nucleus instruments may be replaced with others, but I always make time to practice tabla, marimba, and hand drums such as congas or djembe.

I spend one to four hours a day playing. I have percussion instruments in every room of my house, and sometimes it takes a while to get from one end of the house to the other! I don't practice all instruments in one session, but I love to spread it out through the day. This keeps me fresh and focused. My biggest concern before I start playing any new instrument is that I know exactly how to play it. I will have researched the instrument, collected several recordings, and found a qualified teacher. The rest is simple. The rest is fun.

Alan Dworsky *is the author, with Betsy Sansby, of* Conga Drumming, How to Play Djembe, Hip Grooves for Hand Drums, Slap Happy, World-Beat & Funk Grooves, A Rhythmic Vocabulary, *and* Secrets of the Hand. *He has just finished Lesson 3 in his new video series called* Learn to Solo on Djembe or Conga. *Alan lives in Minneapolis. Web: http://www.dancinghands.com*

I'm a hand drummer who loves African and Afro-Cuban rhythms: rhythms constructed of many interlocking parts played on a variety of instruments. Since I don't have a community or group to play with on a daily basis, my challenge has been to approximate this rich rhythmic environment when I practice alone.

One way I do this is by playing along with traditional rhythms on CDs, but when I want to play continuously, I program my drum machine with a traditional rhythm and practice along with that. Then I can play as long as I want without having my concentration broken every five minutes while I wait for a CD track to repeat. This also allows me to control the tempo, so I can start out playing a part slowly and gradually increase the speed.

Whatever I play along with, I always try to tap the pulse in my feet while I play. The "pulse" is the term I use for the steady underlying beat people feel in their bodies when music is played. If you play sitting down and it's hard to hold your drum steady and tap the pulse with your feet at the same time, run a strap from your drum around your waist to free up your legs.

When I can't practice on a drum, or when I'm stir crazy and want to get outside and move, I do what I call "rhythm walking." Rhythm walking is my adaptation of the "Ta Ke Ti Na" method taught by Reinhard Flatischler. I walk

Alan Dworsky

the pulse, clap or tap a clave or timeline rhythm in my hands, and vocalize a drum pattern, all at the same time. Rhythm walking is a form of rhythmic cross-training you can do anywhere: at a park, on a beach, down a city street. It loosens up those muscles and joints that get stiff and sore when you over-practice on your drum. And it's a great way to work on your rhythmic vocabulary while you get some exercise and fresh air.

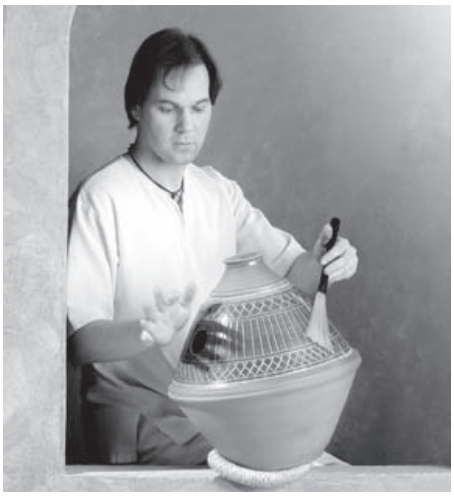
Erica Azim *is a Californian who fell in love with traditional Shona mbira music when she first heard it at the age of 16. In 1974, she became one of the first people from outside Zimbabwe to study with traditional mbira masters. Her workshops and performances have introduced international audiences to the traditional music of Zimbabwe. Her nonprofit organization, MBIRA, is dedicated to helping Zimbabwean musicians. Web: http://www.mbira.org. For more information on Erica's teaching methods, please refer to her article available at http://www.mbira.org/onteaching.html.*

I find that one of the most important aspects of practice for the *mbira* student is to spend at least half of each available practice period playing old, well-known material, rather than mastering new material. The average North American *mbira* students, in my experience, have an easier time learning new material than "getting out of the way" for the songs and improvisation they know to really flow in the traditional Shona way.

I also find from my own learning experience that the most important times to practice new material, even for ten minutes, are right before sleep at night, and first thing upon waking up in the morning. This way, even learning a complex oral tradition with no notation whatsoever, nothing is forgotten. This is not always possible, so I have found that a recording of each *mbira* lesson is a valuable reference for use during practice.

Erica Azim

N. Scott Robinson *teaches classes in world music and culture at Kent State University in Ohio as part of The Center for the Study of World Musics. His performing and recording credits include work with Benny Carter, Glen Velez, Malcolm Dalglish, Annea Lockwood, John Cage, Paul Winter Consort, Umayalpuram K. Sivaraman, Marilyn Horne, and Jeanne Bryson. Scott's most recent recording,* Things That Happen Fast, *features performances of his original compositions for frame drums, berimbau, udu, cajon, karimba, congas, and many other instruments from around the world. Web: http://www.nscottrobinson.com*



N. Scott Robinson

Percussionists have so many choices as far as what they can play. Even though Western percussion instruments are diverse, they tend to be more related in terms of rhythmic concepts and physical technique than non-Western percussion instruments. A Western percussionist needs to build a foundation before trying to absorb so many different things, like Indian drumming, African drumming, gamelan, mbira, etc. Developing a strong rhythmic concept, coordination between the limbs, ear training, reading, and improvising abilities are things that all Western percussionists should spend the proper amount of time practicing. A thoroughly developed foundation will serve a musician well in the future no matter what direction he or she decides to go in later in their respective careers.

One of the issues I think is essential for successful music practice is to involve the mind in everything you do. Percussionists often spend a great deal of time doing "physical practice," such as running scales on mallet instruments, snare drum rudiments, or drumset timekeeping, without really thinking deeply about everything they are playing. I noticed improvement in my focus and concentration after having practiced things that required a great deal of thought to execute. I try to spend a short amount of time on "physical practice" and a longer period on "mental practice." By "mental practice," I don't mean just thinking about something. I mean to involve the mind in whatever it is that you're doing.

I noticed that after spending a great deal of time learning South Indian rhythms and hand drum technique, not only did my playing improve, but my understanding, concentration, and confidence grew. I think this had to do with the fact that I was involving my mind by vocalizing rhythmic phrases and yet still having to think about the rhythmic cycle and physical choreography of the hands on the drum. My studies with Glen Velez on frame drums often led me to involving my entire body by walking while playing, playing intricate rhythms with the fingers, vocalizing, and thinking about all of these things simultaneously.

I enjoy working on something I call the "Rule of Opposites." If a particular rhythm I want to learn is in a compound meter, then I'll practice it in a duple meter as sixteenth notes. For example, southern Italian *tamburello* technique is often in a very fast compound meter involving a triple stroke-turning technique of the hand. I spent a lot of time working on this as sixteenth notes in three-four meter, which made me really think hard about every single position of the hand and where it was in the rhythm.

Another thing I do with Indian rhythmic phrases is to say the opposite of what I'm playing. If I am playing a phrase in sixteenth notes, simultaneously I'll recite it twice as fast as thirty-second notes and then switch so my voice recites the slower version in sixteenth notes while my fingers play the faster, denser version in thirty-sec-

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ond notes. This makes me think really hard, and both my mind and hands are getting a great musical workout.

Another issue with percussionists and practice is having a clear notion of what you're going to do with what you're studying. Everything I practice leads to a single goal: improvisation. I play a lot of really different instruments, but I practice them all in the same way. Odd meters, improvisational techniques, and involving the mind and other parts of the body in what I'm doing gives me more awareness in both the body and mind while I play. This helps me feel confident and relaxed when I improvise in performances because I've spent the time thinking about what I might play in a lot of different ways. Having pursued Western percussion and jazz for a long time, I rely on that foundation while pursuing non-Western percussion. The physical techniques are different between the instruments I play but my goal is always the same, so it makes for a more related concept as to how I approach the instruments and music I want to play. Without a foundation, it would be too overwhelming trying to study so many instruments and musics that aren't really related in any practical way.

B. Michael Williams

Having the proper context in which to utilize what you practice is another important consideration. Non-Western percussionists usually grow up and develop within a culture strong in tradition. That context allows their skills to be utilized in a practical manner. Western percussionists don't always have the proper context in which to use non-Western skills. I think that's why it's common for Western percussionists to use non-Western percussion instruments in a creative manner outside of the respective traditions. Jazz and modern dance classes are contexts in which non-Western skills can readily be utilized. They provide an accessible and logical context in which to develop your own voice as a musician. That's something that many important improvising percussionists, such as Collin Walcott, Glen Velez, Trilok Gurtu, and Naná Vasconcelos, among others, have spent time doing and benefited from in terms of developing an original voice.

B. Michael Williams is Associate Editor for world percussion for *Percussive Notes*. He teaches percussion at Winthrop University in Rock Hill, South Carolina. **PN**

FALL 2003 INTERNSHIP APPLICATIONS

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in July 2003. Many successful candidates for this position have either used internships at PAS as capstone semesters to complete music business degrees or have been recent graduates of such programs. However, all percussion students who wish to gain industry experience as a way of promoting career goals are encouraged to apply.

PAS interns acquire broad industry experience by assisting with a variety of staff projects. The fall 2003 intern will be part of the team that is planning and producing November's international convention in Louisville. The opportunity to work closely with our Director of Event Production and Marketing, Jeff Hartsough, on artist and manufacturer relations and marketing projects will make the fall 2003 internship especially valuable to any young adult who is considering a career in the field of music business.

Interns live in a furnished apartment provided by PAS (water, electricity, and cable bills are also paid). In addition, interns receive a $500 stipend each month.

We invite prospective candidates to send the following information:
• a résumé of academic and work experiences;
• a copy of a paper submitted in an upper division course that includes an evaluation written by the student's professor;
• a list of persons who have agreed to provide academic and work- related recommendations, along with contact information; and
• a cover letter that both describes the applicant's career goals and also discusses (based on a review of the public-access pages of our Web site) how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org or may be sent to our postal address: Intern Coordinator, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Priority will be given to candidates whose applications are received before June 1, 2003. Please encourage students in your program to consider the advantages of six months of industry-related experience with the Percussive Arts Society.

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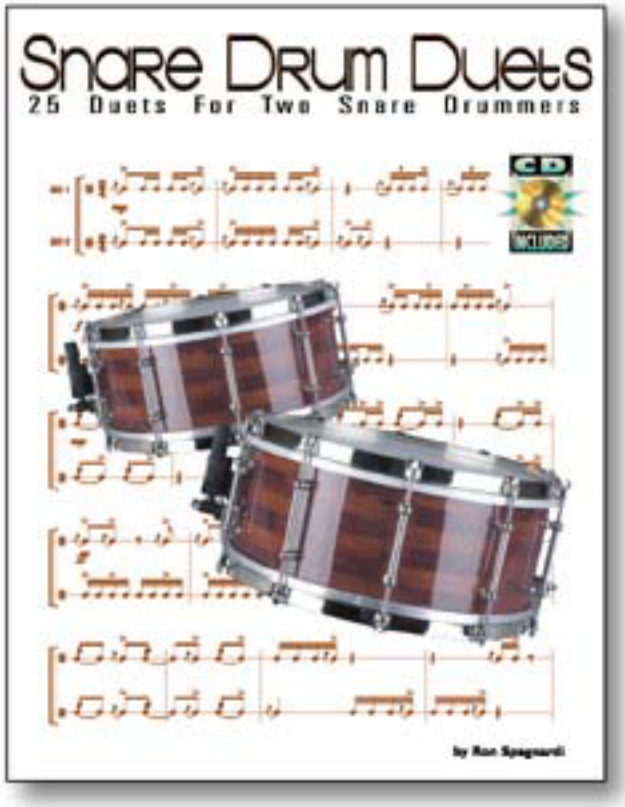

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Practicing Without Your Instrument?

BY JOEL SMALES

What? Excuse me? How can you possibly accomplish anything if you don't have your sticks in hand, working diligently to improve your technique and produce beautiful sound on your instrument? Isn't that contradictory to what we do as musicians? I may as well not practice at all if I can't be using my instrument! Where's the remote?

Too often, we focus too much of our energy on practicing *on* instruments and not enough time practicing *away* from the instrument. Don't get me wrong, it is vital and imperative that we practice on our instrument, but there is another practice method from which we can gain great results.

Imagine traveling musicians who do not have as much time to practice because their schedule does not allow for it or their instrument is just too cumbersome to set up in their hotel room. What is such a person to do? What would I do if, all of a sudden, I needed to learn some music and did not have the "instrument time" available to practice? We can practice away from our instrument.

SCORE STUDY

Studying the score of the music you are learning is essential to gaining a greater grasp of the composer's intentions, catching subtle nuances, and analyzing the musical form, structure, and theory. You can "practice" the piece of music in your head while reading the score, singing out loud or to yourself the way the music should sound. During score study, you can mark stickings, phrasing, dynamics, etc. We gain a broader scope of the music when we take the time to study the score or part. Then we can take that newly gained knowledge and insight and apply it when we get back to our instrument.

COUNTING

Are there difficult rhythmic passages that trouble you or some that you just fake your way through? Work away from the instrument and analyze the counts; pencil them in, if need be.

Is it a drumset passage that has multiple limbs playing at once? If so, try writing out the entire rhythmic figure on one line rather than on multiple lines, as in drumset notation. This way, it is easier to see the rhythm as a whole. Then apply it to the different components of the drumset.

I have a motto: *If you can count it, you can play it.* I truly believe that fully understanding the counts for any rhythmic passage enables you to understand its concept and make it a breeze to perform. Count the rhythm out loud while you play. It adds another independence/coordination dimension to your playing, allows you to better understand the rhythms, and for teachers, shows if the student is counting correctly. Once you can count a rhythmic passage, all you have to do is make your sticks/mallets play what you counted—perform what you studied/verbalized. This is much better than fumbling through a difficult rhythmic passage over and over, only reinforcing the wrong way to play it. Step back from the execution of the music, study it, analyze it, then apply what you've learned to performing.

SINGING

No way! I am a percussionist, not an opera singer! Well, singing your parts will help you when you're away from your instrument. Singing, humming, vocalizing, or scatting "digga-digga-daka-du-doom" can help you better understand the phrasing and dynamic flow, and help you add your own personal touches to the piece, since your concentration is not on the mechanics of playing. Singing, like counting, allows you to better understand the rhythmic content. If I can sing the music to myself before sight-reading, I have a much better chance of playing it correctly. Whether it is tonal music or purely rhythmic music, singing through the passage is one way of practicing the music, reinforcing what you will do when you put the mallets or sticks in your hand to play.

Just be sure to sing it accurately. Many times I have noticed that my students and I consistently sing a wrong note(s), wrong rhythm(s), or just stop when a difficult passage comes along. We often sing the same mistake that we make when playing! I attribute this to the mental aspect of practice. There really is no reason why, when we are singing a passage to ourselves, we should make mistakes (if we

know how it is supposed to go). Singing is an opportunity to reinforce to ourselves that we can perform accurately and correctly. When singing, we should make every effort to correct the mistakes we make when practicing, thus providing a mental correction to the physical problem. Singing provides a great opportunity to practice a piece in its entirety with correct rhythms, pitches, dynamics, etc.

MAPPING

When planning a trip during which you will be driving, it is best to determine a route ahead of time. One way to do this is to study a map before your journey. When you plan your routes, exits, and stay-overs, you are prepared for the trip before you begin driving. You won't be zooming down the highway frantically reading a map, hoping you don't miss that important exit. When you plan your route before you travel, you can anticipate what is ahead and travel more comfortably.

The same is true in music. By studying the score before we start playing, we can learn where a difficult tuning change takes place or where we need to switch from sticks to brushes. This is an important mental practice element that proves quite useful when a piece of music has tempo, meter, key, and/or instrument changes.

I have found this to be extremely helpful with timpani parts. Often, the technical aspects of the piece are not difficult, but the tunings can be tough. If I map out when and where I will tune, I am able to better perform the music with correct tuning changes. This concept also works well if you are performing a piece that calls for instrument changes. I recently worked on a piece that called for switching back and forth among eleven percussion instruments. The orchestra did not have a lot of rehearsal time for this piece. I had to map out when I would switch mallets, instruments, music, etc. Going into the rehearsal, I was prepared for the changes between instruments because I knew the "route" I needed to take.

AIR TIME

I find this especially useful for playing mallet-keyboard instruments, but is useful for any instrument. I stand at the instrument in playing position, mallets in hand, music in front of me, but instead of playing any notes, I "air drum" them above the instrument and near the bars on which I normally would play. This helps me with the flow of the piece, sticking consideration, body movement, all without playing any notes—especially incorrect ones! When I use this method of practice, I find that I stop less often when it comes time to play the notes. I also play it *perfectly* every time! How could I make a mistake if I'm not hitting any bars? I have found this to be positive reinforcement for when I do strike the instrument.

NAMING NAMES

For mallet players, especially beginners, I have found it works well to say note names out loud in rhythm, whether working from a method book, band music, solo, etc. Often, beginning mallet players have a difficult time identifying the note on the music, then finding it on the instrument, then playing it in rhythm/

tempo. This can get quite frustrating for someone who isn't even comfortable finding the notes. So, take away the element of execution and just say the note names out loud in tempo/rhythm. This will reinforce your knowledge of note names and give you added confidence for when you play the notes with mallets in hand.

REFLECTION

This is especially helpful if you know a piece and do not need the music. Take some time away from the instrument to sit in a comfy chair or to lie down. Go through your whole performance. Envision yourself walking onto stage, breathing comfortably, sticks in hand, confident and comfortable. Then go through each piece in your head, playing perfectly, catching all the phrasing and dynamics, hitting correct notes, performing with extreme musicality, and playing a beautiful, well-enjoyed piece. If you do this, I believe your performance will be better.

Part of what we play involves our hands and feet; the rest comes from our heart and mind. I don't want to psyche myself *out* because I get too nervous or because I didn't have as much time to practice a piece. I want to psyche myself *up* for a great performance.

NON-MUSICAL TASKS

As percussionists, it is important for us to be equally adept with both our right and left hands. It is not a bad idea to be as ambidextrous as possible. To accomplish this, I work on gaining strength, control, and independence in my weak hand, resulting in more balanced ability between my hands, all without being at my instrument. I can open doors, wash dishes, work a screwdriver, brush my teeth, use a fork, etc., with my left hand. Think of common tasks you are performing with your strong hand for which you could substitute your weak hand. No sense in making your strong hand stronger and leaving the weaker one in the dust.

FINALLY…

As I practice away from my instrument, my focus is not so much on the technical needs as on the overall musical scope of the piece**.** There is virtually no technique needed when practicing without your instrument. You can get away from "I have to spread my third mallet in order to reach this interval while rotating my wrists so I don't keep clunking that wrong note and crescendo the first three beats, then repeat back to letter C," etc. Later, when I am with my instrument, I can apply the technical aspects, creating a stronger, improved, and better-prepared musical performance.

Do indeed practice on your instrument, but also use score study, counting, singing, mapping, air time, reflection, and non-musical tasks as well as ideas of your own to improve your playing. There are so many ways in which we can gain more insight into our instrument, craft, and music as a whole. Look for ideas and concepts to help you continually grow as a musician, being creative and opportunistic.

Joel Smales is director of bands at Binghamton High School's Rod Serling School of Fine Arts in Binghamton, New York, where he conducts two concert bands, two jazz ensembles, a marimba ensemble and a steel drum band. He holds music degrees from the Crane School of Music and Binghamton University. Smales performs with the Binghamton Philharmonic, leads his own percussion quartet, and plays drumset and jazz vibes regularly in the area. He has performed on more than thirty CDs and his published works include percussion solos, ensembles, method books, and the text *Teaching Music at the Secondary Level*. PN

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Michael Udow (Principal Percussionist, Santa Fe Opera)
...and others

A mock audition for college level participants will conclude the seminar. The winner and runner-up of the audition will be awarded prizes from Yamaha and other sponsors. All attendees will observe even if they are not participating in the mock audition. **If you have any questions about YOPS, contact Ted Atkatz: tatkatz@earthlink.net**

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The Logic Of Swatting Flies

BY LARRY SNIDER

Most serious percussionists have experienced the exhilaration of performing a multiple-percussion piece. The sheer visual image of the assembled instruments arouses anticipation. Which instrument goes where in the setup? What is to come musically? What is the most logical presentation for musical success?

Multiple percussion is truly a dream opportunity for the creative percussionist who relishes the unraveling of clues, similar to doing a crossword puzzle. Let's face it, the setup of every piece is different. What other instrument performance demands this level of musical planning and inspires such curiosity?

THE DOWNSIDE

With the musical palette being excited on so many levels comes the challenge of practicing a multiple-percussion piece. A percussionist can spend exhausting hours setting up before every practice session because he or she (or someone else) may need the instruments after the practice session. More time and energy can be spent with setup than with actual practicing. As a result, focus problems can set in, leading to less-effective practices and, perhaps ultimately, a less-than-desired performance. How discouraging!

LOOKING BACK

Remember back in high school when you were bored and got into trouble for playing those "licks" on the study-hall desk? Remember how you tapped out rhythms to your favorite songs on "air" drums? Remember those marching band "chop busters" that you played on the dashboard of the car while waiting in traffic?

And, most importantly, remember how well you played them? You were awesome!

LIGHTENING THE PRACTICE LOAD

When you look back at how well you could—and still can—perform as a percussionist, something is clear: You learn best, and therefore practice and play best, by using your visual, kinesthetic (touch/feeling), and aural senses.

What if you could combine these senses to overcome some of the most tedious and tiring elements of practicing? What if you could reduce the time and energy needed to set up multiple-percussion pieces and thus maximize your practice results?

You can.

After years of dealing with logistical setup problems for my students and myself, I have found an exciting, adventurous, and low-maintenance process for practicing multiple-percussion pieces. Learn a lesson from your study-hall desk, air drums, and dashboard: Simply, and boldly, eliminate instruments from many of your practice sessions.

THE PROCESS

Practice Session 1

Yes, you must! Take the time to do the multiple setup. Select, as close as possible, the same instruments and mallets you will be using for the performance. And set up everything in exactly the same places that you will use them for the performance. Keep in mind, however, that the instruments and mallets that are used in a practice area will not necessarily sound good in a performance area. Make aural adjustments the best you can.

Become intimate with the instruments' sounds. This does not mean, however, that you should formally start to practice the piece. What this does mean is that you must play at all dynamic levels common to the piece you are working on. Be sure to play all of the instruments in the piece with all of the mallets you will use. Try to memorize (1) the sounds you have created; (2) the feel of the stick on the instruments; (3) the body movement it takes to get to the instruments; (4) the location of each instrument in the setup; and (5) how hard you must strike one instrument to get the same dynamic of other instruments in balance. Avoid the temptation to actually work on the piece at this point.

Practice Session 2

Again, set up all of the instruments in their exact locations. Needless to say, sessions should be on a daily basis for best results. For about one third of your practice session, follow the format of Practice Session 1. Use this as a mental, physical, and aural warm-up as you would when practicing scales on xylophone or rudiments on snare drum.

Proceed now to actually working on the piece. Because we all learn in different ways, feel free to either work small sections or do an overall read-through—whatever works best for you.

The important thing here is the "shape" of what you are playing. Perfection, while being the ultimate goal, is not necessary at this point. Get the piece, or a section of the piece, "in your ear" and "under your hands" with some general muscle memory.

Practice Session 3

The adventure begins. At this session, use only the mallets you have selected for the piece you are practicing. No setup is required—or even encouraged.

Go through the warm-up of striking your non-existent instruments in the places where you put them in the setup. Be patient with yourself because this may feel (and certainly look!) a bit awkward at first. As you strike each "air" instrument, try to remember the "real" sound you heard in the last session. Be specific here. If you cannot formulate a sound that you heard previously, keep pretending until it comes back to you. If it does not come back after several minutes, find that instrument, strike it, and get its sound back in your ear. Spend about one third of your practice time hearing those instruments in an imaginary form of Session 2.

Now, even though you still aren't using actual instruments, begin your normal process of learning the piece. Be specific with dynamics, sticking processes, correct instrument playing, timbre selections, and all of the other things you do when you practice in the conventional way. Make sure that your mind actually sees, or visualizes, the instruments.

You'll look like you are swatting flies. But you'll also be learning your piece aurally, visually, and kinesthetically. And you will not be using your valuable time and energy to set up and take down any instruments!

Practice Session 4

The next few practice sessions are crucial. Repeat Practice Session 3. Do not take your aural, visual, and kinesthetic skills for granted. Keep learning the piece on air instruments for a few sessions. If you lose the true sound, find the instrument, play it, and get it in your ear again.

As you normally would, slowly repeat patterns in the piece. Use a metronome. Work out and change stickings and get your kinesthetic feel in line. Most of all hear, with no instruments, what you are playing.

You are going to be fresher and more creative at all of these sessions because you are not setting up or tearing down. You are actually exploring all of your musical senses more intensely, and you are focusing more—and accomplishing more—in a shorter period of time.

THE NEW FRONTIER

At some point, of course, you will need to set up the real instruments and actually use them for a complete practice session. When you do, you'll experience some initial awkwardness, but then you'll see some astounding results.

Obviously, the real instruments will not feel like the "air" instruments. It will be like driving a different car than the one you are used to driving. You know what to do, but the brake, steering wheel,

and other processes feel a bit different.

You will be surprised by how close you are to the real thing from just practicing without the setup. You will feel and hear a new and exciting freshness to a piece that you have learned *but not really heard yourself play*! This is an energizing new experience, and a new frontier, for most musicians.

After the newness wears off, return to the sections that did not feel or sound right. Play them several times on the real instruments until they become more comfortable. While you play, make note of sections and musical transitions that need work. Play them over many times before ending your session.

AFTER "THE NEW FRONTIER"

Go back to your "air" instruments in the next sessions. Remember, again, what you need to work on and how sections sounded. Couple these sessions with "real" instrument setup sessions. Go through your sound warm-ups before working on the score. Always visualize where the instruments are located in the setup. Feel where your body goes on each phrase of music. Feel how the instruments respond to your stroke.

FURTHER EXPERIMENTATION

Expand your musical horizons by practicing totally without instruments until the piece is learned. Visualize what the sound might be and where you might put the instruments in the true setup.

Perform for colleagues a piece on "real" instruments that you have learned and practiced *only* on "air" instruments.

Learn pieces while you wait for your flight to leave, while you take a walk through a park, or even while you read the newspaper.

Use this method when learning pieces on melodic instruments, substituting timbre with singing the pitches.

Make up an imaginary movie of which your piece would be the soundtrack. What would be happening in that movie?

CONCLUSION: BACK TO BASICS

Most of a our best learning experiences come from things that are fun and energizing—and that involve all of our senses on every level. That's the idea here. Go back to basics by capitalizing on how you learn best. Unlike standard practice sessions that rely mostly on your kinesthetic sense of touch, try adding your visual and aural senses for a more effective experience.

By saving preparation time and energy, you may discover that you have more focused brainpower that helps you learn the piece faster. By using "air" instruments and hearing the music in your head before you actually perform it, you may discover that the process of memorization becomes clearer and that the piece stays in your head longer.

By using this process, the adventure of learning new music can be more streamlined, more attainable, and even more exhilarating. Go ahead, swat those flies!

Dr. Larry Snider is Professor of Music and Director of Percussion Studies at the University of Akron, where he was recently nominated for Distinguished Professor of the Year. In 2001 he won the Akron Area Arts Alliance's Arts Educator of the Year Award. Snider has been Principal Percussionist of the Akron Symphony Orchestra for 25 years and has served for many years as coordinator of the PASIC Focus Day (New Music/Research Day). PN

COLLEGE PEDAGOGY COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS College Pedagogy Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Deadline for applications:
May 1, 2003

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

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Practicing for a Specific Audition

BY TED ATKATZ

When practicing, it's often difficult for percussionists to determine how to divide their time among all the instruments. A long audition repertoire list, in which five or more percussion instruments are required, can be intimidating.

It's important to view the need for versatility as a blessing rather than a curse. I find that after a certain amount of time on any instrument, continuing to practice results in diminishing returns. That's always a good time to take a break and switch to a different instrument.

When I prepare for an audition, I map out a daily schedule in which I make sure I get time on every instrument. I don't hesitate to take a break before reaching the allotted time on any instrument, so often it might take three different sessions throughout the day to reach my time goals. For example, practicing cymbals can cause fatigue quickly, so I spread out my cymbal practice over the course of the day in intervals that are sometimes as brief as five minutes. As I reach the time goals for each instrument, I check them off on the schedule. I don't always reach my time goals, but by documenting the time put in, I can determine how to schedule the next practice day.

It's important for me to use a metronome and recording device in my practice. A tape recorder is a great self-teaching tool, and your hands get a break when you play back your tape. I start by practicing a particular piece of music with the metronome until I feel that I am firmly in time with it. Then I turn on the recorder and play one time through with the metronome and one time without. When I play back the recording, I'll note the differences in the two versions. Does it feel like my tendency is to rush or to drag? Do I condense the dynamics of the music when I am concentrating on the time?

The real test comes when I try to sync up the playback of the non-metronome version with the live metronome. On the music, I mark places in which I get out of sync with the metronome, and I concentrate on those areas when I repeat the process.

Making the connection between practice and performance is difficult, so I play for as many people as I can prior to an audition. Just having another set of ears in the same room can drastically affect the way that you perform. I find that a half-hour mock audition with several musicians as your committee can teach you more than an entire day of practice. I record the entire event—the performance *and* the committee's comments. Playing for non-percussionists is important because string or woodwind players, for example, hear percussion playing very differently than a percussionist. They are usually less hung up on the technical aspects and more involved in the musical ones. Playing for a committee that includes a combination of percussionists and other instrumentalists will come close to replicating most committees for professional auditions.

As percussionists, we need to be versatile in the instruments we practice as well as in the ways in which we practice.

We must ensure that we are covering all the bases and challenging ourselves mentally as well as musically.

Edward "Ted" Atkatz has been a member of the Chicago Symphony since 1997. He attended the Manhattan School of Music and then studied with Tom Gauger at Boston University. He later studied with Will Hudgins at the New England Conservatory and attended the Tanglewood Music Festival for several years. He also studied with Alan Abel at Temple University. Ted has performed with the Boston Symphony, the Boston Pops, the Chicago Chamber Musicians, the Grand Teton Music Festival, and the New Hampshire Music Festival, and is also a member of the St. Bart's Music Festival. He teaches at DePaul University. PN

"Time your practice session and stop at a pre-designated time after you have accomplished a pre-set goal. Make yourself stop even if you feel like going on. You will look forward to the next session with positive anticipation."
—Michael Rosen

HOW CAN I MEET AND WORK WITH MY FAVORITE ARTISTS, GET FREE REGISTRATION TO PASIC, AND A FREE 2003 PASIC T-SHIRT?

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PAS is currently taking applications for volunteers to work at the Percussive Arts Society International Convention (PASIC 2003) in Louisville, Kentucky, Nov. 19–22, 2003. Duties include moving equipment from the exhibit hall to clinic rooms, assisting with stage setups and sound checks, and checking badges for entrance to events.

To qualify for consideration as a member of the PASIC 2003 Logistics Team, you must be at least 18 years of age, a current member of PAS (90 day trial ePAS memberships do not qualify), and agree to work two 6 hour shifts from the schedule below. If you are not currently a member, send payment for the appropriate amount as indicated on the form below.

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Practice and Preparation

BY PETER KOGAN

The Minnesota Orchestra annually plays host to a group of young composers for a week. This Composer's Institute is under the direction of Aaron Jay Kernis, who supervises the selection of works submitted from around the country. This year, nine pieces are to be read by the orchestra in three sessions over three days. Each piece will be played through at least once—twice if there is time.

Invariably, the music is challenging for everyone, but especially for timpani and percussion, so this seemed to be a good opportunity for me to analyze how I prepare for the reading sessions. The music arrives about five weeks before the session. The first thing I do is look through all of it away from my instrument to note extensive solos or difficult passages. Tempo indications are very important—passages of moderate difficulty can become extremely challenging at fast tempos.

I also take note of stick indications, especially unusual ones: brushes and maracas used as mallets are called for in two of the pieces. Readability also is a concern in this situation. None of these young composers has a publisher. They are producing their own parts—usually on software, sometimes by hand. The legibility factor is complicated when parts are written in score form. It seems that many young composers have been persuaded to write their percussion parts for three players, one of whom doubles on timpani, so the timpani part will disappear and reappear on one or more staves throughout the composition. Since I'm playing only timpani, I'll have to mark these entrances very clearly. For this occasion I'm using a yellow highlighter over the timpani line at each entrance.

My next step is to mark each part for pitch changes. Some composers indicate pitches before each entrance—some even try to guess which drum you'll be using. Inevitably though, I mark my own pitch changes to suit my particular drum preferences for range and placement on the page (just *when* you tune can be crucial sometimes). So there's quite a bit of preparation needed before getting behind the drums—in this case several hours.

At the drums I read through each piece very slowly (slowly enough to decipher the part and play easily), stopping often to correct or improve tunings, mark stickings, and double check tempi, dynamics, and metronome markings. I begin to learn to find my "line" on the score and where the bad page turns are. (I may have to copy a passage or photocopy a page, cut and paste, etc.)

By now I have a good idea what mallets I'll need, too. Then I go back and re-read the piece from the beginning at the indicated tempo, this time counting the rests while tuning. I'll only get one or two chances to play these pieces, so I don't want to get lost.

It is now February 27, and the reading sessions take place on March 12, 13, and 14. I have five pieces to play out of the nine scheduled (an easy load!) and here is how they stand:

1. "Amok" by Keith Murphy

The easiest to play with good print and plenty of time between tunings. Requires five timpani.

The challenge: I can play it now, but it changes meter almost every bar. There are very few cues written in, so counting will be very important.

2. "Serendipitous Scenes" by Anthony Cheung

The part is well printed with what seem to be adequate cues. Notes lie well on the timpani.

The challenge: Frequent tuning changes and glissandos mean practicing foot placement. There are frequent meter changes while playing and counting. I'll be running this one down several more times.

3. "Symphony No. 1" by Gordon Beeferman

This piece is printed well with not a lot to play.

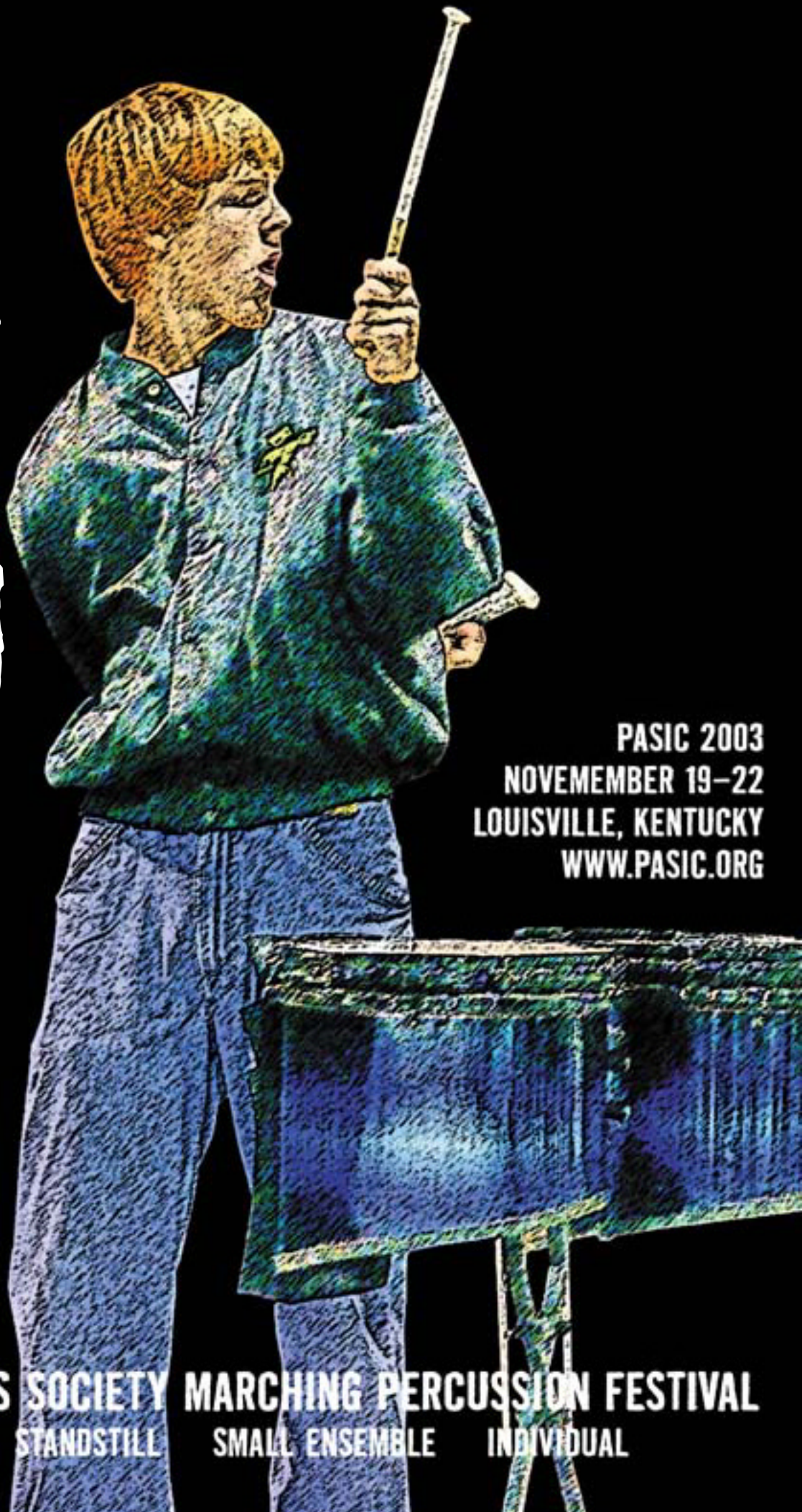
The challenge: It's in score form and there's a very fast passage at the end that will require some practicing.

4. "The Whispering Wind" by Michael Gatonska

This piece is hand copied in percussion score form.

The challenge: The measures are cramped on the page with little room for writing in tuning changes. The notes are small and hard to read. The composer consistently writes for the four timpani at the bottom of their ranges (e.g., low E-flat, F, B-flat and D). This will be a tuning challenge despite the tuning gauges and will make it harder to read. (I'm not used to seeing such low notes on the upper drums.) Easy to play, but tricky to read, it will require regular play-throughs.

ARE YOU IN?



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5. "Canter Into Black" by Mischa Zupko
Well-printed with some cues.

The challenge: Some tempi licks written for five drums. There's an extensive passage marked *fortissimo* at a furious pace—about thirty bars long with some glissandos, tuning, and syncopation. A quick consult with the orchestral score showed it to be a timpani solo with light accompaniment. While checking the score, I also learned that some accents are missing. The tempo is marked quarter note = 160. I've practiced it a few times and have the tempo now at about MM = 130. This will need daily practice for a while!

One thing I've learned from experience with difficult music: Daily run-throughs at a comfortable pace work much better than long "cramming" sessions. Even after I've learned a difficult passage up to tempo I will still play it through slowly first at each practice session. This gives me time to absorb the musical details and master the technical problems. The goal is to feel confident enough with the music so that during the first reading I'll be able to listen to the rest of the orchestra, concentrate on ensemble, and even occasionally take a peek at the conductor!

Fortunately, these pieces are nicely spaced for me, two each on March 12 and 13, and one on March 14. On those mornings after my warm-up, I'll play through the pieces to be played that day at least once before the readings.

Peter Kogan, Principal Timpanist of the Minnesota Orchestra since 1986, received his M.M. from the Cleveland Institute in 1972. He was appointed to the percussion section of the Cleveland Orchestra by George Szell in 1969. Other positions included Principal Percussion and Associate Principal Timpani with the Pittsburgh Symphony, 1972–77; Timpani and Drumset with the Honolulu Symphony, 1984–86; Principal Timpani with the Santa Fe Opera, 1999 and 2000; and Principal Timpani with the Grand Teton Music Festival, 2002 and 2003. His teachers included Saul Goodman, Cloyd Duff, Elden "Buster" Bailey and Fred Hinger.

PN

Practicing the Timpani Roll

BY DUNCAN PATTON

Technical skills such as the roll need to be practiced on a daily basis over a period of months and years. It is one of the few skills on our instrument that requires this kind of steady, long-term effort to succeed. This guide will offer exercises for refining the various aspects of a quality roll.

LEGATO STROKES

A roll can sound only as good as the sound of the individual strokes of which it consists. It is important to maintain a gentle, legato touch, no matter what the dynamic or speed.

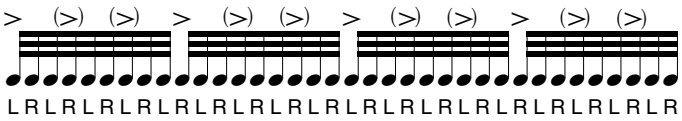
The basic exercise for developing legato strokes involves simply accelerating the roll, from extremely slow (30 strokes per minute) to very fast (or proper roll speed). Perfect the tone of your slow, individual strokes, and then accelerate only as you can maintain the same good sound. When you start to lose your good quality of sound, slow back down a bit until you regain it, and then try accelerating once again.

EVENNESS OF STROKES

1. Odd Groupings

Getting away from hearing your roll in duples will help you to notice if your hands are not balanced. Practice these with slight accents at first, and then gradually fade the accents away until all strokes are perfectly even.

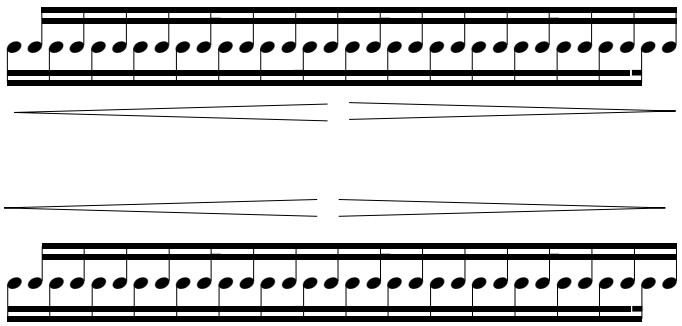
Nines:



Fives:

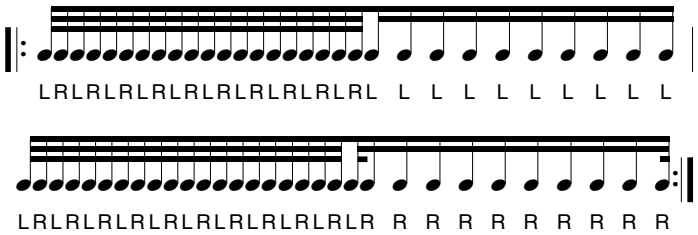
2. One-Hand Swells.

While keeping the dynamic of one hand even, swell the other up and down until you find the perfect balance.



3. Hands Separate

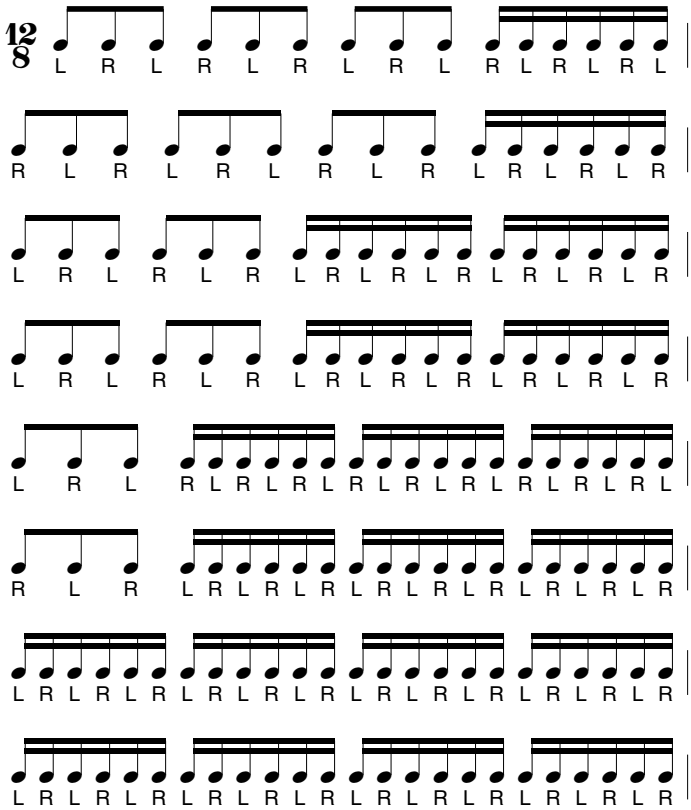
Dropping out one hand gives you a chance to focus on the other, and then to compare the consistency of the two hands.



SPEED

The proper roll speed for a high note is very fast—as fast as one can play, for most people. Consequently, it is important to develop your hand speed. Good hand speed tends to make it easier to relax at moderate roll speeds as well.

Exercises in which one starts at a moderate speed and then does short "bursts" of faster strokes are best for increasing your speed. You can gradually lengthen the bursts to develop endurance, as well. I give one example here, but numerous snare drum technique books are full of similar exercises.



Exercises for evenness and speed may be practiced while wearing earplugs, with a towel covering part of the head, or on a practice pad.

PROPER SPEED

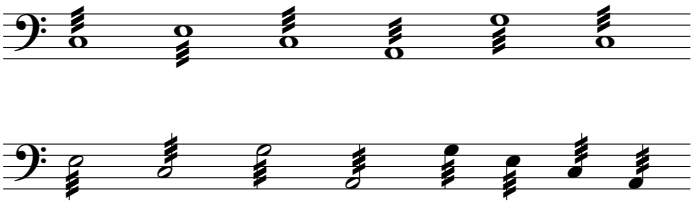
For every pitch on each drum there is an optimum speed for the roll. If the roll is too slow, we will hear individual strokes; if it is too fast, the drum will not resonate to its fullest capacity.

1. Experimenting

On various pitches and drums, try simply slowing down and speeding up the roll until you zero in on the optimum speed.

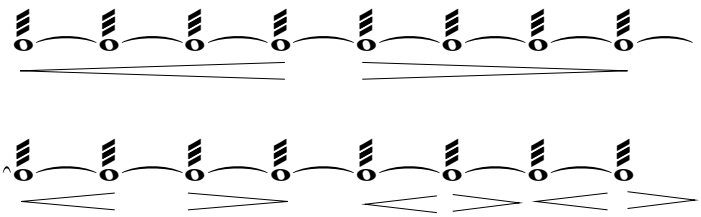
2. Shifting

After you have developed a feel for the proper roll speed on different pitches, you can practice rolling from one drum to another. The point here is to instantly switch to the new roll speed appropriate to the new drum and pitch. Tune up any four notes and play patterns like these. You should start with rather long notes, giving you time to check and adjust, then move to shorter notes where you must find the new speed immediately.



DYNAMICS

All of the exercises given here should be practiced at all dynamic levels, particularly at the extremes of very loud and very soft. Another simple but effective exercise is the very long *crescendo* and *diminuendo*. You can move on from that to quicker swells.

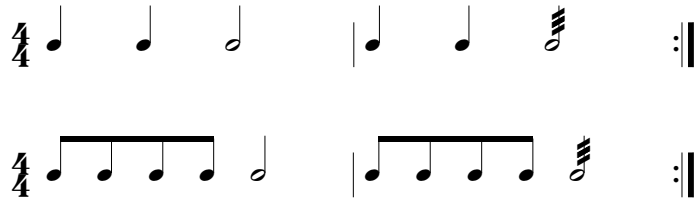


STARTING AND STOPPING

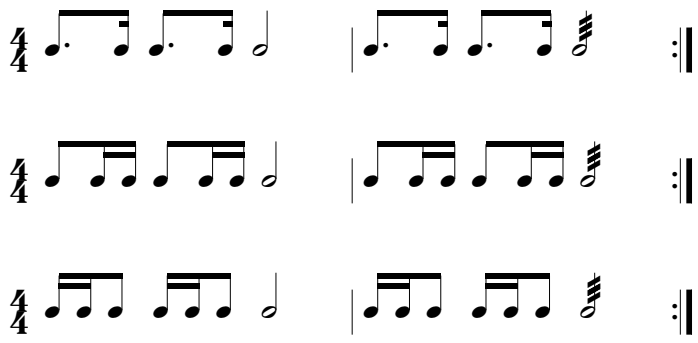
After mastering the roll itself, it will take some more attention to develop good control of the dynamic, placement, and sound of the attacks and releases of rolls. Generally speaking, the start and ending of a roll should match the dynamic and sound of the single notes surrounding it. The roll sustains the tone at the same level. Exceptions to this would include accents, *forte-piano*, tied rolls, and, of course, *crescendi* and *diminuendi*.

Playing simple patterns with rolls will give you a chance to focus on this technique. If you repeat the patterns without the roll, it will help you compare the sound of the attack and release to that of the notes around them. These examples can get

you started, but go ahead and make up your own. You can devise countless variations in dynamics, and be sure to practice them at a variety of tempi.



These always seems especially troublesome:



2003 PERCUSSIVE ARTS SOCIETY 30TH ANNUAL PERCUSSION COMPOSITION CONTEST

PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

2003 CATEGORIES:
Category I: Marimba Solo
First Place: $1,000.00 plus publication by HoneyRock Publishing
Second Place: $300.00
Third Place: $200.00

Category II: Percussion Ensemble (6–8 players)
First Place: $1,000.00 plus publication by Southern Music Company
Second Place: $300.00
Third Place: $200.00

Efforts will be made to encourage performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events. PAS reserves the right to not designate a winner if the judges determine that no composition is worthy of the award(s).

ELIGIBILITY AND PROCEDURES:
- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send four (4) complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Four (4) cassette tapes or CDs may be submitted in addition to scores but are not required All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: $25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 2003.

For further information and details, contact PAS
701 NW Ferris Avenue, Lawton, OK 73507-5442, (580) 353-1455;
E-mail: percarts@pas.org

2003 PERCUSSIVE ARTS SOCIETY 30TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published in any format.

Signature of Composer _____

2004 CATEGORIES: CATEGORY I VIBRAPHONE SOLO **CATEGORY II** PERCUSSION QUARTET

SHIFTING

Ending a roll on a different drum, or moving the roll to a different drum, presents a slightly different problem. You can practice patterns like the ones above, except moving from drum to drum; and you can simply tune up four notes and practice rolling from one drum to another (like the exercise for learning proper roll speed). Start with neighboring drums and then move onto skipping over drums.

GENERAL PRACTICE TIPS

- Stay relaxed: hands, arms, shoulders, neck.
- Keep listening to the sound you are producing.
- Be aware of the beating spot.
- Practice with hard sticks.
- Play *ff* and *pp* more then *mf*.
- You cannot develop your hands without regular, daily practice.

Duncan Patton is Principal Timpanist of the Metropolitan Opera Orchestra and a member of the percussion faculty at the Manhattan School of Music. Prior to joining the Met, he was in the Honolulu Symphony, the Colorado Symphony, and the Albany Symphony. He also taught at the State University of New York at Purchase from 1985 to 1989. He graduated from Eastman School of Music and has studied with John Beck and Roland Kohloff. Patton has appeared as clinician at PASIC and in the International Week of Percussion in Mexico City. He is also a composer who has written several works for percussion. **PN**

"Begin and end your practice sessions with something you enjoy or can do very well. This will keep you in a good frame of mind to practice." —John Gardner

An Innovative Approach to the Study of Orchestral Excerpts

BY MICHAEL ROSEN

To play any kind of music, one must have a clear understanding of the style being performed. It is never enough to just play the notes on the page. Executing classical music with a jazz feel or jazz with a classical feel produces a ludicrous representation of either. To be even more specific, it is important to understand that the music of Mozart is played no more like the music of Mahler than Dixieland is played like bebop.

One learns to recognize and play consistent with any style not only in percussion lessons but perhaps moreso in music history and music theory classes and by selective listening. Through listening and studying various types of music we gain insights into the myriad diverse styles and performance practices. If you were called to play a '70s disco gig you would probably get all the Bee Gees and K.C. and the Sunshine Band records you could find so that you would be prepared to play the style correctly. There is a parallel with classical music; one must listen to it to learn how to play it.

I once had a student come to a timpani lesson lamenting that something was not right at her last rehearsal of the Mozart "Requiem," but was unable to put her finger on the problem. Even the conductor was giving her grief about how she was playing; the sticks she was using were not quite right, the balance was askew, and generally he seemed to be dissatisfied with her work, but he couldn't articulate his demands precisely. I asked if she had ever listened to a recording of the piece in question and she confessed having not done so. When I asked her what type of music she usually listened to she was quick to reply, "Jazz, especially bebop." After pointing out this anomaly she realized that she had little connection to the style of Mozart because she never listened to Mozart. She promised to listen more in the future to whatever kind of music she was playing in orchestra with a keen ear to stylistic concerns.

Orchestral excerpts can be used to enhance an understanding of style as well as specific knowledge of the measures being studied. In addition, learning excerpts can be an efficient way to study technique, memorization, concentration, taste, mallet choice, and perhaps the most important thing: how to learn, which differs with each student. All this can be accomplished by working on orchestral excerpts as music, not just as licks to be perfected and played in a mechanical way. To approach excerpt study as merely a long list of short musical examples to be memorized and spouted off on command is boring and only scratches the surface of their musical possibilities.

To illustrate this idea let's take an in-depth look at how to practice the snare drum part to the "Toccata" from "Symphony No. 3" by the American composer William Schuman (1910–1992).

TECHNIQUE

In order to perform this excerpt it is imperative that the student be able to play softly, and this presupposes that the student is working seriously on stick control to develop a consistent sound and good time. In addition, I would include an ability to throw the stick as a basic technique. In order to play evenly it is necessary to lift both sticks to the same height and throw them gently when playing softly. I suggest that a student include a half-hour of soft practice every day, including stick control, rolls, embellishments, and the playing of etudes *pianissimo* without dynamics. I find "Etude No. 2" from *Advanced Studies for Snare Drum* by Mitchell Peters and "Etude No. 4" from *Advanced Studies for Snare Drum* by Keith Aleo a good way to work on soft playing if played *pianissimo* without the written dynamics. Search for exercises from *Stick Control* and *Accents and Rebounds* by George Lawrence Stone, *Developing Dexterity* by Mitchell Peters, and etudes from *Méthode de Caisse-Claire* by Jacques Delècluse. Play them softly as well, no change in dynamics; *ppp* from beginning to end.

It is not necessary to practice too softly at the beginning of this process. Choose a comfortable dynamic but not much above *mezzo forte*. When an exercise or phrase feels comfortable at this dynamic, play it softer the next time or the next three times. Then once slightly louder, always monitoring the evenness of the sound, the height of each stick, and the steadiness of the tempo. In this way we push down the dynamic in a comfortable manner. Do not force the soft dynamic, work down to it slowly. If it doesn't sound good at the lower dynamic, play a bit louder until it feels comfortable and then push the dynamic down again. Use this same technique with stick control also. This process should take more than a week, which helps you learn both the technique of soft playing, how to practice soft playing, and later "Schuman's Third" simultaneously.

After a few weeks it is time to include the "Schuman Third" snare drum excerpt as a part of this regimen of soft practice. This is often the first excerpt I give students because it has a dearth of rolls and demands the utmost in control, touch, softness, and steady tempo, which are all related.

At this point it is essential not to think of this excerpt as "the excerpt" from "Schuman's Third," but rather as "The Etude" from "Schuman's Third." Don't practice from beginning to end at this point. I have students divide it into short phrases, each of which is repeated several times, but not necessarily in the order written in the music. It is often more beneficial to practice the last few phrases of this excerpt first.

Remember that we are thinking of it as an etude now. For example: Measure 143 to 154 might be the first section. Mark it with a letter A; letter B might go from measure 151 to measure 165; letter C from 166 to 180, etc. Put repeat signs in the music to remind you where the phrases are and to play them repeatedly. Stop after each repetition before you begin anew so that your playing doesn't get

hectic. Stay relaxed and always think before you begin to play. The phrases could be even shorter for practice purposes. I would even suggest repeating two or three measures at a time, always *pianissimo*.

I encourage students to find the phrases themselves, which stimulates discovery and helps to involve them in their practice process and makes it personal, which is an essential constituent in learning. Each of these phrases now has become a separate stick control exercise to be worked on assiduously. In this way the technical problems of the excerpt are used as a practical extension of the music and are, at the same time, solved by linking them to the piece. Work meticulously in incremental steps.

Use a metronome. I suggest putting the clicks of the metronome at the largest intervals. Start with the click on two beats per measure, then reduce it to one beat per measure, and finally to one beat every two measures. In this way you will not become dependent on the clicks of the metronome. When there are four clicks per measure, students tend to rely on the clicks and chase them. When there are fewer clicks, you are responsible for the space between each click and you will pay more attention to the time.

Play each phrase ten times, then eight

times, then six times, etc., until you play each phrase once, which will become the complete excerpt. Try improvising the rhythms to become more familiar with them. Dissect the excerpt, then put it back together. Make practicing this piece a process of deconstruction, then reconstruct it. It's the repetitions that do the trick.

The next step is to play two of the phrases back to back three times, and then three phrases three times, and then four phrases, etc. Proceed this way until you are comfortable playing from the beginning to the end, each time striving for an even sound, same height of the sticks, consistent dynamic, and steady tempo. Repeat the same process with different sticks, a different drum, or with the snares off—anything to create a new situation that will make you play more repetitions without becoming bored.

During this process of learning it is important to listen to a recording of the excerpt many times to familiarize yourself with your place in the orchestra. Listen for balance, tempo, dynamics, phrasing, timbre, style, and ensemble requirements. Note that at this point in the piece the snare drum plays the first subject in a fugue with the bass clarinet and later the B-flat clarinets—a unique and interesting compositional device.

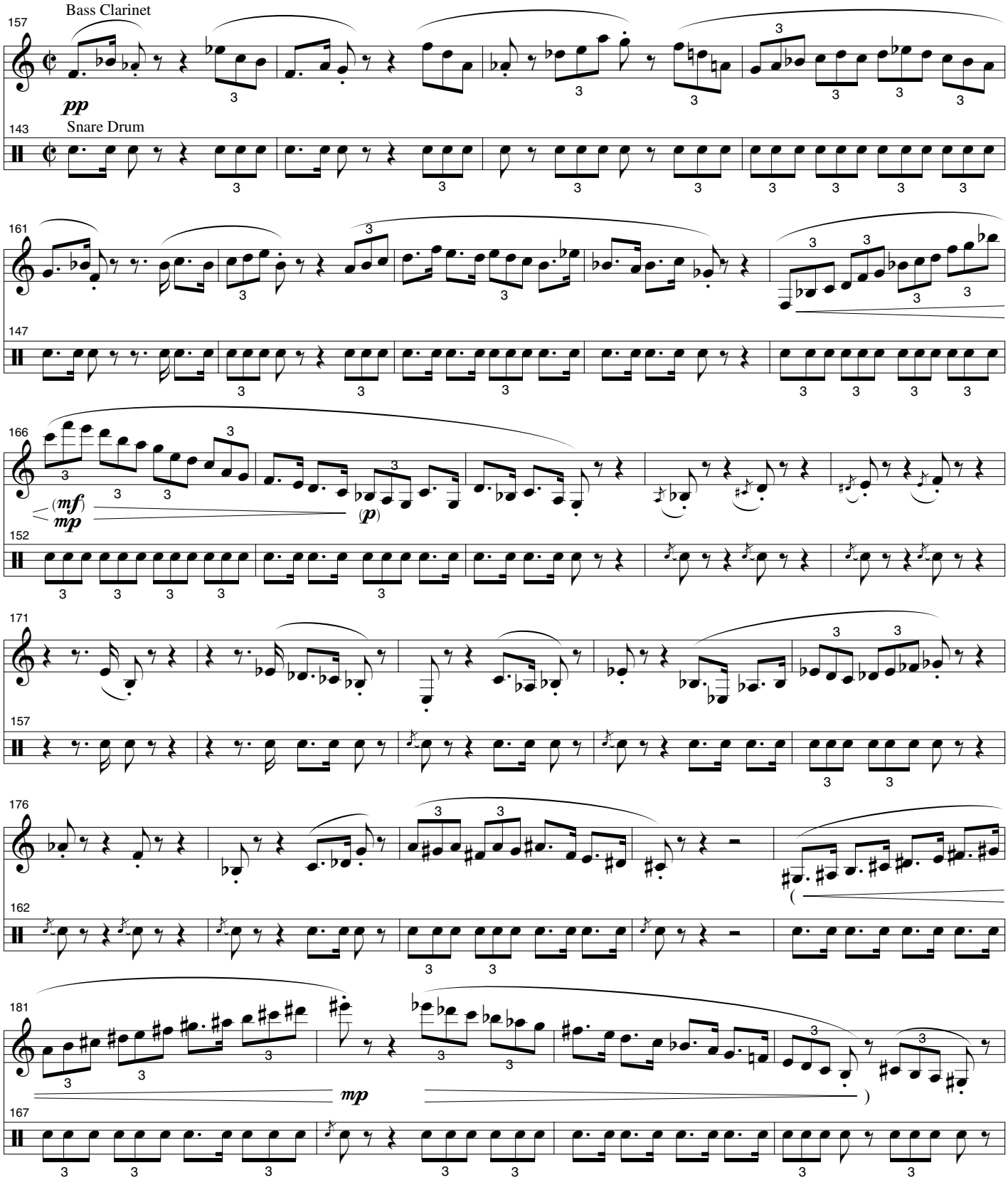
At measure 157, the bass clarinet plays the same part, rhythmically, that the snare drum began playing at measure 143. Therefore, it is essential to know what the bass clarinet plays so that you can play the part the same way. One suggestion is to begin playing the snare drum part with the bass clarinet when it enters at measure 157 on the recording. Look at your part but play in unison with the bass clarinet. The idea is to make music out of the cold, static looking rhythms on the page. All other instruments have inferred dynamics because of the direction of the melody and harmonic rhythm from chord progressions, but snare drum doesn't, so dynamics must be implied. Follow the subtle rises and falls of the dynamics of the melody with the bass clarinet and you will be more comfortable with the music. But don't exaggerate. Make it subtle.

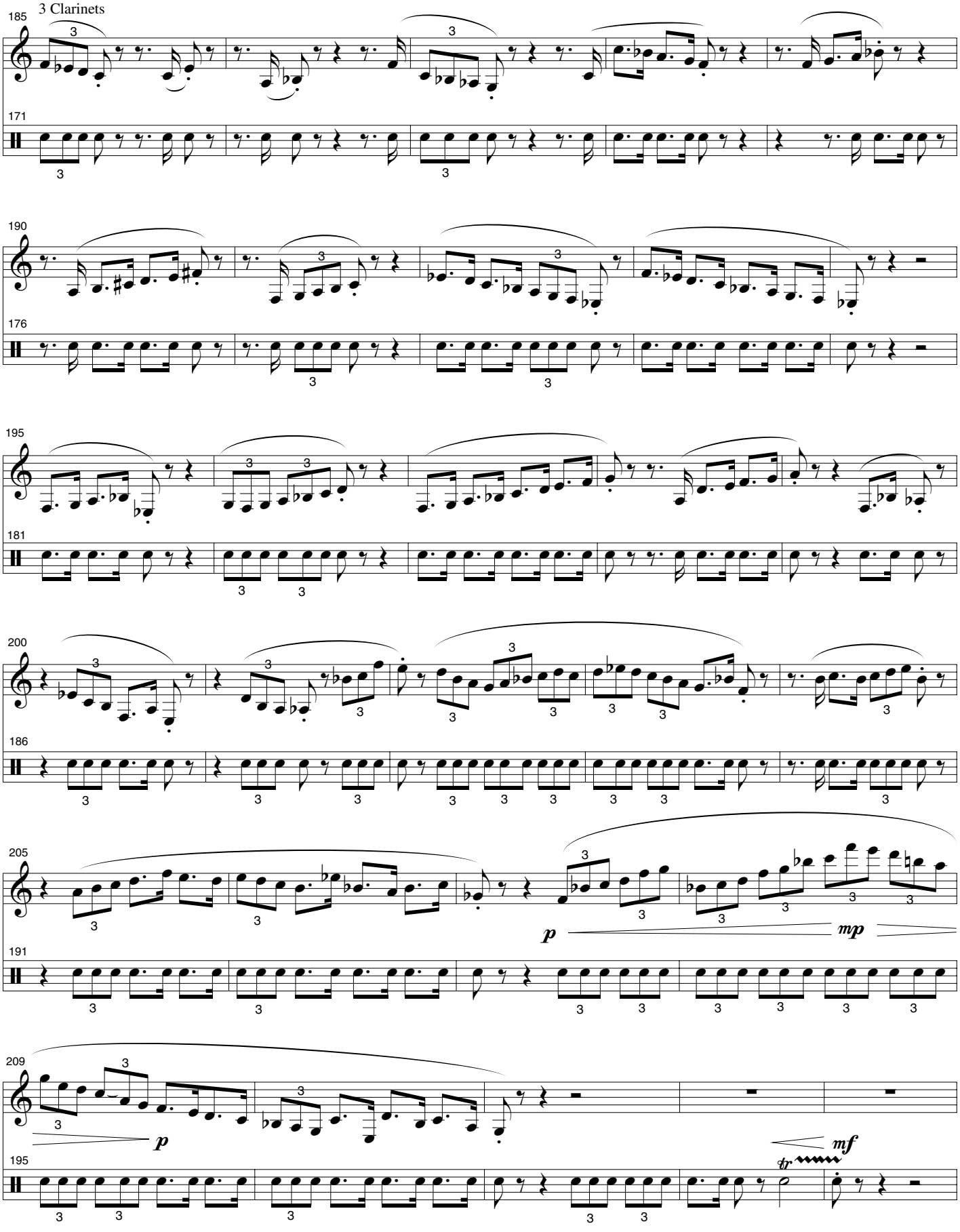
Now you are ready to play the excerpt with the bass clarinet. In the accompanying example I have aligned the snare drum part with the bass clarinet part as they would appear if played together. Try reading from the bass clarinet part and you will see how much easier it is now that you can see the vertical motion of the melody instead of only the horizontal motion of a snare drum part. Note that in measure 175 the snare drum part differs from the bass clarinet part. I suspect this was a copyist's mistake. Actually it makes no difference to us because we should play the part as written at this point. The discrepancy occurs so far apart in the music that it is not discernible to the listener. I would also avoid bringing this to the attention of the conductor because he or she probably never noticed it and would not appreciate you pointing this out.

Ask a bass clarinet player to play the part with you. Phrase the way he or she does. Note that the dotted eighths and sixteenth notes are not close to the eighth note but are played rather like triplets or somewhere between. Remember, Schuman was trying to get a jazz effect here.

Symphony No.3

William Schuman




3 Clarinets
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At an audition, the beginning often proves to be the most nerve racking. Once we get it going it seems easier. To help solve this problem I suggest practicing the beginning of this excerpt often at each practice session. Don't just play it from beginning to end each time. Play the first two phrases, stop, and put your sticks down. Leave the room for a few minutes. Then come back and begin the excerpt again. Do this several times.

Another suggestion is to begin your practice session by walking into your practice room and playing this except without warming up. In this way you will discover what it takes for you to conquer the problem of playing cold. This is a way to work on a practical skill. After all, it is not uncommon that you will have little if any warm-up time at an audition; or even worse, you warm-up and are ready to play at 11 a.m. but don't play until 4 p.m.

Try to apply this method to other excerpts, remembering that practicing should be a creative process, not just a boring repetitive exercise.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. A native of Philadelphia he was a student of Charles Owen, Fred Hinger, and Cloyd Duff. He was a member of the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought after clinician for marimba as well as cymbals. **PN**

Editorial Position Available

Percussive Notes is seeking an associate editor. Responsibilities include soliciting, editing, and proofreading articles for the Technology section of the bi-monthly magazine.

Those interested in the position should contact Teresa Peterson at the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; Phone (580) 353-1455; E-mail teresa@pas.org

The deadline for applying is May 15, 2003.

PASIC 2003 SCHOLARSHIP INFORMATION & APPLICATION

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2003.

Each scholarship winner (PASIC and Regional) will receive the following courtesy of PAS:

- one year of PAS membership
- PASIC 2003 registration
- ticket to the Hall of Fame Banquet
- PASIC 2003 souvenir T-shirt
- monetary awards as indicated below toward the cost of transportation/lodging.

Winners will be notified in August 2003.

PAS ($500 U.S. SCHOLARSHIPS)
DEADLINE: JUNE 15, 2003

Avedis Zildjian Co. Scholarship
Cloyd Duff Scholarship
James A. Sewrey Scholarship
Ludwig Industries Scholarship
McMahon Foundation Scholarship
Remo, Inc. Scholarship
Steve Ettleson Scholarship
Thomas Siwe Scholarship
Val and Venus Eddy Scholarship
William F. Ludwig, Jr. Scholarship
Yamaha Corporation of America Scholarship

SEND APPLICATION TO:
PASIC Scholarship Application
Percussive Arts Society
701 NW Ferris Avenue
Lawton, OK 73507-5442
Tel: (580) 353-1455
E-mail: percarts@pas.org

CANADA
(NOT TO EXCEED $1,500 CANADIAN)
DEADLINE: MAY 1, 2003

scholarship limited to a Canadian music student (percussion major) who is full-time grade 12/13 high school or full-time undergraduate university student

SEND APPLICATION TO:
Sabian/PASIC Scholarship
Ian Turnbull
25-1040 Riverside Dr., London, ON
N6H 5N4 Canada
E-mail: ijt@execulink.com
Contact Ian Turnbull for French version of application.

STATE CHAPTER PASIC SCHOLARSHIPS

State Chapter PASIC Scholarships are currently available in California, Illinois, New York and Texas. Additional scholarships may be available. Contact your chapter for application information.

Applicant's Name _____

Phone _____

Address _____

_____

Name of Instructor _____

Telephone _____

Name of School _____

School Address _____

_____

Grade level _____

Number of years studying percussion _____

PAS Member # _____
(You must be a current member of PAS®)

How many years have you been a PAS member?

_____

Have you ever received a PASIC scholarship?

_____ If yes, when? _____

Have you ever attended PASIC? _____

If yes, when? _____

Awards, scholarships, etc., and dates received

(use separate sheet if necessary) _____

_____

Goals

_____

_____

_____

Personal statement (optional) _____

_____

_____

Major instruments (instruments that you have or are seriously studying) _____

_____

Applicant's signature _____

Date _____

❑ A four to five minute standard 1/2″ VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed

❑ One supporting letter of recommendation verifying age and full-time student status enclosed

❑ Recent copy of grade transcriptions or latest grade card enclosed

PASIC 2003 . NOVEMBER 19–22, 2003
LOUISVILLE, KENTUCKY

Reflections on the Nature of Practice

BY RUTH CAHN

I will confess—I have always enjoyed practicing! I can reflect on the following three phases in my own personal relationship with practice:

Teenager: over-practiced and spent too much time playing complete pieces.

Professional orchestra player: learned to target what I needed to practice.

Studio teacher/recitalist: learned to emphasize the thinking/analysis area in learning pieces and work on reaching flow in every practice session.

All three approaches were fun! But some are better than others.

In recent research we've learned that the endorphin release that comes with a good practice session gives us a "musical high" that stimulates us for future sessions. We also gain energy for future sessions by observing that in some practice sessions we perform measurably better at the conclusion!

However great these energizing forces, effective/creative practice flows from (1) having large-scale goals that you have consciously set for your musical learning/experiences, (2) preparing to practice, and (3) choosing the most effective practice technique for each challenge. Working with a master teacher/mentor is an absolutely essential ingredient to shaping these processes and to nurturing your maximum inner musician.

STRATEGIES FOR SETTING LARGE-SCALE GOALS

Put goals in writing and post for daily viewing.

• Set yearly learning goals for each percussion area in which you have an interest (keyboard, snare, timpani, drumset, world percussion, etc.). Be sure to include both musical and technical goals.

• Set performance goals for recitals, juries, ensembles (how many recitals, in-school or community ensembles, etc.).

• Repertory: Have you heard pieces that you would like to play? (Does your teacher feel that these are good choices?)

Review these goals frequently with your teacher to be sure that you are both "on track."

PREPARING TO PRACTICE

• Schedule practice during the time of day when you are most productive.

• Limit your practice session to approximately 70 minutes. This is maximum productive concentration time for most people.

• Select a location that is free of distractions. (I know this is a challenge if you must practice at school in a band room.) At home, make this area "your place."

• Clear your mind to think about practice. Investigate meditation, yoga, Feldenkreis, or Tai Chi to get you relaxed and ready to go.

PHOTO BY JOAN STORMONT

BEGINNING AND SHAPING PRACTICE

• My students are more productive if we begin with warm-up exercises (stick control, scales, arpeggios, strokes, etc.). Here we can observe how we are playing and carry our relaxation into our playing.

• Move on to sight-reading, a little improvisation, or reviewing something that is "almost ready."

• Now we are ready for the new pieces and challenges.

• I often end a practice session by reviewing an "old friend."

• Take time to think about "how it went." What will you do tomorrow?

As I work with students to assemble their yearly goals, I ask them to tell me how much time they can realistically devote to practice. I try to balance their goals with the available time; I want all of my students to succeed. When my students do not reach their potential it is usually due to faulty practice technique, and in only a few cases due to lack of practice! (My own teenage way of practicing in action!)

Here are a few of the "behind the scenes" ideas to improve student practice/learning:

• Students learn to identify their key learning styles (visual, verbal, math, ideo-kinetic [see Howard Gardner's work]) and approach learning through these individually preferred modalities.

• To maximize progress, students develop a knowledge of practice strategies and how to apply them to repertory and link them to their key learning styles.

• Isolate the challenge: play

just a measure or two, not more!

• Play slowly so you can think and correct the problem. You can almost never be too slow!

• Sometimes we need to repeat a movement or passage until it becomes fluent.

• The answer is not on the page! Look down and observe your grip, your body position, the movement or stroke you are making, and *listen*!

• Remember that the ultimate goal of practice is to enable you to make expressive music in your own unique way.

RECOMMENDED READING

The Art of Practicing, A Guide to Making Music from the Heart, by Madeline Bruser, pub. Bell Tower, ISBN 0-517-70822-1.

Confident Music Performance, The Art of Preparing, by Barbara Schneiderman, pub. MMB Music Inc, ISBN 0-918812-70-4

The New Toughness: Training for Sports, Mental, Emotional, and Physical Conditioning from One of the World's Premier Sports Psychologists, by James E. Loehr, pub. Plume/Penguin, ISBN 0-525-93839-7

Psycho-Cybernetics by Maxwell Maltz, pub. Pocket Books, ISBN 0-671-70075-8

Ruth Cahn is Jack Frank Instructor of Percussion in the Community Education Division and Summer Session Director of the Eastman School of Music. She directs the summer Music Horizon Program for gifted high school students at Eastman and is chair of the PAS Education Committee. **PN**

"Put life into the music without doing violence to it."
—Edwin Fischer

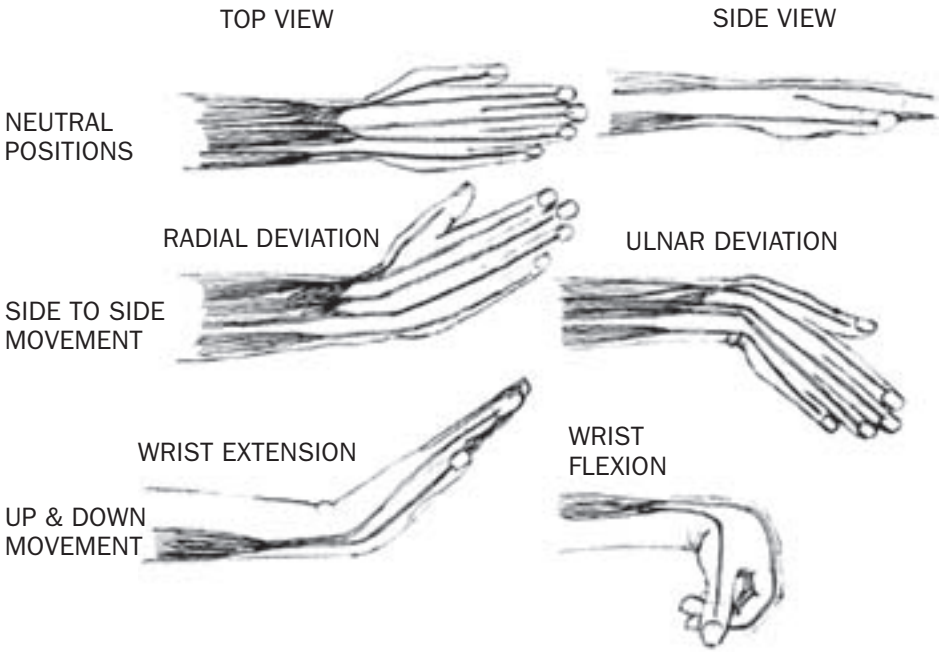
Practice in Good Health

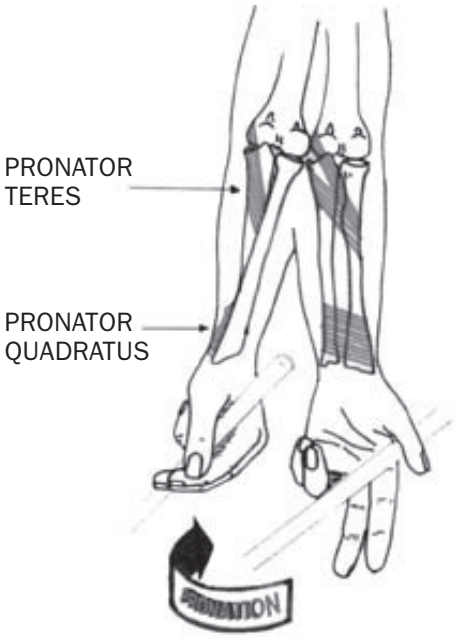
BY DARIN "DUTCH" WORKMAN

Oddly enough, practicing is what makes players great, and at the same time, it is the foremost reason they become disabled. Why is that? Over my fourteen years of treating percussionist/drummer injuries and over twenty-five years of playing, I have noticed that practicing is a potential danger because of the aggressive energy put into it and the sloppy way we sometimes approach it.

If done correctly, practice can be so much fun that it is downright addictive without causing injury to the body. That's right, no injury. The problem is that we attack it so aggressively that we pay little attention to the way we are actually moving and what our body is saying. Then, when we get tired, we get sloppy and cause damage to the body. So we either do rigid and forced movements or sloppy movements. Neither is good for us.

This article offers advice about practicing in a way that will help you play without pain, and get the most out of the time you spend.





PRACTICING—AN ART FORM

Music is art, musicians are artists, and while practicing we create art by producing music through body movement. Proper body movement allows us more freedom of expression without restriction. Practice proper movement, not just music. For example, during arm movement, there are two actions of the elbow: flexion and extension. During this repetitive motion (the same movement over and over), one muscle pulls and the other relaxes and lengthens to allow the movement. If the lengthening muscles don't relax, the pulling muscle has to work harder. This creates a "tug of war" that fatigues all of the muscles involved.

Striking the drum incorporates a combination of movements at the wrist: flexion/extension and rotation. While doing flexion/extension, you have a big bulk of muscles (biceps and triceps) for power and endurance. During rotation of the wrists, pronation and supination (the movement required to turn a door handle back and forth, for example) causes fatigue more quickly because the muscles that do that movement are smaller and fewer in number. When they begin to fatigue, the body gives a warning sign that manifests itself as weakness, shaking, tightness, and/or a stinging feeling in the muscles. This usually puts the muscles into a constant contracted state commonly known as a muscle spasm.

Contractions make the muscles work harder, which tightens the tendons. This tightness can (and usually does) pull on the tendons enough to cause tendonitis. This type of process can happen in virtually every joint in the body. It is important to use movements that incorporate the stronger muscle groups when possible in order to avoid fatigue and spasm.

Positioning of the body part is important also. For exampe, I found that when typing, if I put the keyboard on the counter, in just a couple of minutes my wrists hurt. Placing the keyboard on my lap just a few inches lower changes the position of the wrists slightly, causing much less fatigue to my hands, and the pain goes away as quickly as it came. Thus, the position of the joint has a great effect in reducing wear to the body, and your body will tell you what positions it likes best. Do you listen?

Instruments have become increasingly adjustable, making it unnecessary to play in an awkward position. Make sure that your equipment is not working against you. If you are in pain when you play, you should investigate why and fix the problem. Many times, a slight adjustment in the instrument makes a world of

difference (just like it did in my keyboard example above). Investing in proper equipment can save great amounts of money and pain in the future.

On a deeper note, music is an expression of the inner self, and I have found that the body's movement will often follow the emotions if we allow it to. This helps the body to move more naturally, which avoids injury. Use full body movement; the body is the instrument. Practice listening to your body as it moves.

In the clinic, I usually treat tight muscles that result from repetitive motion. They may not pull hard enough or long enough to cause tendonitis, but they exert enough pressure to produce muscle problems and pain. If nothing else, this can be a distraction to your playing.

WARMING-UP

Warming-up is a simple and usually quick way to prepare your body for playing to its highest potential. The body needs to be forewarned and geared up for movement before going straight into aggressive, repetitive motion. Warming-up gets the blood flowing and the muscles ready so the body can move smoothly and efficiently. Every practice session should begin with warm-ups.

Start the warm-up with some general body activity like walking, running, or calisthenics, to get the heart rate up and get the blood flowing to the areas that will be used. Do this until you feel warmth without sweating. I have found that warming-up in the mornings takes longer than if it is done later in the day when the blood is already circulating from the day's activities.

Once the blood is flowing, start moving the specific areas and muscles you will be using. Then start increasing the speed and the various types of movements you'll be doing so the body will be familiar with them. Do slow, general movements just to get the brain to wake up to the motions that are going to be happening, then gradually increase the speed. This helps develop both speed and coordination.

Be sure that the strokes are equal, the bounces are smooth, and the hands feel comfortable doing the movements. If they don't, just continue those movements slowly until they do. Then speed up and slow down until your hands are comfortable with it. Eventually, get the speed well beyond the level you are going to be playing in the performance. If you feel that you are pushing the movement, then you are trying to warm up too fast.

Next, do various rudiments, phrases, patterns, transitions, different tempos, and odd time signatures so the brain can catch on and the movements become natural to you. It is best to start slow enough that you don't make any mistakes, and then speed up gradually. If you do something perfect consistently and then gradually increase the speed, you will never learn to play it wrong.

Many percussionists ask me how long they should warm up. It has very little to do with time. A warm-up has to do with a sequence of events telling you when the body is ready. You must learn to listen to your body to sense what is actually happening.

MENTAL PRACTICING

Focus is the key factor that determines the quality of a practice session. I once heard it said that "Attention is the mother of memory." When you spend your practice time in full concentration, you will notice that things are more deeply burned into your mind, making it easier to recall them later. In addition, attention helps commit things to muscle memory more quickly. So, during your practice time, practice focusing. Close out all of the distractions for the period of time you are in practice. It will also help you perform with more focus.

The mind learns better if you don't bite off more than you can chew. It is easier for the mind to comprehend one small

section at a time. Separate the music into sections. Learn the first section, then learn the second and add it to the first. Play them both together a few times. Then learn a third section, add it to the other two, and play them all together until you feel comfortable, and so forth.

It is important to remember that the mind needs down time in order to process the information you give it. One of the important ways to do this is to sleep. I firmly believe that while sleeping, the mind files away the information it has been given so that it can easily recall it later. If you find that you are not retaining the things you learn, try focusing more during practice and/or giving the mind more down time between practice sessions.

PHYSICAL PRACTICING

I'm going to step off of the beaten path in this section and discuss the not-so-obvious. One of the things we overlook in our playing is the importance of finer mind/body coordination. This involves the ability of the mind to be keenly aware of the common bodily movements and the natural response from the instrument. This includes timing, momentum, and dynamics, to name just a few.

For example, when you step down a stair, the mind calculates the time it takes for you to hit the surface, and how much and what kind of force will be needed to support and balance the body. If it is miscalculated, you will stumble or fall. When we first do a movement, we usually do it slowly so the coordination can be established. The more times we do it, the more natural it becomes, and eventually we do it without thinking. During practice time, we establish this playing coordination throughout the body. It is enhanced as we take time to focus on learning the easiest and smoothest ways to move.

During your practice sessions, focus on being comfortable holding the sticks, rebounding, and being familiar with timing and body motion when getting around the instrument. In fact, most of the warm-up exercises are best done on the instrument you are going to be playing. There is a mind-muscle memory that calculates and coordinates the weight of the sticks or mallets, the distance they travel, the rebound force, etc. This enables you to play smoothly. So your body must get accustomed to the environment it plays in, and you really have to do that on the instrument to be most effective.

There has been much talk recently about carpal tunnel syndrome and other overuse or "misuse" syndromes that are caused by playing an instrument. If you're doing any movement correctly, and you give the body enough time to adapt, there is no limit to what the body can do.

Practice sessions are also a time to build endurance so you can go beyond the length of the performance. If you tire eas-

ily, work on increasing your endurance over weeks or months. For the average musician, I encourage a fifty-minute session with a ten-minute break. There is a reason schools follow this pattern. It is because the body operates better with periodic rests; it helps prevent physical, mental, and emotional fatigue.

A saying I once heard is, "The mind can only absorb what the seat can endure." I consider that good advice. Shorter practices a few times per day are usually more productive in the long run than one long marathon practice. This will help prevent the frustration that will occur if you fatigue and don't play well.

I encourage injured players to do even shorter practice sessions more times per day. Shorter practices also keep the morale up since you are still learning while you're injured.

COOLING DOWN

There's an expression in horse riding that says "rode hard and put up wet." It refers to when you ride a horse into a sweat, and immediately put it in the barn where it stands in a small stall, unable to run, trot, etc. It is very hard on the muscles to work them to their peak so that the blood is circulating at high volume, and suddenly stop. When this happens, everything backs up and swelling immediately begins, trapping lactic acid in the muscles—which is not good for them. Instead of stopping, it is better to slow down and let the blood pump out.

Music is similar to athletics, and musicians, like athletes, need a cool-down period. After you finish an event, rather than sit, you should walk for five minutes or more until you have caught your breath. Then play slowly, doing short, quick sections every thirty seconds or so to milk the lactic acid out of the muscles. Each quick section should be successively faster until you reach the level you were at in the performance. From there your quick sections should get successively slower until you are back to where you started. In this way, you gradually flush out the lactic acid and the byproducts of muscle use.

Once you play a piece that is really taxing, you don't want to put your hands in your pockets and just sit, because the blood is still pumping. When you finish a piece, your heart rate doesn't immediately go back down to normal, it decreases gradually over time, and you should do the same. Your physical action and motion should continue to decrease over about half an hour, following the pattern described above.

PAIN DURING PRACTICE

Pain is not normal. If you feel pain during practice, you are doing something wrong that will eventually lead to an injury. If you don't deal with an injury when it occurs, each time it comes back you have to deal with the original problem plus the additional damage that occurred since. If it keeps recurring, you haven't solved the technical problem that caused it in the first place.

Recurring pain of the same nature in the same spot that increases with each episode, starts earlier in the playing time, or stays longer after the playing stops is not normal soreness from playing. It is an injury.

You don't have to stop playing because of all injuries. Most of them allow you to continue playing as you recover. Your recovery should involve playing your instrument, but at a lower level.

During the recovery process, it's very important to perform the activity that caused the injury in the first place. It helps build stamina and endurance. On some injuries, you may have to drop down to a lower level of intensity in order to recuperate.

CONSISTENCY

Consistency is one of the best ways to get the most out of practice. However, most do not realize that it is a concept that can also prevent injury. The body can handle almost any challenge you put to it as long as you give it the time to adapt.

Most injuries occur when the body experiences an abrupt change in task. For example, when you double your playing time, it can be too much of a change too soon, and certain areas start to hurt. Other factors may include heavier sticks or mallets, change of instruments or styles, increased dynamics, etc. Remember that playing doesn't hurt the body, but an abrupt change in playing usually does.

It is important that you practice consistently to help keep the body in good condition. If you take time off, take a little while to work the body back up to the level you were at previously. In addition, if you want to reach a higher level of playing, or switch to a different instrument, it is important to gradually increase your load so as not to overload the body. This concept of consistency is probably the single greatest cause of injury among percussionists and drummers.

In my new book about percussion and drummer injuries, most of the injuries mentioned are a result of doing too much too soon. It is human nature to be inconsistent and then try to make big strides in a short period of time to make up for it. Don't fall into that trap; make good, consistent practice a habit and you will benefit in the long run.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and workshops over the years, and is currently finishing a book on ergonomics, and prevention and treatment of drumming injuries. Workman chairs the PAS Health and Wellness committee and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over twenty-five years, he continues to be active in performing and teaching. He can be reached by e-mail at druminjuries@juno.com. **PN**

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
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Note: *Please provide current address or e-mail, contact information and price with each item to be reviewed.* ***Whenever possible, please include a performance or rehearsal tape of ensemble music.*** *Also, if possible, include a translation if text and CD liner notes are not in English.*

Difficulty Rating Scale

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

ORCHESTRAL EXCERPTS

La Fanciulla Del West (Girl of the Golden West)
Giacomo Puccini
Edited by Theresa Dimond
$72.00 complete set (timpani part, percussion part, timpani/percussion score)
$25.00 for any one of these three parts

L'Apprenti Sorcier (The Sorcerer's Apprentice)
Paul Dukas
Edited by Theresa Dimond
$20.00 for the complete set (timpani part, percussion part, timpani/percussion score)
$10.00 for any one of these three parts
Touchdown Productions
In his opera "Girl of the Golden West," Puccini wrote for some dozen percussion instruments; in the current Kalmus edition, each of those instruments is assigned to a separate book, creating a logistical nightmare for a percussion section. This is an excellent example of the kinds of performance-related problems that Theresa Dimond solves in her Touchdown Productions' publications (with the assistance of the Los Angeles Opera percussion section for the Puccini opera, and the Pasadena Symphony percussion section for the Dukas piece).

The format followed in both the Puccini and Dukas works (the latter, of course, containing the glockenspiel part that has become a fixture at percussion auditions), provides everything a percussion section needs to rehearse and perform all of the percussion and timpani parts. In both publications, three spiral-bound texts are included: one dedicated to the timpani part; a second containing a compilation of all the percussion parts; and a third providing a score that combines the timpani and percussion parts.

Each publication provides cues not found in the published parts, addresses performance-related issues including the explanation of unusual instruments (such as the "fonica" in Puccini's score), indicates discrepancies in dynamics and musical symbols between the original score and published parts, suggests appropriate implements, and offers practical suggestions for playing timpani, cymbal, and bass drum parts—information that has previously only been in the grasp of the professional who has actually performed these works.

—John R. Raush

REFERENCE TEXTS

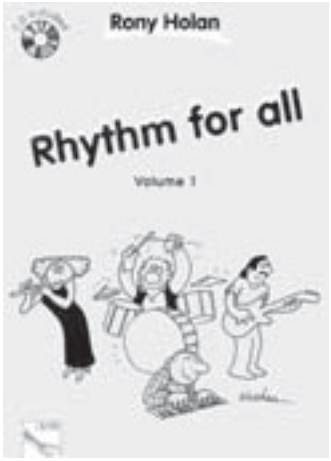
Drum Tuning: the Ultimate Guide
Scott Schroedl
$12.95
Hal Leonard
This 64-page book covers nearly every conceivable aspect of drumset tuning in a logical and understandable way. Included are many helpful pictures as well as a CD that aurally illustrates many of the concepts discussed in the book.

The book contains six major sections. The first three, "Preparation," "Drumhead Basics" and "Drum Construction and Head Properties" deal with the technical aspects of general tuning. The last three deal specifically with tuning tom-toms, the snare drum and the bass drum. The book ends with several shorter sections, including "The Drumset as One Instrument," "Drum Tuning Aid Devices," "When to Change Heads" and "Tips and Review."

Tuning for different styles is dealt with clearly. Anyone who reads the text and listens to the CD examples will obtain a detailed understanding of drumset tuning that they can then build upon.

—Tom Morgan

Rhythm For All, Vol. 1
Rony Holan
$15.95
Or-Tav Music Publications
Rhythm For All is a book that can be used by all instrumentalists, including conductors. Accompanying the 61 pages of music is a CD that acts as a click track and plays the rhythm found on the page. The 19 chapters are graduated in difficulty starting with whole notes, half notes, and quarter notes, and ending with changing time signatures including 5/4 and 5/8. *Rhythm For All* is well organized and will certainly improve one's ability to comprehend most rhythmic patterns.



—John H. Beck

KEYBOARD PERCUSSION SOLOS

Brazilian Music for the Beginner I–II+
Francisca Aquino
$19.95
Assunto Grave Musical Editions
Brazilian Music for the Beginner is a collection of seven pieces for the beginning marimba and vibraphone student to perform with piano or compact disc accompaniment. All selections are between a minute and a half and two minutes in duration. Three selections utilize low-A marimba ("Baiao," "Frevo" and "Bossa") and four selections are written for vibraphone ("Waltz," "Ballad," "Song" and "Modinha").

All selections primarily employ two-mallet technique; however, one vibraphone selection employs three mallets and one marimba selection employs four mallets. These three- and four-mallet selections utilize double vertical and single independent strokes. The vibraphone selections do not have pedal or dampen indications, which can be a little daunting for the beginning student.

I found the compact disc accompaniment to be quite helpful. Each selection has a click track at a practice tempo and then another track at a performance tempo. *Brazilian Music for the Beginner* provides the beginning keyboard player with ex-

citing pieces to learn and perform.

—Lisa Rogers

Breeze Mystique For Vibraphone III
Steve Kastuck
$3.50
Kastuck Percussion Studio, Inc.
This is a short, whimsical piece for the intermediate vibraphonist. Its *rubato* opening, slow tempo (M.M. = 76) and simple accompaniment style make this a good piece for a junior high/high school player. The introduction features stemless notes and some mallet muffling. When the tempo is finally established, four mallets are required but the left hand often plays a "locked hands" accompaniment that moves step-wise, and the simple melody may often be played with one mallet. There are a few simple time signature changes (e.g., 2/4 to 5/8) but the slow tempo should help ease any anxiety by the performer. This would be a very suitable piece with which to introduce young players to musical interpretation, mallet dampening and two-hand independence.

—Terry O'Mahoney

Galop III-IV
Bruce Levine
$7.00
The Franklin Edition
"Galop" for xylophone and piano is a fast, fun piece for the budding keyboard percussionist who is ready for a technically challenging solo at the medium-difficult level. The piece is mostly centered in the key of C, with brief excursions to related keys. It is a two-part work with a short introduction. The A section is mostly scale-wise sixteenth-note passages with a few twists and turns. Accidentals are mostly chromatic neighboring tones. The B section is slightly more harmonically adventurous, and it uses octaves in eighth notes and some half-note rolls. The A section is repeated to bring the piece to a conclusion. With its use of stepwise motion and repetition, "Galop" is an excellent teaching piece for the advanced beginner.

—Tom Morgan

Ilona's Waltz III
Bruce Levine/xylophone part arr. Ian Finkel
$9.00
The Franklin Edition
"Ilona's Waltz" is a light-hearted waltz for the intermediate, two-mallet xylophonist to enjoy performing on any recital or program with piano accompaniment. Ian Finkel arranged a challenging part for the xylophonist, but the piano part is relatively simple, providing a basic waltz accompaniment. This waltz is a monothematic work to which Finkel has added arpeggiated passages, fast double stops, octaves, and even a short cadenza. This work will help the two-mallet performer build "chops" as well as musicianship.

—Lisa Rogers

Mountain Paths III
Nathan Daughtry
$15.00
C. Alan Publications
This two-movement marimba solo can be performed with or without the provided piano accompaniment. Two-mallet technique is required throughout. The piece can be performed on a low-A instrument; however, the second movement contains two low G's that would have to be performed up an octave.

Movement I, "To the Summit," is a slow, lyrical folk-like tune that is to be performed with all notes rolled. Its long, sweeping melody will require good roll technique. It begins with a simple monophonic melody and eventually moves to a two-part texture. After a climax in the high register, the piece gradually winds down, finally moving back to the monophonic texture to conclude the movement.

Movement II, "Downward Spiral," is marked at quarter note = 120, and is a modal melody made up of eighth and sixteenth notes. Like the first movement, it begins with a monophonic texture. Next appears a slow, rolled section harking back to the first movement. The last section is *a tempo* and the movement ends with an exciting accelerando.

Whether performed unaccompanied or with the piano accompaniment, "Mountain Paths" is a well-written piece suitable for music festivals and recitals.

—Tom Morgan

Puttin' On the Ritz III+
Irving Berlin/arr. Thomas A. Brown
$5.00
Kendor Music, Inc.
Irving Berlin's timeless classic "Puttin' On the Ritz" has been arranged by Thomas A. Brown for the intermediate four-mallet marimba or xylophone soloist. Brown's arrangement is approximately two minutes in length and utilizes a four-octave instrument. Brown also includes notes regarding rolls and the use of "swing" or "straight" eighth-note passages. (I believe the "straight eighth-note" indication above measure 39 really should begin in measure 38 for continuity of rhythm.)

The player will be challenged with combinations of double vertical strokes and single independent strokes at various intervallic distances. However, the performer will be so busy enjoying Berlin's melody that the technical work will be a breeze.

—Lisa Rogers

Scottish Blues Jazz Etude III
Bruce Levine
$11.00
The Franklin Edition
This is a bluesy, three-minute, two-mallet jazz etude for marimba with rhythm section accompaniment. The marimba part is written in bass clef, uses a 12/8 time signature, and is easily interpreted by younger players. Most of the melodic material is based on the C blues scale, the piano part is completely notated (eliminating the necessity to interpret chord symbols), but the drum part is overly specific. Drummers would probably best be served by using the chart merely as a guide. There are several sections, each requiring a different tempo, but never any faster than 120 bpm. "Scottish Etude" could also be played on vibraphone (with allowances for register considerations) and would be suitable for the high school mallet player looking for a jazz tune to perform in a music festival or concert.

—Terry O'Mahoney

Argentinian Rhapsody IV
Adriana Isabel Figueroa Manas
$50.00 score/$40.00 preview
Adriana Isabel Figueroa Manas
"Argentinian Rhapsody" is a marimba solo with full symphony orchestra. Movement 1 is based on an "Air of Vidala" and Movement 2 is based on an "Air of Misionera." Each movement uses the marimba in a melodic way, usually playing the melody alone or in unison with other instruments. There are a few cadenza-like sections; however, they are not virtuosic but rather subdued, employing a slight embellishment of the melody. Two mallets are used throughout each movement.

This is not really a concerto in terms of it being a showpiece for the marimba, but it is a melodic display of the marimba sound accompanied by a symphony orchestra. It is not difficult for the soloist or orchestra. This is a well-composed, pleasant composition with overtones of South American rhythms.

—John H. Beck

Atrium Dance for Solo Marimba III–IV
Mark Shelton
$8.50
HoneyRock
"Atrium Dance" is a four-mallet solo for low-A marimba. Composer Mark Shelton has built this solo on perfect-4th intervals, using mostly LLRR patterns. The solo is written in three flats, and is in a common ABA arch form, with the A sections being primarily running sixteenth-note patterns. The middle section is a fast, dance-like section that involves changing meters and shifting accents. The fact that this section is constructed over just two chords makes it easier to prepare than it appears at first. The tempos are quite fast and will challenge the player's technical facility in performing rotation-type strokes. This solo will be excellent as a teaching source and for a studio recital. Because of the repetitive patterns, it can be assigned to students with minimal four-mallet experience. Students should find this fun to practice.

—George Frock

Las Estaciones Del Ano IV
John Arturo Lopez
$17.95
HoneyRock
In this four-movement solo suite for four-mallet vibraphone and marimba representing the four seasons, John Arturo Lopez has produced a compelling solo using the techniques of minimalism.

"Primavera," or spring, is written for vibes. It begins softly with a simple four-note motive that is repeated and developed throughout the movement. The texture is mostly two and three voice, but by allowing notes to ring, larger

chords are created. The movement is composed in an arch form, returning gradually to its simple beginning.

Movement II, "Verano" or summer, is written for marimba. Beginning with simple two-note ostinatos in each hand, the right hand eventually moves to a three-note ostinato over the original, still played by the left hand. This process continues, finally resulting in a right-hand five-note ostinato over a left-hand four-note group. Also written in an arch form, the movement moves backwards through each step to the original pattern and dies away.

Movement III, "Otono" or autumn, is also for marimba. The first section involves a repetitive five-note pattern in the right hand with sporadic double stops played in the left. A longer middle section develops the two ideas by setting up a continuous sixteenth-note pattern that gradually morphs into longer and longer musical phrases with changing dynamics. "Otono" ends with a very long decrescendo.

The piece concludes with "Invierno" or winter, written for vibraphone. This stark movement consists of simple chords stated first in block form, then as pyramids and finally as longer melodic patterns. The pedal is used again to create different harmonic combinations.

This work, for the most part, is not difficult technically but will require much musical finesse and expressiveness by the performer. A student moving into more advanced literature would find this piece to be an excellent vehicle for developing musical interpretation and nuance.

—Tom Morgan

Los Suenos for Vibraphone and Marimba **IV+**
John Arturo Lopez
$15.95
HoneyRock
John Lopez's "Los Suenos for Vibraphone and Marimba" is for one, four-mallet performer playing both instruments at the same time. Not only does Lopez demand high technical skills from the performer, but the coordination between the instruments will be challenging as well. The work utilizes a five-octave marimba and employs double vertical, single independent, single alternating and double lateral strokes at various intervallic levels and moderate tempi.

The work follows an ABC sectional form centering around C minor/E-flat major with different thematic statements that Lopez attributes to the influence of "A Day in the Life" by the Beatles. Lopez feels his work and the Beatles song imply the different states of consciousness each person experiences day to day. In "Los Suenos" the A and C sections employ marimba only, while the B section utilizes both marimba and vibraphone at the same time.

—Lisa Rogers

Le moulin A Musicue **IV**
Guy Lacour
$9.25
Gerard Billaudot
"Le moulin A Musicue" is written "pour xylophone a 4 mains." The piece could be performed as a duet or as a solo with either two or four mallets. Because it is written on two staves with two independent melodic lines throughout, it should have a duet quality, no matter how it is performed. The entire work is in treble clef, and could be effectively performed on a marimba as well as on a xylophone.

The piece begins in C minor and, except for sections that modulate to a major mode, has a melancholy character. The bottom part usually functions as an accompaniment for the often angular but dainty melody on top. As the piece progresses, the bottom voice becomes more active, taking the melody for short sections. After a crescendo and an abrupt stop, the piece gradually comes to a conclusion as the opening theme breaks into fragments. This well-composed piece demands melodic and dynamic sensitivity.

—Tom Morgan

24 Caprices, Op. 1, Nos. 1, 2, and 5 **IV+**
Niccolo Paganini/trans. Nathan Daughtrey
$10.00 each
C. Alan Publications
Nathan Daughtrey has provided transcriptions of Niccolo Paganini's "24 Caprices, Op. 1, Nos. 1, 2, and 5" that are quite idiomatic for the marimba. Each one of the three caprices could be performed separately or as a set. Daughtrey performs all three on his compact disc recording *Spiral Passages*. "Caprice No. 1" is very fluid and romantic in character, "Caprice No. 2" is uplifting and light-hearted, and "Caprice No. 5" is virtuosic and bombastic in character. All three utilize low-F marimba. Technically, all three pieces primarily employ single independent and single alternating strokes with double vertical and double lateral strokes used occasionally.

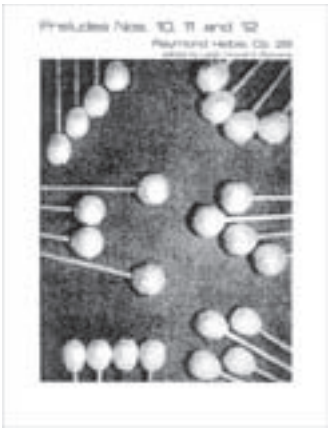
—Lisa Rogers

The Chase **V**
Daniel Cathey
$10.00
C. Alan Publications
In this piece for solo marimba, Daniel Cathey establishes an ominous atmosphere for his "chase" by exploiting continuous rapid rhythmic motion utilizing broken chords (especially minor 7th chords and chords that juxtapose intervals of perfect 4ths and 5ths) set in a continuous stream of sixteenth notes. One brief chorale-like section with rolled chords provides a welcome textural change. Variety is also provided by the use of different melodic configurations within the four-note groups, and by effectively altering surface rhythm with a change to three-note patterns.

Although some college marimbists may be attracted to this piece on the basis of its merits as a technical study, those who have mastered the basics of four-mallet performance should be able to convey the excitement found in its pages, and also be able to coax some expressive gestures out of the score. They will be helped by a number of tempo changes, from an opening set at quarter note = 130, through several very slow sections, to a rapid, robust close moving at quarter note = 170, and a variety of dynamic changes.

—John R. Raush

Preludes Nos. 10, 11 and 12 **IV–V**
Raymond Helble/ed. Leigh Howard Stevens
$10.00
Keyboard Percussion Publications



Raymond Helble has now added "Preludes Nos. 10, 11 and 12" to his series of preludes for the intermediate to advanced four-mallet marimbist. "Preludes Nos. 10, 11 and 12" are dedicated respectively to Allison Corry, Carol Bassett and Leigh Stevens. Helble's mastery of composition alongside the beauty of the five-octave marimba provides the backdrop for the intermediate to advanced performers to hone four-mallet technique as well as sharpen musicality in short settings.

All sticking and roll indications as well as dynamic markings are very clear and precise. "Preludes Nos. 10, 11 and 12" employ double vertical, single independent, single alternating, double lateral, and triple lateral strokes as well as independent rolls at various intervallic distances. I believe both sets of Helble's "Preludes" should be required, four-mallet repertoire for all marimbists.

—Lisa Rogers

Desafio **V**
Ricardo Vasconcellos
$11.95
Assunto Grave Musical Editions
In this piece, a *scherzando* for solo marimba set in a swift 9/8 meter, Vasconcellos exploits the guitar-like idiom of the marimba (a five-octave instrument is required), utilizing

the rapid reiterations of notes, accomplished here both by playing hand-to-hand strokes and by alternating inner and outer mallets in a single hand. Accents and dynamic changes reveal notes and chords with melodic and harmonic significance within repeated-note ostinatos. Vasconcellos relies upon a variety of textures and uses both melodic and rhythmic parameters effectively. The work attains a musical standard that justifies the attention of the discriminating college marimbist.

—John R. Raush

Monologue II **V**
Bruce Levine
$9.00
The Franklin Edition
"Monologue II" is a three-movement, non-tonal work for unaccompanied xylophone. Two-mallet technique is required throughout and the texture is entirely monophonic. The piece could be effectively performed on marimba as well.

Movement I, "Prelude," makes use of 12-tone serial technique. It is marked quarter note = 96, and contains much rhythmic variety and dynamic contrast. Sequential patterns that are repeated at an accelerating tempo add excitement and drama. Odd-note groupings and mixed meters abound, and yet the balance between unity and variety makes the movement hang together well.

The short second movement, "Lento Rubato," is marked "quasi Mysterioso." No roll markings are indicated, creating a spacious texture. It is unclear, however, whether or not the composer intended the long notes to be rolled. The movement begins with a lyrical theme that is developed and fragmented. A quasi cadenza leads to a final suggestion of the theme and a dramatic upward sweep. This gesture is repeated in diminution to end the movement.

"Scherzo - Quasi Galop," the final movement, explores the tritone interval. Written in a quick compound meter (quarter note = 160) "Scherzo" serves as an exciting contrast to the previous music. This is a profound work demanding substantial technical skill and a depth of musical sensitivity.

—Tom Morgan

Rumble Strips **V–VI**
Gordon Stout
$15.00
Keyboard Percussion Publications
"Rumble Strips" is a challenging work for five-octave solo marimba. Its name is inspired by the grooves on the side of the road that warn drivers that they are too close to the edge of the pavement. This idea appears in musical form throughout the piece. The work itself is a dark, fiery, moody piece in two movements that juxtaposes linear, single-note lines, constantly shifting time signatures and rhythmic subdivisions with quiet, tranquil interludes. It demands much of the performer but also provides the opportunity for real drama and expression. She-e Wu premiered "Rumble Strips" at PASIC 2000 and Stout recorded it on his CD *Astral Projections*.

The opening theme is a descending melodic line that drastically changes density as the piece progresses. The linear section that follows resolves into a slow, reflective section using rolls and sustained chords. A short, angular quip closes the first movement. Movement two is the more challenging of the two sections. The opening motive, voiced in the low register, sets the pace, both melodically and sonically. The entire movement is a study in subtle metric modulations, theme and variations, and tension and release. Starting at a frantic pace, the thematic material, its variations, and the musical reference to "speed bumps" wind their way through the piece before the return of the opening motive, which serves as the short coda.

Stout has a distinctive voice as a marimba composer. He knows how to challenge the performer and create interesting textures for solo marimba.

—Terry O'Mahoney

Stroboscope **V**
Eric Sammut
$12.00
Keyboard Percussion Publications
Composer Eric Sammut has fashioned a piece for solo marimba that investigates the instrument's lyrical possibilities, writing a tonal work with the expressive qualities one finds in so-called "character pieces" from the Romantic era. He creates an uninterrupted flow of sound, without relying on rolls, by juxtaposing a right-hand melody with an interlocking left-hand accompaniment, with the latter set in the metrical position of an afterbeat to the former. This publication merits the attention of college percussionists who are anxious to add a piece to their repertory that will reflect their maturity as musicians and their mastery of "touch" and "control."

—John R. Raush

Transformation of Pachelbel's "Canon" **V**
Johann Pachelbel, arr. Nanae Mimura
$8.50
HoneyRock
Although Nanae Mimura is credited as arranger of this entertaining marimba solo, which can be heard on her CD *Marimba Spiritual* (Sony), her contributions to this work would seem to transcend the limitations that label implies. In this version of Pachelbel's "Canon," the listener is treated to some nine variations, following the initial statement of the familiar melody, all of which are developed over a recurring (and equally familiar) I–V–vi–iii–IV–I–IV–V harmonic progression. Mimura infuses new life into this old favorite with the clever utilization of syncopated rhythms and a variety of textures from contrapuntal writing to its closing chorale-like sections, and is successful in making the work especially relevant and accessible to the modern musician. She cleverly utilizes the Baroque original as a vehicle to create a viable contemporary offering that should appeal to every college marimbist.

—John R. Raush

Selections From 13 Morceaux, Op. 76 **VI**
Jean Sibelius, transcribed by Nathan Daughtrey
$18.00
C. Alan Publications
Nathan Daughtrey has taken three settings from the Sibelius "13 Morceaux" and created three wonderful short pieces for five-octave marimba. The first piece, "Etude," is a melodic setting of arpeggios that create a romantic-style setting. The right hand outlines the arpeggios, and the left hand vamps with harmonic leaps, which are characteristic of left-hand patterns found in many piano pieces. The second piece, "Carillon," also is created by arpeggios, but in this movement the chords are tossed from hand to hand. Daughtrey scores this movement for the entire range of the marimba.

The final setting, "Humoresque," is a fast, light melodic tune that is dance-like in nature. Although the harmonic ideas are carried out in both hands, the more challenging patterns will be in the right because of necessary shifts. These are definitely advanced pieces, but less experienced players will benefit from the content of these three excellent arrangements.

—George Frock

Sonata for Xylophone and Piano **VI+**
Bruce Levine
$20.00
The Franklin Edition
"Sonata for Xylophone and Piano," written for Ian Finkel, is a *tour de force* for the xylophone player. If ever there was a solo that covered the entire range of the xylophone, this is it. This is not a rag, so often associated with the xylophone, but a serious composition employing all the bells and whistles of a contemporary mallet solo. Lightening-fast arpeggios, octave leaps within sixteenth-notes, double-stop octaves, four-mallet playing, and rapid artificial groupings can all be found in the work.

This composition features contrasting musical styles in each of its four movements. The serious xylophonist will find this work to be challenging, rewarding and a crowd pleaser.

—John H. Beck

KEYBOARD PERCUSSION ENSEMBLE

The Banjo **III**
Louis Moreau Gottschalk/arr. Steven Mathiesen
$22.95
HoneyRock
Louis Moreau Gottschalk's early piano classic "The Banjo" has been arranged for keyboard quartet by Steven Mathiesen. The character of the work reflects the title, as the second and third marimba parts contain "strum-like" rhythmic patterns. Additionally, several melodic statements reference Stephen Foster's "Camptown Races." The in-

strumentation includes a xylophone, two four-octave marimbas, a low-A marimba and a five-octave marimba. All performers utilize two-mallet technique. The performers should strive for rhythmic precision as sixteenth-note rhythms are passed imitatively at times throughout the ensemble. All roll indications, dynamics and phrase markings are clear and concise.

—Lisa Rogers

Frevim **III+**
Aquino and Vasconcellos
$22.95
Assunto Grave Musical Editions
"Frevim" is an intermediate marimba quartet that would be a wonderful addition to a concert or percussion ensemble program. All marimba parts employ two-mallet technique with the exception of the Marimba IV part, which utilizes four-mallet technique. The Marimba I and Marimba II parts utilize four-octave marimbas, the Marimba III part uses a low-A marimba, and the Marimba IV part uses a five-octave marimba.

The composition is very "dance-like," requiring the performers to be rhythmically precise as melodic statements are sometimes imitated in the first three marimba parts. The fourth marimba part contains traditional "boom-chick" harmonic and rhythmic patterns.

—Lisa Rogers

SNARE DRUM

A Sequential Approach to Fundamental Snare Drum **I–III**
Tom Morgan
$28.00
C. Alan Publications

This is a basic approach to teaching or learning concert snare drum. Morgan takes the student through logical sequences of exercises, metronome studies, concert-style rolls, etudes and solos, including an introduction to multiple percussion performance. Although there are few diagrams or pictures, the explanations of grip and stroke motions are quite clear, including the prep strokes or motions needed to successfully approach accents and dynamics. Simple and compound meters are included in this 77-page book. The rhythmic figures are somewhat advanced for a beginning method, and because of this, I find it surprising that the techniques covered only include single and buzz strokes. There is no mention of flams or drags, or other common techniques that students face regularly even in simple band parts. Nevertheless, his book will be an excellent source for teachers to use as a text or for reading development.

—George Frock

40 Intermediate Snare Drum Solos **IV–V**
Ben Hans
$7.95
Hal Leonard

These 40 short, concert-style solos for snare drum cover a variety of styles, and will be of value as reading material for student percussionists. The first few solos employ just single-stroke patterns, but the author introduces flams, drags, and rolls on page 10, and it is fair game after that. The solos are scored well with phrasing, dynamic contrasts, and tempi. Utilization of syncopation and accents provide excellent experience for players of all backgrounds and abilities. Even though the solos are short, many will be of use for studio recitals or solo contests.

—George Frock

MULTIPLE PERCUSSION

Collinear Dancer **IV**
Steve Riley
$10.00
C. Alan Publications
Although this multiple percussion solo is written for a minimal setup, it contains a vast number of sounds or colors. The instrumentation includes snare drum, China cymbal, two bongos, a spring drum and tambourine. A detailed page of instructions is provided to assist the performer in interpretation of notation as well as technical demands.

The solo is aggressive with the opening theme being a rapid pattern of sixteenth notes with shifting accents. There are several meter changes as well as contrasts in tempi and dynamics. The solo is five pages in length and takes a little over six minutes to perform. The piece could be used as a contest solo or for a studio recital.

—George Frock

what clarity? **VI**
Dave Hollinden
Solo part: $20.00
Orchestral score: $40.00
Dave Hollinden
The popularity of Dave Hollinden's multiple percussion solos has resulted in much anticipation for his new compositions. "what clarity?," Hollinden's recent concerto for percussion, was worth the wait. The work is scored for standard orchestra with double winds, strings, timpani and one percussionist. The first of the two major sections features the soloist on snare drum; the second utilizes a multiple percussion set.

In the first part, Hollinden explores and develops many of the subtleties of the snare drum, including various playing areas of the drum, rimshots and playing on the rim. The snare drum solo is very challenging with quick dynamic changes, frequent embellishments and tricky subdivision shifts. This section gradually becomes more dense and builds to an explosive climax before the percussionist moves to the multiple percussion setup, which consists of six tom-toms, two bell plates, metal pipe, Tibetan prayer bowl and Tibetan prayer cymbal, along with other standard instruments.

The second section begins at an extremely slow tempo (quarter note = 32) and has much room for artistic expression. Frequent dynamic changes and prescribed accelerandos and ritardandos predominate. Through colorful orchestration and many complex meter changes, the work grows more playful and the tempo gradually increases toward the percussion cadenza, which is totally improvised. The work concludes with five explosive notes by tutti orchestra and percussion soloist.

Hollinden's new work is very creative and will likely become very popular with collegiate and professional percussionists with its driving rhythms, interesting hemiola and frequent dynamic changes. The orchestral scoring is similarly difficult, which will provide a challenge in synchronizing the two parts.

—Scott Herring

TIMPANI

Diversions **VI+**
Bruce Levine
$12.00
The Franklin Edition
Written for Jonathan Haas, "Diversions" (for six timpani) is a six-movement work challenging the timpanist both musically and technically. Each movement has a clever six-note melody. Since there are no pitch changes within each movement, "Diversions" could be played on six hand-tuned timpani, thus reducing the wide movement necessary on standard timpani. The drums could be arranged with the number five and six drums placed in front of drums three and four, rather than in a circle of six drums.

Each movement is unique in tempo and style, and each movement has its own dynamic. "Diversions" is an excellent composition that extends the concept of timpani as a solo instrument.

—John H. Beck

KEYBOARD PERCUSSION ENSEMBLE

Two Impressions **IV**
Adriana Isabel Figueroa Manas
$40.00
Adriana Isabel Figueroa Manas
"Two Impressions" is a duet for xylophone and vibraphone. The first movement, "Dreams," uses both instruments in an equal capacity. As one might expect, there is unison, imitation, accompaniment, and good dynamic contrast used throughout. The second movement, "Clocks," employs the same compositional techniques as the first movement. There are no pedaling indications for the vibraphone, nor are there mallet suggestions for either instrument, each of which uses two mallets.

—John H. Beck

Maracassamba **V**
Ricardo Vasconcellos
$13.95
Assunto Grave Musical Editions
"Maracassamba" is a duo for vibraphone and low-A marimba. Picking up the flavor of Brazilian musical styles, Ricardo Vasconcellos writes several syncopated rhythms for each performer. Both performers will need four mallets throughout, not only to cover patterns, but also to perform four-note chords, which appear quite regularly. Although there are many repeated patterns and phrases, the players will find the interaction of patterns to be challenging, especially for clarity. There are no dampening marks for the vibraphone, so clarity and phrasing will be the responsibility of the performer, as they should be. The tempo stays the same throughout the composition, but scoring and phrasing provide the contrasts needed for a musical performance. Written at quarter note = 112, the duet takes four to five minutes to perform.

—George Frock

Suisha **V**
Moses Mark Howden
$14.00
Moses Mark Howden
Scored for two vibraphones and two low-A marimbas, "Suisha" is moderately difficult with syncopated melodic material and four-mallet vibraphone parts. It begins in 7/8 with sweeping melodic interplay between Vibe 1 and Marimba 1, accompanied by rhythmic ostinatos in the other two parts. The inner section, in 3/4 time, features the two vibraphones and marimba in a more lyrical style that uses duple subdivisions against triple subdivisions, giving it a feeling of moving ahead. The work culminates in a 9/8 section with syncopated melodic material underscored by driving eighth notes.

The overall melodic and harmonic material is based on the pentatonic scale, giving the work a Far-Eastern quality. In general, the marimba parts are less difficult than the vibe parts, with marimba 2 requiring the least skill. This staggered difficulty will make "Suisha" appealing to many percussion ensembles, where playing levels are often varied.

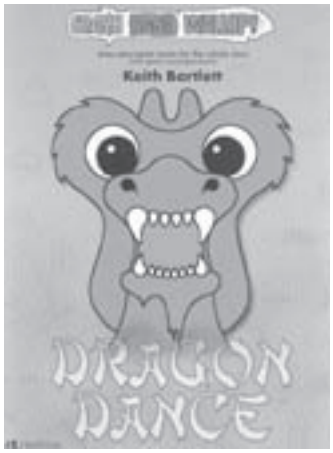
—Scott Herring

PERCUSSION ENSEMBLE

Clockwork Calypso **I**
Keith Bartlett
$41.95

Creepy Crochets **I**
Keith Bartlett
$41.95

Dragon Dance **I**
Keith Bartlett
$41.95
United Music Publishers, Ltd.
Anyone teaching classroom percussion at the elementary level will be hard-pressed to find examples of ensemble literature more user friendly than the three percussion ensembles listed above, found in United Music's *Crash, Bang, Wallop!* series for classroom percussion with piano accompaniment.



These publications assume that directors and their students are virtual novices in regard to percussion instrument performance. Therefore, each text is prefaced with "handy hints" that impart a variety of information and practical knowledge, such as explanations of the instruments utilized and their requisite playing techniques (with helpful illustrations included), directions for creating homemade instruments if necessary, descriptions of the proper types of implements required, and suggestions for substitutes if certain instruments are not available. This information even includes details such as the proper mounting of suspended cymbals. (Aimed at an international audience, the text in these publications is presented in five languages.)

Each volume also contains a practice/performance CD (including versions at rehearsal speed), that gives a small group or individual student the opportunity to enjoy a satisfying ensemble performance experience. And finally, one must complement Bartlett's concept for these ensembles, in which he utilizes generic categories of instruments, such as "scrapers," "shakers," "metals" and "woods," making them suitable for every school's instrumental inventory and any number of performers, as well as a piano accompaniment (effectively written and yet quite simple) that provides ensemble cohesion, not to mention melodic interest. Each piece also includes easy parts for "wooden" and "metal" mallet-keyboard percussion.

These ensembles are tailor-made for youngsters embarking upon their initial ensemble experience. For example, "Creepy Crotchets" offers seven separate percussion parts (e.g., "resonant metals," "jingly metals," "woods," etc., with the number of players per part left to the discretion of the teacher), and a piano accompaniment that sets a "scary" mood appropriately set in "crotchets" (the British term for quarter notes). "Clockwork Calypso" is written for five different groups of instruments and a piano accompaniment that cleverly combines allusions to a ticking clock and a Latin ambiance. "Dragon Dance" is scored for six groups of instruments and a piano score that suggests an Oriental flavor. Those wishing to write training literature for percussion students at any level would do well to use these publications as a model.

—John R. Raush

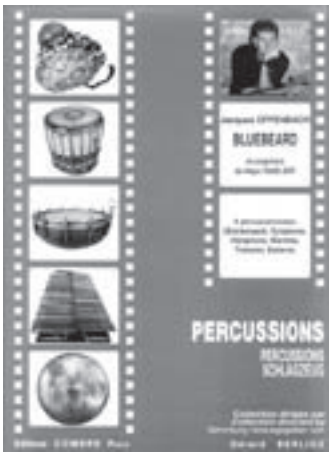
Can-Can **III–IV**
Jacques Offenbach
Arr. Regis Famelart
$23.95
Editions Combre Paris
This arrangement of *Can-Can* for five percussionists will be fun for performers and audience alike. It is scored for xylophone, vibraphone, marimba, four timpani and a batterie part that includes crash cymbal, ride cymbal, snare drum and bass drum. The batterie part, to be performed by one player on a drumset, could be divided up among several players. Keyboard parts could be doubled to allow for greater participation.

With a tempo marking of *presto*, this arrangement follows the original very closely. In the first main section the melody is passed from xylophone to vibraphone with the marimba providing the eighth-note accompaniment. Later, the marimba is also given a chance to carry the melody in octaves. All the keyboard parts require two-mallet technique and are about the same difficulty level. The timpani part requires one brief re-tuning. This piece would make an exciting closer or encore for any high school or college percussion ensemble concert.

—Tom Morgan

Bluebeard **IV**
Jacques Offenbach, arr. Regis Famelart
$23.95
Editions Combre Paris
When seeing Jacques Offenbach's name, one immediately thinks of the music of *Gaite Parisienne*, a collection of Offenbachian musical "hits" including polkas, galops, marches, and waltzes put together by French composer/conductor Manuel Rosenthal as a ballet score. However, Offenbach's musical output also included a number of works now not usually heard, such as his *opera buffa*, "Barbe-bleu" ("Bluebeard"), from which Famelart has extracted the thematic material for this arrangement.

Scored for six percussionists—a timpanist playing a two-note bass line, a drumset player, and four mallet-keyboard players performing



on glockenspiel, xylophone, vibraphone and marimba—this piece would not seem out of place in Rosenthal's ballet score. It treats its participants and listeners to a very brief (*ca*. 1:15) taste of delightful, tuneful music with the sparkle and verve of a spirited show tune. This arrangement can easily be handled by a high school ensemble. The only disappointing thing about it is its brevity.

—John R. Raush

Momentum **IV–V**
W. J. Putnam
$11.00
Kendor Publications
This is a traditional-style rudimental quartet for three snare drums and one bass drum. There is no indication regarding the sizes or types of snare drums, but one could imagine the piece working well with three identical snares or with three drums each tuned to a different pitch. A tenor drum could be substituted for one of the snare parts to add variety as well. The bass drum part is written in the old "rudimental bass drum" style and should be tuned accordingly. It definitely requires two mallets to perform.

The piece begins in a canonic fashion, beginning with the first snare drum. Written in 4/4, the parts enter at one-measure intervals. This canonic technique is used again to end the first section, which makes a transition to 6/8. This section makes great use of hocket technique, sometimes in a fairly complex manner. A final section in 2/4 contains many unison sections for the snare drums with the bass drum adding important accents. A two-measure bass drum flourish followed by complex unison and hocket passages for the entire ensemble brings the piece to a close.

Rudiments such as the flam, flam tap, flam paradiddle, flamacue, drag, single and double drag tap, dragadiddle, and various rolls are used throughout. Because of the sparse dynamic markings, performers might want to add a few of their own for variety.

—Tom Morgan

Mouvance **IV–V**
Regis Famelart
$ 16.95
Editions Combre Paris
This percussion trio is scored for vibraphone, xylophone and marimba with each performer also performing on two drums (two bongos, two congas, and deep tom-tom and symphonic bass drum). This two-minute-plus work is contemporary in style and harmonic structure, and includes numerous meter changes. The melodic content is very chromatic, sans a key signature. The themes are not long and occur in repeated sections, so preparation will take less than one would expect upon first reading.

The composition starts with an Andante tempo (dotted quarter = 84), and each section gains in momentum and speed. The composer maintains unity in his themes, but changes the texture by gradually moving from the keyboard percussion instruments to the drums. The piece ends with a shout from the three performers.

—George Frock

Carpe Diem **V**
Susan Powell
$18.00
Innovative Percussion, Inc.
"Carpe Diem" is a multiple percussion duo for the following instruments: Player 1—bongos, snare drum, low tom-tom, bass drum, China cymbal, tambourine, piggyback cymbal and three woodblocks; Player 2—snare drum, three tom-toms, cymbal, bass drum (shared), piggyback cymbal (shared), triangle and opera gong.

Writing for multiple percussion is not an easy task. Many composers choose the "more is better" concept and produce a lot of complicated noise. Susan Powell has done the opposite. She chose fewer instruments and produced a concise, musical and exciting duo for percussion filled with rhythmic intensity, imagination, musical phrases and good dynamic contrast. Requiring virtuosic skills from each player, this composition is sure to be a hit on any percussion ensemble program.

—John H. Beck

Time **V**
James Lewis
$38.00
Media Press, Inc.
Written for the University of South Florida Marimba Ensemble, "Dr. Time" is scored for percussion quartet and drum machine. Instruments required include four suspended cymbals (two small, one medium and one large), vibraphone, three marimbas, orchestra bells, xylophone and chimes. The drum machine part is written into the score (and recorded on a CD that is included), but there are a few small discrepancies between the CD version and the written part. According to the composer's notes, you can use a drumset player instead of the drum machine part.

The piece begins with a slow, rubato introduction. Near the end of the introduction, the drum machine starts and the piece takes off in 4/8 time at eighth note = 134. The drum machine part is rock-oriented with typical cymbal, snare and bass drum sounds performing highly syncopated patterns. The acoustic parts are performed mostly on keyboard instruments in a highly dissonant musical style. Many interesting rhythmic patterns are juxtaposed with the drum machine. Hemiola is used to a great extent. The keyboard parts, while non-tonal in nature, are accessible for intermediate to advanced players. Most difficult passages are short and repeated.

As the piece nears its end, an abrupt measure of silence is followed by the words "Dr. Time, one more time!" shouted by the members of the ensemble. The previous rock groove again commences and the piece is soon brought to an effective but unexpected end.

Obviously meant to be a novelty piece, "Dr. Time" would make an excellent closer or encore number. Even so, there is much "meat" here for any ensemble to work through, and synchronizing the acoustic parts with the recorded part should improve the internal time of everyone in the ensemble.

—Tom Morgan

Savage Ritual **V**
J. Michael Roy
$42.00
C. Alan Publications
"Savage Ritual" (previously titled "Sacrificial Dance") is a work for a percussion ensemble of nine players, designed as "a musical depiction of the anxiety and drama that accompanied the sacrificial rites as practiced by the Aztecs in 15th century Mexico." The composer has chosen an instrumentation that capitalizes on melodic instruments (xylophone, marimba, vibraphone, five timpani, and piano), as well as an inventory of untuned percussion (bongos, tom-toms, log drums, snare drum, claves, maracas, congas, tam tam, suspended cymbal, rattle and bass drum). The former group contributes dissonant chords, motives featuring the interval of the tritone that suggest a sense of foreboding, and a dynamic timpani part—all enhancing the work's dramatic message.

In the latter contingent, membranophones and idiophones such as bongos, claves, maracas, and guiro give the composer ample opportunity to conjure up an illusion of primitive Aztec instruments, as in the work's opening section. The bass drum has special significance. In a rhythmically free section featuring improvisational opportunities for all players, it is used to convey the relentless beating of a human heart and drives the piece to its climax. (This section may be omitted, but offers an opportunity to enhance the dramatic scenario the music is depicting.)

One standard that can be applied in determining the merits of a work such as this is a consideration of the composer's effectiveness in accomplishing his programmatic goal. On that basis, this piece must be judged a definite success, and should provide a dynamic concert vehicle for a college-level ensemble.

—John R. Raush

Winged Victory **V**
David J. Long
$42.00
C. Alan Publications
Written for a mallet ensemble

(three marimbas, xylophone, bells and vibes) plus a drumset player and one percussionist playing chimes and congas or timbales, this octet capitalizes on a spirited tempo and a samba-like groove. Long uses his mallet instruments imaginatively, from powerful *tutti* statements featuring rhythmically animated passagework, to occasions when they are utilized in contrapuntal fashion, with all instruments making equally important contributions to the melodic discourse. A busy drumset accompaniment propels this music at a high level of intensity from beginning to end. Ample opportunities are provided for mallet improvisations as well as drumset/percussion solos. The publication should meet all the expectations of a college ensemble looking for literature inspired by a popular musical idiom.

—John R. Raush

Answers **VI**
Marcello Ferreyra
$35.00
HoneyRock
This three-movement work for solo marimba and percussion ensemble was inspired by Charles Ives' "The Unanswered Question." "Answers" is an attempt to respond—to answer the question. This highly-dissonant work requires a four-member percussion ensemble using xylophone, bells, vibes, snare drum and bass drum. The marimba part is written for a low-F instrument. The marimba and vibe parts use four-mallet technique.

The composer states "The first movement expresses my thoughts about the question and the movements' form is a continuous development, very close to a Perpetum Mobile." Except for a short section near the middle, the writing is very dense with much independence between parts. The slower, less-complex second movement is more delicate in nature "The 'answer' itself occurs in the second movement, in rococo style, and the listener is challenged to discover if the question has been answered or not."

The fast third movement begins with a complex statement by the marimba. The other voices enter with a simpler version in canonic style, beginning with the bells and followed by the vibes. After a slower middle section the original material returns to bring the piece to an exciting close.

Written in a contemporary style, "Answers" will challenge performers and audience alike. An accomplished marimba soloist is essential for this work to succeed.

—Tom Morgan

Studie II: Epthyic for Solo Timpani with Percussion Quartet **VI+**
Michael Bump
$24.75
Media Press, Inc.
This is an extremely complex composition, written for solo timpani (five drums) and percussion quartet. The timpanist also performs on other instruments including concert bass drum, tam-tam, Thai gong, Wu-han cymbal, woodblocks, and wooden wind chimes. Bump's concept in this work is to explore atypical sonic characteristics of the instruments. He accomplishes this by using timpani covers over half of the head surfaces, yarn mallets, wooden dowels, and the hands. The work is quite structured, including both free sections and controlled rhythmic passages.

Tuning changes, rhythmic demands and glissandi will require an artist-level soloist. Each member of the quartet will also be challenged, with each performing on a number of instruments. The interaction of the quartet with the soloist creates interesting textures as well as exciting rhythmic patterns.

—George Frock

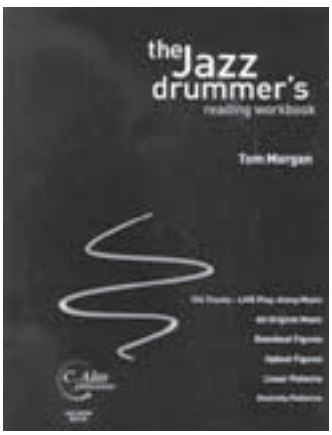
DRUMSET

Drums Movie Session **II–IV**
J. Bourbasquet/C. Gastaldin
$21.35 (book), $8.75 (CD)
Editions Musicales Alphonse Leduc
This progressive drumset book/CD play-along package takes an interesting approach to interpreting a drum chart. Five songs are provided on the CD. Each one represents a style of movie music: western, action/suspense, series, grand spectacle, and 7/4 contemporary setting. Five different notated versions of each song are provided, ranging from simple timekeeping to highly syncopated grooves with complex fills. Each chart features simple time signature changes (e.g. 4/4, 5/4, 6/4, 7/4) and fills. This approach allows students to choose a

level of complexity with which they are comfortable. This book could be used over a long period of time, allowing the reader to "grow into" each successive version of the tune, yet feel comfortable with the song due to its familiarity. The text is in French and there is no explanation regarding style, so good notational reading skills are required.

—Terry O'Mahoney

The Jazz Drummer's Reading Workbook **III–IV**
Tom Morgan
$29.95
C. Alan Publications
Finding a good text to use that systematically teaches the novice drummer how to function in a big band setting has been challenging. Tom Morgan's *Jazz Drummer's Reading Workbook*, however, fills this important educational void. He offers insight into the (often confusing) world of big band drum notation, sample fills with suggested stickings, recommendations for how to orchestrate long and short notes on the drumset (both on and off the beat), linear patterns that



require less "setting up," hemiola patterns, useful exercises that reflect real charts, three full-length play-along charts, and a big band listening discography. If you want to study the basics of big band drumming, this is a great book.

—Terry O'Mahoney

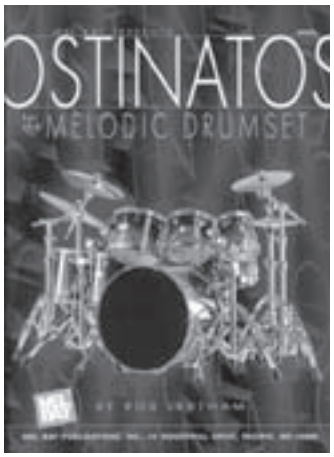
A New Way of Groovin' **III–V**
Ignacio Berroa
$24.95
Carl Fischer
A New Way of Groovin' picks up where Ignacio Berroa's first text, *Groovin' in Clave*, left off. The premise of the new book is to teach drumset players how to use the 6/8 Rhumba clave in a jazz style and how to smoothly flow from a 4/4 feel to a 6/8 feel. Throughout the text, each exercise has two versions: the first uses the familiar "swing" ride cymbal pattern and the second uses the 6/8 Rhumba clave on the ride cymbal. The first and second sections are similar in that they focus on the ride cymbal paired with the bass drum and snare drum, respectively. Part three combines snare and bass drum independence while the exercises in parts four and five include the tom-toms. The final section is a collection of grooves that incorporates all of the techniques learned in the text.

The book comes with a CD containing helpful recordings of selected examples from the text. Especially nice are the two play-along examples, which first include the drum track then take it away, giving the student the opportunity to "play like Ignacio." As drumset players are required to be more and more versatile, this text will help the student become comfortable with a Latin-jazz style of playing.

—Scott Herring

Ostinatos for the Melodic Drumset **V–VI**
Rob Leytham
$12.95
Mel Bay Publications, Inc.
The use of ostinatos as a pedagogical tool for drumset development has probably not been exploited to its full potential. Rob Leytham's *Ostinatos for the Melodic Drumset* provides some exciting new material that will be of interest to advanced drumset students.

The book works in a similar way



to Gary Chester's *New Breed*. The ostinatos are to be practiced first, then a rhythmic solo is added with the limb or limbs not involved in the ostinato. The student progresses through several rhythmic solos, each more complicated than the preceding one. Then the process begins again with new ostinatos and new solos. There are a great variety of ostinatos, with some forming hemiolas in 3/8 against a 4/4 rhythmic solo for the other limbs. Leytham occasionally writes the ostinato underneath the solo to help the player see where the parts line up. The ostinato technique is applied to rock-oriented feels as well as jazz and samba styles.

The book concludes with four written solos, suggesting ways this technique can be applied to musical situations. Students will find *Ostinatos* to be a challenging and rewarding set of exercises. Written for the serious student, these studies will develop technical facility as well as inspire creativity.

—Tom Morgan

The World's Greatest Drummers Note for Note! III–IV
Joe Bergamini
$12.95
Modern Drummer Publications, Inc.
The only way to *really* learn about the intricacies of the great drummers' styles is to pick their playing apart piece by piece. The easiest way to do this is through transcribing—notating every little nuance of what a drummer plays during a song (or number of songs) and learning to replicate it on the drumset.

All drummers have unique patterns and "licks" that make them easy to identify on records. While it is obviously not possible to completely capture a drummer's style in just one song, Joe Bergamini has selected 13 recordings that represent the styles of John Bonham ("Out On the Tiles"), Keith Moon ("The Real Me"), Phil Collins ("Dance On a Volcano"), Steve Gadd ("Late In the Evening"), Stewart Copeland ("Driven to Tears"), Simon Phillips ("Space Boogie"), Neil Peart ("The Camera Eye"), Jeff Porcaro ("Rosanna"), Terry Bozzio ("Sling Shot"), Vinnie Colaiuta ("I'm Tweeked"), Mike Portnoy ("6:00"), Steve Smith ("One More") and Carter Beauford ("Tripping Billies"). These are complete song transcriptions.

Bergamini also includes a short stylistic analysis on each player. If you want a peek at how the masters do it (and you don't have time or are inexperienced at transcribing), this book will give you plenty to work on.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Strange Dreams V
Nathan Daughtrey
$40.00
C. Alan Publications
Scored as an alto sax (or B-flat clarinet) and marimba duet, *Strange Dreams* is a four-movement work based on stories by Brian Andreas. Movement one, "Unheard Music," is a somber work based on a four-note sax motive that begins slowly, somewhat playfully before building into a gently rolling musical landscape. "Ballerina Mom," movement two, is a more playful, dance-like offering that moves along thanks to the ever-shifting accents and meter changes. Movement three, "Mermaid Song," paints a picture of the ebb and flow of the sea with its gentle arpeggios and rolled marimba notes that support a soaring sax melody. Movement four, "Pools of Light," captures the energy of the end of the day with long, asymmetrically accented marimba lines and scalar sax passages. It features tremendous give and take between the two soloists before concluding with an energetic coda.

"Strange Dreams" nicely blends the sounds and musical strengths of sax and marimba. The marimba part is moderately difficult, with frequent meter changes, but nothing the accomplished college or professional player couldn't handle. A five-octave marimba is required, as well as an accomplished sax player. The world could use more "Strange Dreams" like this!

—Terry O'Mahoney

VIDEO INSTRUCTION

Arabic Percussion II–III
Yinon Muallem
$29.95
Or-Tav Music Publications
Israeli percussionist Yinon Muallem helps de-mystify Arabic percussion in this 74-minute instructional video. He demonstrates the basic strokes and sounds for five different Arab percussion instruments: the goblet-shaped *darbuka* (also known as a *doumbek*), the *riqq* (Egyptian tambourine), the *mazhar* (frame drum with jingles), *duff* (frame drum without jingles) and *zils* (finger cymbals). Proper hand positions, developmental exercises and sounds are discussed, and ample time to play along with the video is provided.

In addition to basic strokes and several embellishments, Muallem demonstrates some rhythms common to Middle Eastern music, specifically the *fallahi, masmoudi cabir*, *masmoudi sarir* (a double-time version of *masmoudi cabir*), Egyptian *saidi*, *malfuf*, and *maqsoum* . Several odd-time rhythms such as the *devri hindi* (7/8), the *yuruk ahsak* (9/8), *samai thakil* (10/8), and Turkish *aksak samai* (10/8) are also notated and demonstrated. Muallem plays several improvised solos, duets, and in a percussion ensemble to demonstrate how all the instruments function in traditional dance settings.

Arabic Percussion is an excellent introduction into the instruments of the Middle East and Africa. Yuallem clearly articulates the information and plays very well. Some understanding of standard notation would assist the viewer, but is not absolutely required, as many of the rhythms involve only sixteenth-note subdivisions. One performance features all of the rhythms discussed on the video—a nice touch. Labeling the different rhythms on the screen as they were being taught would have been helpful, and a discography would have been beneficial, but this does not detract from the value of this package. Many of the rhythms are somewhat familiar to western percussionists, but this video finally allows us to put the proper names to rhythms many players have heard for years.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Astral Projections
Gordon Stout
$18.00
Marimba Productions, Inc.
Gordon Stout's "Two Mexican Dances" are among the marimba's most frequently performed solo pieces and just about every marimbist has either heard of them or performed them. The composer himself performs these seminal works and 12 other original works for marimba soloist on his latest CD, *Astral Projections*.

Stout opens the CD with "Astral Dance," a theme-and-variations work that is similar in character to "Two Mexican Dances." "Rivers of Wood" is a reflective, eight-minute piece for piano and marimba that displays the mellow quality of the instrument. "Episode #1" is a spry, angular solo piece with shifting accents and a dark, ominous character. "Episode #2" is an homage to Paul Smadbeck's "Rhythm Song" and has a pensive quality that is very soothing. "Episode #3" takes its musical cue from the playful "Children's Songs" of Chick Corea, although Stout's approach is more chromatic and angular. The mood is angrier and insistent in his dramatic interpretation of the last

movement of this short suite, "Episode #4."

"Sedimental Structures" was originally written for Robert Van Sice. Stout hears a "rocky" quality to this piece and believes the melodic material unravels in different "layers" as the piece progresses, thus producing a structure that resembles a *sedimentary* rock-like entity. Drawing inspiration from an unusual source, "Rumble Strips" is Stout's homage to those bumps that are found on the edge of the road. The "rumble strip" musical motif reappears several times during the piece. "Choros #3, #1, and #9" are three Argentinian guitar pieces by Augusto Marcellino adapted for marimba. They are a welcome addition to the marimba literature and add a fresh lyricism to the recording. The title track, "Astral Projections," came into existence as an experiment in the recording studio. It is a slower version of "Astral Dance" using softer mallets and the processing capabilities of the ProTools recording system. The effects add a shimmering quality to the overall sound and complement the marimba timbre nicely.

Any opportunity to hear Gordon Stout perform should not be missed. This CD makes it easy to hear his latest interpretation of his most well-known works as well as recent compositions.

—Terry O'Mahoney

Go Figure
Damon Short
9Winds Records
Chicago-based drummer Damon Short seamlessly blends hard-driving swing with a flair for free improvisation on his latest release as a leader, *Go Figure*. Short sounds equally comfortable in both the straight-ahead and avant-garde worlds of jazz, at one moment sounding similar to Elvin Jones, then Rashied Ali, Ed Blackwell, *et al*. The tunes have elements of hard bop and free jazz (sometimes in the same tune) and the tempo can shift on a dime. All of the musicians have performed together over the years and have cohesiveness only time can buy. Accompanying Short is Paul Smoker (trumpet), Ryan Schultz (bass trumpet), Jim Yanda (guitar), Paul Scea (woodwinds), Chuck Burdelik (saxes) and Larry Kohut (bass).

Short opens the recording with a free drum solo entitled "Permutation" that leaves no doubt as to his superb touch and sense of phrasing. The title track follows and is a catchy melody that is the point of departure for adventurous solos by members of the band. "Old School" is a unison ensemble melody that shifts back and forth between swing and free jazz improvisation. Short takes an impressive turn at the vibes in his opening solo on "Gardens of Perception." It's nice to hear a drummer with some melodic improvisation chops. "Gardens" is a 24-minute tune and that's a long time to be freely improvising, so some listeners' attention might wane during the extended free solos. The CD also includes a slow, bluesy tune ("Anesthesiology") and an Ornette Coleman-esque free-for-all ("Flag Day"). "Anthem" is a peaceful little work that brings closure to the music journey.

Short possesses taste, musical sensitivity and a great understanding of how to play drums in a "musically open" setting such as this. He colors the music just right and the sound of his drums and cymbals is excellent. Free jazz is often frantic or rife with displays of chops, but Short plays it with attention to shape, sound, phrasing and passion.

—Terry O'Mahoney

The Search
Ecstasy in Numbers
Ecstasy in Numbers
Drummer Garey Williams leads his Seattle-based group Ecstacy in Numbers through ten original tunes in their sophomore recording, *The Search*. Stylistically, the group might best be described as straight-eighth-note "melodic jazz-fusion" for guitar trio with Chick Corea and Weather Report influences. The tunes are memorable, harmonically interesting, and all three players excel at both soloing and musical interaction.

The tunes run the gamut from syncopated funk to a waltz, ethereal fusion, down-home, Afro-Cuban, and 7/4 funk. The band—Williams (drums), Rick White (electric bass), Mike Mattingly (guitar)—make frequent use of unison ensemble figures, a jazz-fusion trademark. There is a comfortable feel to their playing, the result of many years of experience and working together.

Williams sounds like a combination of Vinnie Colaiuta and Peter Erskine through his careful attention to the orchestration of each section of the tune. His relaxed, flowing style suits the music, yet he is always pushing the other players to new heights.

—Terry O'Mahoney

Silk Thread
Yousif Sheronick
Bribie Recordings
Yousif Sheronick specializes in frame drums and Middle Eastern percussion and his latest recording, *Silk Thread*, is a showcase for his diverse influences. Sheronick has worked with Glen Velez for ten years and his composition "Duo 77," based on southern Indian drumming cycles, is a duet with Velez on frame drums. Sheronick plays a duet on *tar* (frame drum) with *kora* player Foday Musa Suso on the hypnotic "Sound of the Kotar" and a solo on *riq*, the Egyptian tambourine, on the "Manta Ray Dance." He accompanies a Lebanese drone tune on *bendir* (frame drum), and *doumbek* (ceramic goblet drum) on a fiery guitar tune by John La Barbera. "Samna'I Bhairabi" evokes the sound of the Indian subcontinent and features his overtone singing and the tabla playing of Pandit Samir Chatterjee.

The ten-beat cycle of the Gypsy Koshlama rhythm is the basis for Sheronick's solo piece "Ahmed." He doesn't forget the hand drum traditions of Africa and Brazil in the closer, "Silk Thread." The *pandeiro* (Brazilian tambourine) and *djembe* are featured on this one. "Silk Thread" is interesting because its text is delivered in a style similar to rap music, although with much less angst and with a more positive message. The tune eventually turns into a funky, medium-tempo dance tempo.

Sheronick's frame drumming is excellent on this recording. All of the works pay genuine tribute to the musical cultures from which they came; there are no "watered down" traditions here.

—Terry O'Mahoney

Spiral Passages
Nathan Daughtrey
C. Alan Publications

Spiral Passages features the virtuosic marimba work of Nathan Daughtrey, who has selected a strong program of transcribed and original works for marimba with and without accompaniment. "24 Caprices, Op. 1, Nos. 1, 2, and 5" by Niccolo Paganini and transcribed by Daughtrey are performed beautifully, showcasing Daughtrey's musical sensitivity. "WarHammer" by Daniel McCarthy is an explosive piece relying heavily on rhythmic precision by the performer, as the work has an accompaniment track of electronic sounds. "Spiral Passages" by Jon Metzger is a playful, but energized jazz-influenced piece for solo marimba. "Gate to Heaven: A Journey of the Soul" by David R. Gillingham is for marimba soloist with percussion ensemble accompaniment. The work is through-composed with three sectional delineations. Daughtrey and the University of North Carolina-Greensboro percussion ensemble (Cort McClaren, director) bring Gillingham's sectional work to life. The precision between Daughtrey and the ensemble is excellent, and the balance between ensemble and soloist is absolutely superb.

"Concerto for Marimba" by David J. Long follows the Classical era three-movement concerto form of fast-slow-fast, but is definitely a 20th-century work harmonically and tonally. Daughtrey is accompanied by pianist Victoria Shively for this recording, and has also performed the work with the North Carolina Symphony. The work is very compelling and seems quite idiomatic for marimba. Long's composition and Daughtrey's playing signal a bright future for four-mallet marimba repertoire. *Spiral Passages* provided this listener with a "win-win" situation: great performance, great marimba literature.

—Lisa Rogers

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West African Music for the Marimba Soloist
Kakraba Lobi/arr. Valerie Dee Naranjo
Mandara Music Publications

West African Music for the Marimba Soloist is a compact disc recording featuring Valerie Dee Naranjo on a low-F marimba and the gyil music of the Lobi people, and especially gyil master Kakraba Lobi. The gyil is an ancestor of the marimba with wooden bars suspended on a frame over gourd resonators.

Naranjo transcribed all selections on the recording, and most if not all of these transcriptions are published in an ensemble format for marimba with percussion. Additionally, at the end of the compact disc, small sections of each transcription are performed in the ensemble format. The selections featured are: "Fer Barre Kona Jeno and Darkpey Song Cycle," "Kaang Kuon Kpar," "Kpar Kpo Naah," "Bana Kaaba," "Kpanlogo," "Nour Wongolo," "Jong Kplek Kple," "Lo Ben Doma," "Wenda Kanawa," "Nanye Nuor Balkala" and "Ganda Yina."

Naranjo's prowess as a solo performer is evident when listening to these inspiring and uplifting selections. As a listener, you wonder how she is able to coordinate and intertwine all of the patterns. *West African Music for the Marimba Soloist* is a riveting celebration of keyboard percussion.

—Lisa Rogers

Armand Zildjian

BY RICK MATTINGLY

Beautiful! It was a word that would burst out of Armand Zildjian as a joyous roar, expressing his enthusiasm for life, his love of music, and his affection for people.

Born in 1921 in Quincy, Mass., some of Armand's earliest memories were of the drummers who used to visit the old Zildjian factory in North Quincy, Mass. "When I was a kid, I used to skip school when I knew that my father had a drummer coming in," he told *Modern Drummer* in 1986. "I was always dying to talk with them, or to see them play, or watch them test cymbals."

When Armand was 14, his father put him to work in the melting room at the Zildjian factory on Saturdays and during vacations from school. During World War II, Armand served in the Philippines with the Coast Guard Navy. He went back to work in the Zildjian factory the day after he was discharged from the service, dividing his time between the melting room and the testing room. When top drummers came to the factory, Armand assisted them in picking out cymbals.

"I got to know virtually every drummer who was worth anything," he said. "Buddy Rich used to drive out in a Jaguar when he was with the Harry James band. We were all mesmerized. Then I met Louie Bellson; what a great guy! We had a lot of laughs. It made the work seem like nothing. I picked all of Shelly Manne's cymbals when he was with Kenton. I remember one night after a concert, Shelly and I stayed up all night talking about cymbals. That guy had a tremendous ear for cymbals and the most flowing ride beat."

Armand himself developed impressive ride technique during his years as a cymbal tester. According to Lennie DiMuzio, Armand's right-hand man at Zildjian for several decades, "Whenever Buddy or Louie would come out to the factory, we'd match them against Armand. I'm telling you, Armand's speed was right in there. Of course, this was in the days when Armand was testing the cymbals and he'd play for two or three hours a day. He developed an incredible ride beat. Shelly Manne used to say, 'Too bad he doesn't have the feet to go with it!' Armand never played the drumset much, but when it came to ride cymbal, he was a one-handed wonder."

As music changed over the years and drummers sought new cymbal sounds, Armand prided himself on being able to meet their needs—even if the requests were unusual. "Jo Jones wanted a broken cymbal on the bottom of his hi-hats," Armand recalled. "We'd take a 13-inch band cymbal with a big jag in it and match it with a medium-thin on top. He'd hit it and it would go 'buzzzzzz.' He used that setup with the Basie band, and he made that set of hi-hat cymbals sing.

"Years ago, Tommy Thompson came from Cincinnati to play with the Boston Symphony. He was the greatest when it came to symphonic cymbals. He would play all the Berlioz stuff with 24-inch hand cymbals. Most people couldn't even lift the damn things, but he was about six-foot-three and he could handle them. Anyway, he was looking for a pair of 20-inch cymbals. He came out to the factory one day, and I had a 23-inch crash cymbal that had been returned by Stan Levey. Tommy said, 'Let's cut this down to a 20-inch and see what happens.' So we cut it down, and that made it a little flatter than a normal 20-inch cymbal. Then he put a strap on a 20-inch ride cymbal and hit it against the cymbal we had cut down, and it went 'shinnnnnnnng.' So we went over to Symphony Hall to try them out. We were the only two people in the place. He was on the stage and I was up in the balcony. Those cymbals were a gorgeous match. To my knowledge, Frank Epstein is still using those cymbals with the BSO today."

Armand said that many of the Zildjian innovations came from just paying attention to what the drummers needed. "When J.C. Heard was playing with Jimmy Lunceford, he had a Chinese cymbal that he put nails in," Armand remembered. "That got us started making swish cymbals. Then, when the big band era started to fade and the little groups came in, drummers came to us and said, 'I need something that doesn't have so much spread and ring,' so we developed the mini-cup ride. Then drummers wanted something even drier, so we came up with the flat-top ride."

Armand Zildjian (left) with his father, Avedis, in the Zildjian melting room.

In the early 1970s, Billy Cobham asked Zildjian for a cymbal that would cut through the extreme volume of the fusion music he was playing. "I was coming out of the melting room, and there was a pile of 20-inch cymbals that hadn't been hammered or lathed yet," Armand recalled. "I was always carrying drumsticks around, so I picked up one of those cymbals and started riding on it to see what it would sound like. It didn't have a lot of spread, but it had a very cutting stick sound."

Armand suggested taking one of those unfinished cymbals and just running it under a cleaning wheel. "We didn't even buff it, so it still had its natural, tempered color," Armand said. "It looked kind of earthy, so we called it the Earth Ride. Billy Cobham flipped over it. It was exactly what he was looking for, and that was basically the forerunner of the Z cymbals."

Appointed President of the Zildjian Company in 1977—two years prior to the death of his father, Avedis—Armand remained very involved with product development. He was very proud of the tradition of Zildjian cymbals, but was never one to rest on past accomplishments. Even as he strove to have Zildjian preserve the traditional sounds of the ancient K Zildjian line, he also sought to make those cymbals more consistent. Toward that goal, Armand sought out the latest manufacturing techniques, such as sophisticated computer-driven hammering that, besides ensuring the consistency he wanted, led to new lines of Zildjian cymbals such as the Z, K Custom, and A Custom series.

But Armand also prized the individuality of each Zildjian cymbal. "If you go down to the bin and pull out every 20-inch medium ride, each one is going to be a little different—but not as different as they were years ago," he said. "Now, we're a lot more consistent, but we allow a little bit of variation. When we do Zildjian Days, we have six drummers, and not one of them sounds alike. Even when they play the same style of music at the same tempo, they're not going to sound the same. That's the fun of it."

Armand died December 26, 2002, at his home in Scottsdale, Arizona. In addition to his wife, Andra ("Andy"), he leaves four children (Wendy Mets, Craigie, Debbie, and Robert "Rab" Zildjian), three stepchildren, eight grandchildren, two great-grandchildren, several cousins, nieces, and nephews, and a brother, Robert. During his lifetime he received an honorary doctorate from Berklee College of Music, was inducted into the PAS Hall of Fame, and recently received *Modern Drummer* magazine's Editors Achievement Award.

To Armand, the goal never changed: "We have to find out what the drummers want, and then we have to give it to them."

Beautiful!

REMEMBERING ARMAND

Neil W. Grover

One of the great thrills of my musical life came a few years back in Phoenix, Arizona. I was playing with the Boston Pops and invited Armand and his lovely wife, Andy, to the concert. Being the gracious person he was, Armand took not only me, but the whole percussion section, out to dinner. After the concert, Armand graciously complimented my cymbal work that evening. To me, that compliment from Armand Zildjian gave validation to my years of study and hard work.

Kenny Aronoff

Armand was one of the most spirited and happy people I have ever met. We always laughed about how big our noses were. We took many pictures together at NAMMs and PASICs, facing each other, touching our noses together. Armand would say with that amazing one-of-a-kind voice, "You can drive a

Kenny Aronoff and Armand

Cadillac between us with the doors open and still not touch us." He was a hard worker, a creative genius, and most of all he loved people, life, and a good time.

Adam Nussbaum

As music progressed, developments between the music and the drummers did as well. Count Basie needed a Papa Jo; Bird and Diz needed Klook, Max and Roy. These relationships were crucial in the growth of the music.

Drummers needed cymbals to go with the new sounds that were happening, and Armand was the man responsible for giving the drummers what the new music needed. All of us who aspire to play the drums will be forever in his debt, for he gave us the tools for what we do—then, now and forever! Thanks, Armand. You live forever!

Steve Smith

I always loved hanging out with Armand and it was a thrill to play for him. He knew if you could play or not—he had grown up with the best—so I always had to be ON when Armand was listening. I miss his presence, energy, and humor, and I am grateful to have been friends with him.

Frank Epstein

Armand, was the coolest, warmest, and most sincere person one could ever hope to meet. He knew how to enjoy life, and he spread the same joy to all around him. His instinct for business, music, and cymbals are legendary. He was generous, gracious, and humble all at the same time. My favorite recent memory of him is taking him, his wife, Andy, and a group of his friends on a tour of the Tanglewood grounds. They had driven down from Maine for the tour and to sit in on a BSO rehearsal. When they arrived it was pouring rain like it can only rain at Tanglewood, but it did not deter Armand in the least. He led the group and followed me around enjoying every minute of it.

Jim Rupp

Several years ago, I was playing Boston with Woody Herman's band and I spent the morning at the Zildjian factory picking out a ride cymbal. Armand couldn't come to the gig that night, but he came to our gig in New Hampshire that weekend. The most memorable part to me was him coming on stage to talk and compare ride cymbals after the gig. I had played the new one during the first half of the concert, and during the second half I had played my old 24" K. I would give anything to have a video of Armand talking about those cymbals. Yowww—was that a lesson!

Peter Erskine

Armand truly loved music and the drummers that made it. His enthusiasm was contagious when the stick touched the metal, and his pride immeasurable. Armand's legacy lives on in every cymbal stroke we drummers play.

Louie Bellson

Armand Zildjian was a special friend for over 60 years. We always had wonderful conversations about what was happening with the old drummers and the new drummers, and he was always supportive of everybody.

As a businessman, he was like a family man. He treated everybody the same. The last time I talked to him was just a couple of weeks before he passed away. He really sounded great. He had written me a letter thanking me for a snare drum that we sent, a gold-plated snare drum that Remo made for my 75th birthday. He said in the letter that he had been diagnosed with emphysema and lung cancer. So I called him at his home in Arizona, and he said he was doing good and was going to go see Maynard Ferguson that night. And then just about a week later his wife called me and said that things were going downhill fast.

Armand with Louie Bellson

There are so many great things to remember about a man like that, and I think about him all the time. He always made sure that his product was A-number-one. If it wasn't right, he made it right. His favorite word was "beautiful," and he was a beautiful man. **PN**

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BOOBAMS

Donated by Florence "Flip" Manne

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Two sets of boobams, constructed for Harry Partch by Bill Loughbrough, were owned and used by Shelly Manne for numerous recording sessions in the Los Angeles studios. Their first use was on the track "The Sound Effects Manne" recorded with Russ Freeman on September 14, 1954.

One set consists of eight drums tuned in a diatonic octave with shells ranging from 12 to 24 3/4 inches in length. The diameters are all approximately 4 inches. This set has calfskin heads and is tunable using a hex key on three lugs for each drum. Currently, the drums are tuned to a scale of B, C, D, E, F-sharp, G, A, B.

The second set, consisting of five drums, has synthetic heads pegged to the shells using six wooden dowels. These drums are 2 1/2 inches in diameter and range in length from 2 1/2 to 13 1/4 inches. As the tuning system is less refined on this set, the pitches are less definite, giving a "relative" pitch to each other based on the length of the tube.

Set of eight boobams (44 inches high) on stand. 1995-02-30

Set of five boobams (45 inches high) on stand. 1995-02-31

This photo of Jack Marshall and Shelly Manne shows the boobams among Shelly's wide array of percussion instruments. Photo from the Flip Manne Collection, courtesy of Jack Brand.

Close-up of tuning mechanism. 1995-02-31

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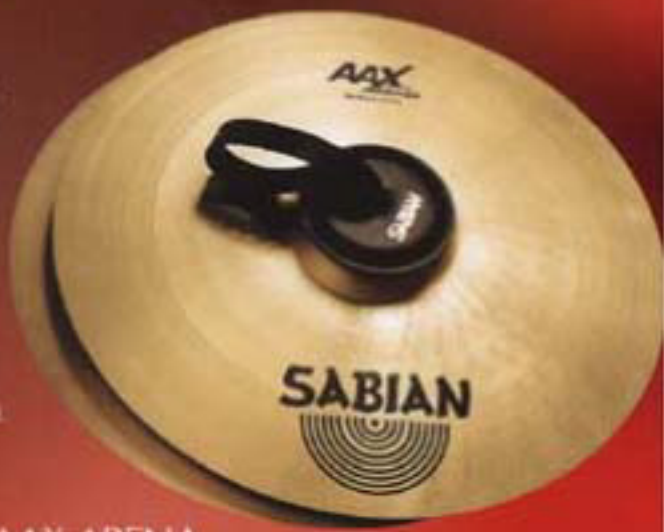

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