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The journal of the Percussive Arts Society • Vol. 42, No. 2 • April 2004

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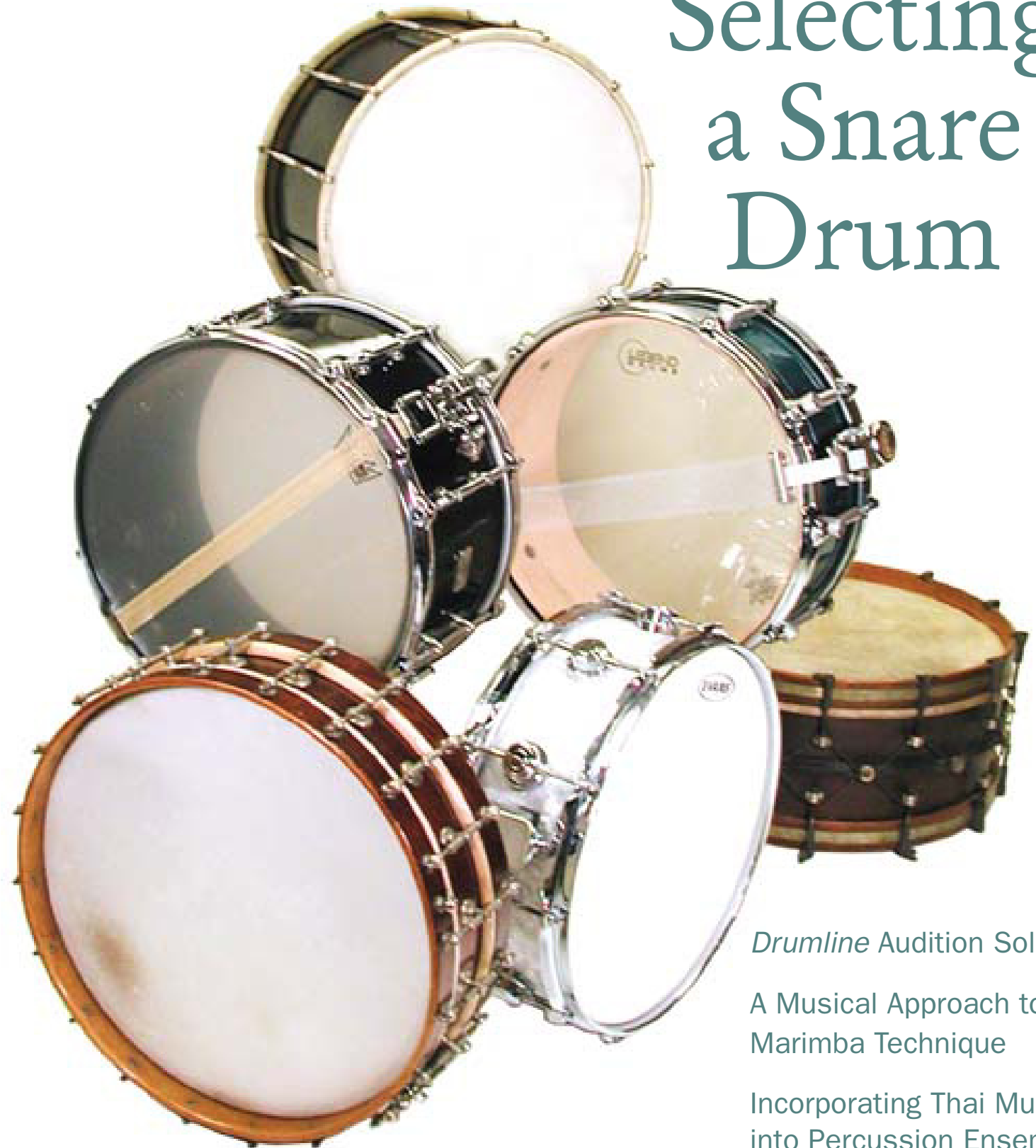
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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 2 • April 2004

## Selecting a Snare Drum



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### Mission Statement

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



## Reaching Out to Teachers

BY MARK FORD

The best way to ensure that young percussionists develop into good musicians is to give their teachers the finest percussion education possible. Teachers inspire and motivate students through their enthusiasm and dedication to their art form. If you are reading this article, you have probably either taught and/or taken a college percussion methods course. I think we would all agree that a one-semester percussion methods course couldn't adequately prepare a college music-education major for a career as a band director. Usually there is so much percussion information and technique to learn that the future band director leaves the methods class with one real ambition: "Hire a percussion instructor as soon as I get a job!"

In response to this educational dilemma, the Percussive Arts Society initiated the PAS Teacher Training Workshop (TTW) in 2003. The concept of these workshops is to offer a one-day, hands-on training session for high school and middle school music educators. These workshops are an extension of the popular FUNDamentals clinics offered every year at PASIC. TTW participants receive basic training by professionals on snare drum, keyboard percussion, timpani, ac-

cessory percussion, and drumset. They also receive a TTW Handbook filled with percussion resource materials, a one year ePAS membership, six hours of continuing education credit (where applicable), and percussion literature and information from many PAS Sustaining Members. These workshops are an amazing value for the \$100 registration fee!

Unlike our chapter Days of Percussion, these teacher-training workshops are for music educators only. They do not include student performances or guest artist clinics. The primary goal is to give high school and middle school teachers the experience and resources they need to teach percussion effectively. It is my hope that eventually each PAS Chapter will be able to host a PAS Teacher Training Workshop every year.

Our first 2004 Teacher Training Workshop was held in February at Florida State University, hosted by John Parks with faculty members Parks, Alex Jimenez, and Leon Anderson. There will be five more PAS Teacher Training Workshops this year. Below is a list of these workshops with their hosts and contacts:

**April 17:** California State University—Long Beach

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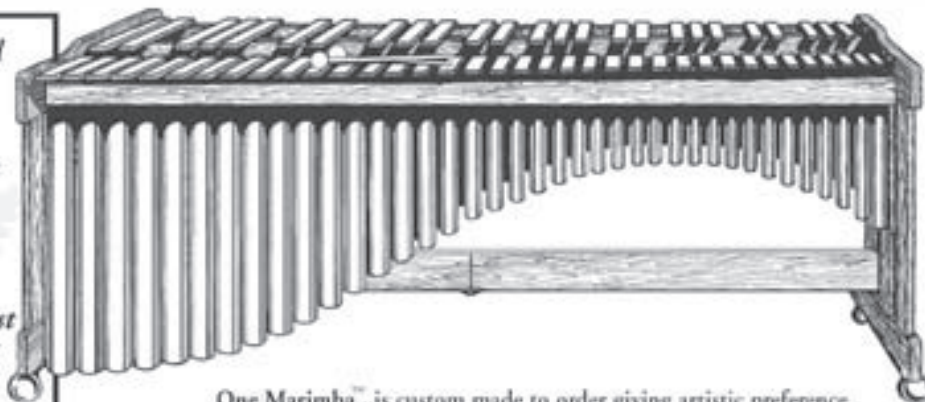
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**Host:** Michael Carney,  
[mrcarney@csulb.edu](mailto:mrcarney@csulb.edu)  
**Faculty:** Dr. Michael Carney, David Gerhart, Randy Drake

**June 12:** University of Georgia

**Host:** Tony McCutchen,  
[tmccutch@arches.uga.edu](mailto:tmccutch@arches.uga.edu)

**Faculty:** Tony McCutchen, Arvin Scott, Sean Womack

**June 12:** University of North Texas

**Host:** Mark Ford, [mford@music.unt.edu](mailto:mford@music.unt.edu)

**Faculty:** Christopher Deane, Mark Ford, Ed Soph

**June 29:** Capital University

**Host:** Bob Breithaupt, [bbreit@aol.com](mailto:bbreit@aol.com)

**Faculty:** Bob Breithaupt, Eric Paton, Mark Reynolds, Nate Anders

**July 9:** Eastman School of Music

**Host:** Ruth Cahn,  
[rcahn@esm.rochester.edu](mailto:rcahn@esm.rochester.edu)

**Faculty:** Ruth Cahn, John Beck, Bill Cahn, Kristen Shiner-McGuire

If you live in one of these areas, please inform area music educators about the benefits of these workshops. By giving valuable hands-on training to teachers, students will also benefit and become

aware of PAS. The Teacher Training Workshops are an essential tool in connecting with local music educators and their students. Many thanks to the hosts and faculty for providing their time and talents for this worthy cause!

If you would be interested in hosting a PAS Teacher Training Workshop in your chapter, please e-mail me at the address above. The PAS Executive Committee is already looking for potential workshop sites for 2005.

Best wishes,

Mark Ford

P.S. Don't forget, if you are teaching a college percussion methods course, PAS will send you free three-month ePAS memberships for those enrolled in your class. This membership will allow them to do projects for your class such as explore the FUNdamentals Handouts, review percussion literature and method books, ask questions on the PAS Forum and a myriad of other projects. E-mail

PAS now at [membership@pas.org](mailto:membership@pas.org) to receive these free memberships for the students in your percussion methods class!

PN

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## Nashville Planning Committee Hard at Work

BY GEORGE BARRETT

The PASIC 2004 Nashville host committee has been hard at work planning what looks to be one of the most exciting and successful conventions thus far. I would like to thank all the members of the local committee for all of their hard work during the past months. Working hard to bring this year's attendees a diverse and unique array of clinics, master classes and performances, committee members have taken many hours out of their busy schedules to meet in subcommittees to review a host of session applications and make decisions on the artist invitations.

In March we dealt with several of the organizational issues associated with the convention. Jeff Hartsough, PAS Director of Event Production, visited Nashville for a site inspection, which included sound checks of all the venue and clinic rooms, and held meetings concerning sound, video, catering, security, and logistics issues.

In this issue of *Percussive Notes*, please take note of a number of important applications. Included is an early registration form for the convention, along with a ho-

tel registration form. The Renaissance hotel is a well-appointed hotel, and is attached directly to the convention center. I encourage everyone to book their rooms early, as this hotel will sell out quickly. There are also a number of other hotels, offering a variety of price levels, within an extremely short walking distance of the convention center. See the hotel reservation form in this issue or visit the PASIC Web site [www.pasic.org](http://www.pasic.org) for maps of the area and more information on hotels.

As a reminder, PAS has eleven PASIC scholarships being offered this year. Interested students will find the application in this issue. Please note that the deadline for PASIC scholarship applications is June 15, 2004. I also want to remind everyone that the deadline for the high school and college percussion ensemble Call for Tapes is April 15, 2004. Three university and three high school ensembles will be selected to perform a showcase concert during this year's PASIC. As I mentioned in the last issue, PASIC will once again feature performances by the solo marimba and ma-

rimba duo winners of the upcoming International Marimba Competition in Belgium to be held in August. I encourage everyone to enter and apply for these great scholarships and competitions.

Exhibitors: Jeff Hartsough has asked that I remind everyone that you should have received your PASIC exhibitor packs by now, and that the opening deadline for accepting applications was March 22. You can also download the exhibitor pack at the PASIC Web site, [www.pasic.org](http://www.pasic.org). Space assignments and booth locations are awarded by the office based on the date the application is received at the PAS office. To ensure the best booth location, please submit your applications and deposits as soon as possible. Space in Nashville is limited and we are sure to sell out once again for this year's Nashville convention.

As "Music City" continues to get ready for another exciting PASIC, and potential artists respond to their invitations, we will bring you a preview into more of the exciting events planned for PASIC 2004 in the June issue of *Percussive Notes*. **PN**

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# Days of Percussion

BY MICHAEL KENYON

**A**pril is traditionally the busiest month for Days of Percussion for both our national and international chapters. These chapter events are a principal reason why PAS is such a strong and dynamic organization. Days of Percussion events reach beyond our membership and are an important avenue for students and educators to become familiar with PAS. How well these events are run and what programming is offered has a tremendous impact on our society.

This year is proving to be another banner year for these events. Everyone at PAS offers their congratulations and thanks to our chapter presidents, chapter officers, hosts, and other volunteers for all the hard work that they have poured into making these events successful. Thanks also go to the artists for their performances and clinics and to the many corporate and community sponsors for their financial contributions. This mosaic of support is remarkable when you begin to put it all together and realize that this happens over 75 times each year throughout the world.

As a PAS member, your participation in chapter activities is essential to the suc-

cess of your chapter. To volunteer, contact your chapter officers or the PAS office to get connected. Getting involved is a great way to network with the local percussion community, give back to the membership, and contribute to the society.

## NEW SCHOLARSHIP OFFERED FOR 2004 LOGISTICS WORKERS

PASIC 2004 logistics workers will receive a series of new benefits for volunteering their services at the convention. Besides free convention registration, a t-shirt, and a great chance to get a behind-the-scenes view of the convention and clinicians, all logistics volunteers will be eligible for the following benefits.

**\$1,000 Scholarship for Tuition:** One student will be selected from all eligible logistics volunteers who complete their designated shifts.

**One-year ePAS student membership:** All volunteers completing their shifts will receive a complimentary ePAS membership.

**Percussion Gear Drawing:** All eligible volunteers will be entered in a drawing for percussion gear from participating manufacturers.

The logistics application form is included on page 19, or you can download this and other PASIC forms at [www.pasic.org](http://www.pasic.org). Be sure to apply early to get the best selection of shifts.

## PAS WELCOMES NEW STAFF

I am pleased to announce three new staff members that have joined PAS over the last sixty days. Katherine Leidy, our new Marketing Director, began in February and is an experienced marketing and communications professional. For more information regarding Katherine's appointment and experience go to <http://www.pas.org/News/Press/KLeidy.cfm>. Also joining PAS this past month is Ferra Briscoe, who will serve as our Finance Manager, and Paula Thomas, who joins Christa Riley in office administration.

## CONTEST DEADLINES

As our PASIC host George Barrett mentions in his report, April 15 is the deadline for the International Percussion Ensemble Competition. This date is also the deadline for the 2004 Solo Vibraphone Competition and the 31st Annual Percussion Composition Competition. Forms are available in this issue of *Percussive Notes* and online at [www.pas.org/News/Contests/index.cfm](http://www.pas.org/News/Contests/index.cfm).

## FALL INTERNSHIP

PAS is still accepting applications for the fall internship position at PAS headquarters. This six-month internship is a great opportunity to get industry-related and administrative experience. The internship begins in July and includes a stipend and a paid, furnished apartment. For further details please see the announcement on page 45. You may also direct inquiries via email to [museum@pas.org](mailto:museum@pas.org)

## BOARD NOMINATIONS

Nominations for the PAS Board of Directors continue to be accepted through June 1 for the 2005-2006 term. All nominations must be received at the PAS office in writing and include nominee contact information. Self nominations are accepted.



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## Tendonitis

Following are excerpts from a recent discussion in the "Health and Wellness" topic of the PAS Members Forums. To view the entire discussion (and participate, if you wish) visit the Members Only section of the PAS Web site at [www.pas.org](http://www.pas.org).

### Erin Robertson

For the past few years, I have been struggling with problems in my left wrist/arm. I have had ganglion cysts to tendonitis. This will be the second time in less than a year that I have been diagnosed with tendonitis. I have tried physical therapy, not practicing/performing, taking steroids, surgeries. I really need some advice. I love to play; I could never see a day passing in which I would not. If you have dealt with tendonitis and have found other avenues in which to "cure" it, please let me know.

### William Moersch

I had a severe case of tendo-synovitis in the mid-1980s. The key solutions were: proper diagnosis, immobilization, therapy (both physical and occupational) for recovery and rehabilitation, careful examination of the personal factors that caused the problem (including changing the entire mindset for practice and performance), and patience. My recovery process took one year, from no playing for six months, to light playing, to careful free-lancing, to half-recital solo programs, and finally to full recital programs. I did not require steroids or surgery, and I have been injury-free ever since, but I have seriously changed the ways in which I approach the task at hand, primarily through more thought and less effort.

### Brian Flescher

A chiropractor used acupuncture on my arms, which pumps electrical current through them to get the blood flowing better. I also had a couple sessions with a specialized masseuse called a "rolfer." Putting ice on for 10 minutes at a time keeps the swelling down. All of this combined got my arms back to normal in about a week and a half.

### Erin Robertson

Were you in school during this time? I

do not want to miss any school; I cannot afford to be a year behind. But in the same respect, I do not want to not be able to play again. Percussion is my life, my soul.

### William Trigg

I have had students say almost exactly the same thing. Listen carefully, please! One year of school may seem very important right now, but if you risk your entire career for that one year it will become much more important to you IN A NEGATIVE WAY! Nothing is more important than your long-term health. Don't put your life and your soul on the line. You will regret it forever if you take that risk and lose. You owe it to yourself to step back and get healthy.

### Alexander Radziewski

Tendonitis starts with fixed, unrelaxed and untrained shoulder muscles. Start with daily gymnastics, stretching and maybe swimming or another sport which trains the physical and mental condition. The goal is to become more and more relaxed on a higher level, not to have the body of Mr. Schwarzenegger. After three months doing this program you will feel much better.

My practical advice after 25 years in the business: 30 minutes body-fitness and 30 minutes warm-ups per day replace 120 minutes of stupid practicing time. So, you are prepared and fit to do the important things on the instruments. Practicing an instrument includes these body warm-ups.

### Dillon Phillips

I spent a long time "battling" tendonitis, and the way to recovery was resting. I had to cancel a recital, but it was worth it.

### Aaron T Smith

If you are "battling" tendonitis or any other physical problem that interferes with your playing, examine what you do. We are not meant to fight our bodies; if the body is putting up that much resistance, something is fundamentally wrong.

If you have been ignoring your health and nothing bad has happened to you yet, I would wager that you have been lucky, and chances are sooner or later something will

### Darin Workman

As a doctor, I often treat problems of the wrist and arms with drummers. It seems

that your passion for playing is writing checks your body cannot cash.

I have read all of the replies to your injury question, and all are sound advice depending on the injury, the stage that it is at, and the amount of damage that is done. If the injury is first starting, you can usually do the stretching and exercising, but if it has progressed in damage and age, stretching and exercise may aggravate it.

Your passion for playing must carry over into your technique. Many times, small glitches in our technique go unseen and unfelt at lower levels of playing, but are increasingly magnified as the intensity (time, force, movement) of our playing increases. I imagine that you started feeling the symptoms as your playing intensity increased. The first thing that happens in that situation is that the muscles overwork, go into spasm creating contractions that cannot be stretched out. This forces the muscles around the damaged area to do the job they are not meant to do, and they follow the same path getting injured. Tight muscles put constant increased force on the tendons, and that causes tendonitis.

Unless the problem in the muscle is relieved, the tendonitis will get worse with playing. You can rest, and the tendon will cool down (or even heal with enough time), but when you resume playing, the cycle starts again and the injury comes back.

Your case has progressed and requires proper examination and treatment. The above information is just FYI as a possible (and very common) reason for your pain. My professional advice is to stop playing until you find the reason for the injury and then have proper treatment and rehabilitation from a doctor that knows (and hopefully plays) drums/percussion.

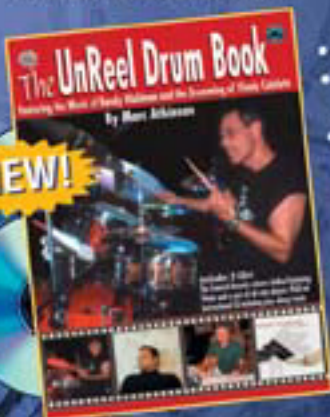
An organization called the Performing Arts Medical Association (PAMA) has a directory of qualified musical health professionals. Their number is (303) 751-2770. You can e-mail me if you need further info: [druminjuries@juno.com](mailto:druminjuries@juno.com). **PN**



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# Selecting a Snare Drum

By William Patterson



If you look over typical magazine ads for drums, you're likely to come away quite bewildered and confused. Every manufacturer, whether it be the lone, custom drum builder or one of the big, established names, will claim that their latest model is "the one." With a price range from \$400 to \$2,200, how do you know you are getting your money's worth? With a few basic facts at your disposal you can pick out or even put together your own great-sounding snare drum. Also, you can decide if it is worth the time and money to fix up that old "classic" you've been wanting to restore.

The basic ingredient of a quality drum is a shell with structural integrity—a shell that is rigid, round, and "flat." Following is a list of items you should mentally check before buying or building a drum:

### How rigid is the shell?

Rigidity is necessary for sound projection. Just as a woodwind instrument must have the hardness and density for good sound projection, so must a snare drum. Also, as you begin to tighten down the lugs and hardware, you don't want the shell to contort or begin to "cave in" around the bearing edges.

Try this experiment: Set various disassembled shells (some wood and some metal) on the floor in a vertical position. Now push down on each one and notice the amount of flexibility and bend. One of the most surprising discoveries will be that a good wood shell can often have more rigidity and structural integrity than a typical metal shell.

### Shell material

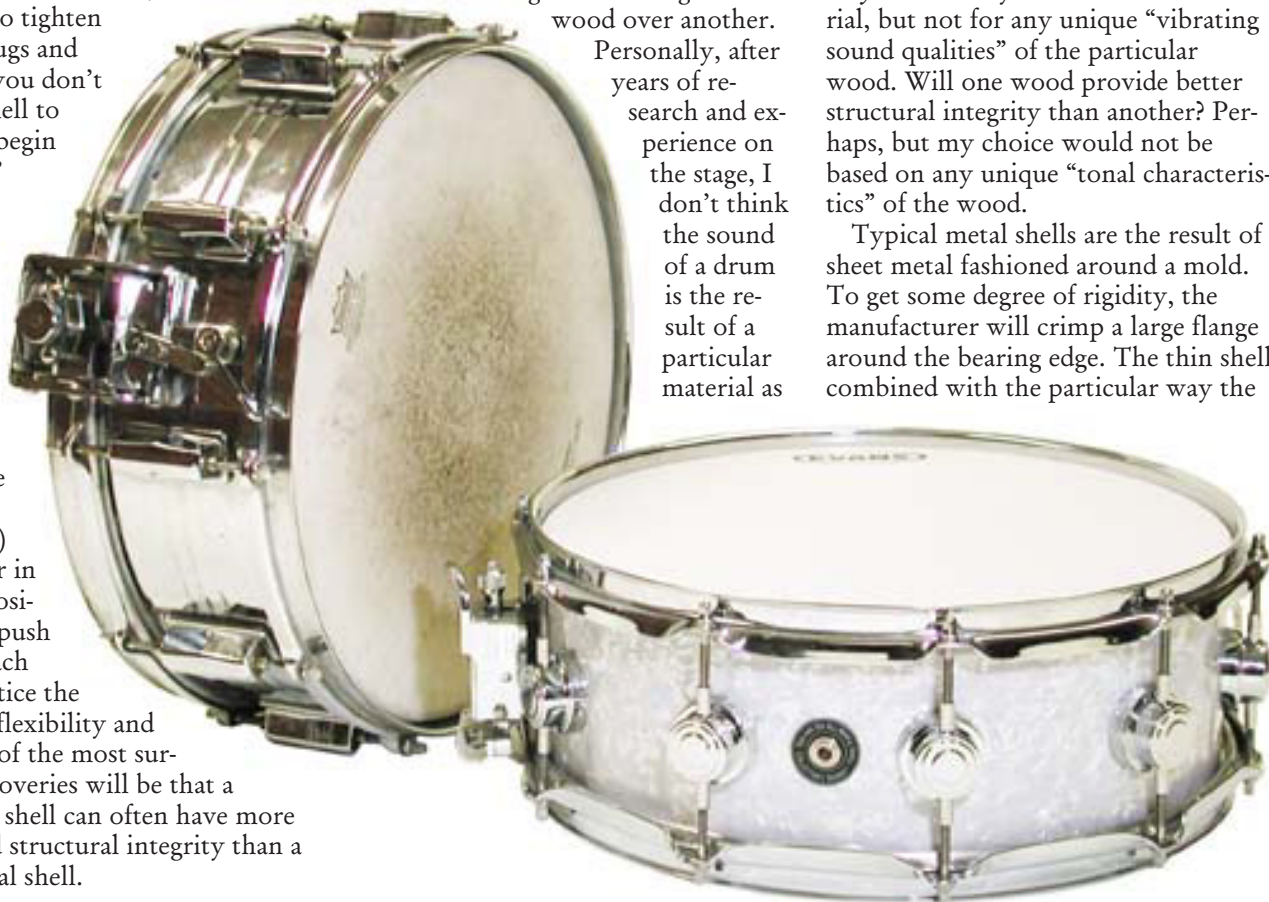
Your choices are basically between wood and metal. In terms of wood, many exotic materials are available, and a whole host of specialists advocating the advantage of one wood over another.

Personally, after years of research and experience on the stage, I don't think the sound of a drum is the result of a particular material as

much as it is the result of several other factors, such as how rigid, round, and well-crafted the shell is, and how the bearing edges are cut.

In order to get those qualities, you *may* want a very dense wood or material, but not for any unique "vibrating sound qualities" of the particular wood. Will one wood provide better structural integrity than another? Perhaps, but my choice would not be based on any unique "tonal characteristics" of the wood.

Typical metal shells are the result of sheet metal fashioned around a mold. To get some degree of rigidity, the manufacturer will crimp a large flange around the bearing edge. The thin shell combined with the particular way the







bearing edge is crimped gives the “sheet metal” drum its unique sound. Ideally, for the greatest projection and sensitivity, I would use a metal shell that was lathe turned from a solid casting, eliminating the need for any crimping or other compensations around the bearing edges.

Be careful of synthetic shells. Some fiberglass shells are more flexible than an inferior wood shell. Know what you are getting before you buy.

### Shell construction

If money were no object, I would have a shell turned on a lathe to computer specifications. I am fortunate to own several aluminum drums designed in this fashion, and they are simply incredible. Do the sound waves interact any differently with aluminum than with other metals? If any nuances at all can be observed up close, they quickly fade into irrelevance as the distance increases. The main ingredient is that the waves have the kind of precision, resonating chamber that makes for great projection and response.

With wood shells, you have three choices. The first is the typical plywood shell, described by the number of layers of wood glued together (6-ply, 8-ply, etc.). If I can get the rigidity I want out of a 1/4-inch shell, that is preferable to a thicker 5/16-inch shell. True, a 5/16-inch shell may give you a more rigid cylinder, but you are going

to lose an important ingredient: sensitivity. For this reason, I would avoid drums with reinforcing rings glued around the inside bearing edges.

Some drum makers, prior to the gluing process, torque or twist the shells as a method of providing additional, internal strengthening.

This allows the drum to maintain a greater degree of structural integrity and stability under its own “pressure.” I own a wood drum made in this fashion, and it is an excellent instrument.

If you want a ply shell, ask about the process used in bending the wood. Most important, ask if there is a return/exchange policy if you are not satisfied with the results!

The second option is the solid wood shell, which is usually made from maple. A solid piece of wood is steam bent and spliced together at one joint. Try to find a shell 1/4-inch thick without bearing-edge reinforcements. Some of these drums may use a reinforcing, thicker ring around the bearing edges to help maintain the drum’s shape. While these drums will offer great projection at *fff*, the reinforcing ring will reduce response and sensitivity near the edge. If you find a solid wood shell drum without the ring, check to see that it actually offers more rigidity and roundness than a good ply shell. Otherwise, in my opinion, it is not worth the extra money, as these shells *are* expensive.

The third option is the segmented shell. Here, various hard woods that are not conducive to bending under steam are glued together into a large, overlapping block pattern. This large block of wood is turned on a lathe in the same fashion as a metal casting. This process uses much less glue than a ply shell and has a tremendous amount of precision involved.

A drum made in this fashion has the appearance of overlapping bricks or blocks of wood. For a wood shell, this would probably be my first choice. This process is more expensive than typical steam bending, but you get what you pay for in this regard. This method allows you to work with some of the very hard and dense exotic

woods that you could not use with steam bending.

The amount of glue in the layering process has a definite effect on the shell’s overall resonance. Try this experiment: Suspend a typical plywood shell and a solid or segmented wood shell. Strike each with a yarn mallet, listening to the difference. The more glue involved, the more dampening effect there is to the shell’s ability to “sing.”

Regardless of the type of wood shell purchased, make sure the inside is finished to protect it from humidity and warping. Brian Del Signore—Principal Percussionist of the Houston Symphony—recently retrieved some wood drums that were submerged in a basement flood for several days. Amazingly, the shells that had been nicely finished on the inside of the drum appear to have survived totally intact.

### Is the shell round?

To check for roundness, measure the diameter across from each of the lugs, avoiding any shell that has a differential of 1/16-inch or more. If it is out of round *before* mounting heads, it is going to be worse afterwards! Also, tighter head tunings will usually exacerbate this problem.

### Does the shell lay flat?

You should be able to lay any shell on a truly flat surface and notice if the drum lays “flat” (with the exception of the snare bed). Without a large piece of machinist granite, the next best choice is usually a good flat countertop. Put a flashlight inside the shell and notice any unevenness around the circumference on either side of the drum. If the shell is otherwise round and rigid, any unevenness with the bearing edges can typically be corrected by a process called “contouring.” It is usually not an expensive process and it is well worth the investment. Be sure to select someone who is qualified to do this.

### Bearing edges

The bearing edge is the highest point of the shell where the head crosses before it meets the rim. Where and how the edge is cut affects the overall

brightness or warmth of the drum's sound. For maximum ring with highest overtones, that point will be the extreme outer part of the shell with an inward slope of about 45 degrees. This tends to produce a sharper "attack" to the sound. For a slightly warmer sound, that point will be moved in slightly from the outer shell wall. This is referred to as a "back cut" or "counter cut."

Rounding off the top edge will further warm up the drum's sound. I find that a rounded edge on the batter side works best when using thicker heads (e.g., Remo Ambassador). Depending on your requirements, you could conceivably use different bearing edges between the batter side and the snare side. In any case, make sure the edge is cut with precision.

## Snares

Players today can choose between gut, wire, and cable snares. Gut was used regularly in the "old days," but was especially sensitive to humidity and the elements. As an organic substance, gut would eventually deteriorate. Wires offer a brightness and "wetness" to the sound that many drumset players prefer. Cables, especially the ones that extend past the bearing edge, offer some options that players of all styles of music are beginning to notice.

Wire coils only produce sound where the coils actually contact the head, leaving the rest of the coiled space "soundless." If you go to the trouble of calculating all of the exact points of contact on a typical set of wires, that represents only three to four inches of total head contact! Cables span the entire surface of the bottom head and provide between 14 to 23 feet of continuous head coverage, depending on the number of strands.

Wires are also especially sensitive to the sympathetic "buzz" vibrations caused by amps, horns, and bass frequencies. It is not uncommon for the drum to be "buzzing" more loudly from other instruments than from the actual soft passage you are performing. Cables that extend past the bearing edge have the ability to reduce sym-

thetic snare buzz by about 80 to 90 percent. This is especially important for drummers who want to play "clean" solos around the set without the snares buzzing loudly every time the toms and bass drum are played.

Of course, there is the frustrating experience every drummer has trying to sort out dynamic nuances with wire snares. Typically, as you adjust the drum to play softly you will get a noticeable "slap" if you venture into the *forte* range, or you can adjust the drum for *forte* only to find the snares are too tight to get any response at *ppp*. Until the advent of cable snares, players typically relied on masking tape to control wire snare slap. Assuming you have the right snare bed, the cables offer a tremendously expanded dynamic range for any particular strainer setting with only minor adjustments.

## The snare bed

The best bed for cable snares is one cut 1/8-inch deep and 1 1/4 to 1 1/2 inches wide. Usually a slope of 1/2 inch on either side back to the original bearing edge is fine. This allows the snares to pull into the bottom head for maximum response.

Of historical note, this was the customary way of cutting beds back in the days when gut was used. With the advent of wire coils, manufacturers got away from using beds almost entirely. Now it appears they have rediscovered them, even to the point of extending some beds to almost 1/4 to 1/3 of the drum's circumference in order to control "snare slap."

If you have one of these drums, you will want to consider having the snare side "contoured," with new beds cut. (Of course, if you have a sheet-metal shell, you are stuck with the way the drum comes from the factory.) With this process, you may lose 1/8 to 1/4 inch in shell depth for the drum, but such loss in depth will be negligible compared to the improvement in the drum's overall sound and response. One warning though: Check to make sure there will be no foreseeable problems with the snares pulling up correctly against the snare head after any

shell alteration if you are using any kind of extended snare mechanism.

## The snare strainer

The typical side lever or cam lever strainer with a traditional butt plate is fine for most purposes. Try to avoid internal drum hardware! Whether it be timpani, bass drum, or snare drum, you will want to avoid having anything inside the drum that interferes with the drum's resonance. Some players have been known to take very expensive drums that have a lot of internal hardware, gut the hardware, and mount a simple strainer and butt plate with cable snares. The result was a dramatically improved sound.

There is a wide range of strainers on the market, and manufacturers are always coming out with new designs. Look for something that has as few moving parts as possible, that is quiet, and that allows easy access to the fine-tuning knob while playing. You don't want to have to reach around the lever to gain access to the adjusting knob while you are playing. Ideally, you would also want a strainer that pulls snares outward as well as upward.

If you are building a drum, mount the butt plate a little higher up from the bottom rim in order to obtain more clearance for mounting and adjusting cable snares.

Also, if you are considering buying a drum with multiple snare strainers, you may want to anticipate the problem of having each stick play on top of a completely different type of snare. From the audience's perspective, many of these multiple configurations don't produce the result the player hears up close.



## Rims

Always use diecast hoops. These can be obtained from Kaman or Universal Percussion, two of the nation's largest suppliers to dealers. Just like the shell, make sure your hoops are not warped. Simply lay them on a flat surface to check. Also, for ease of mounting your snares, get a bottom hoop with an enlarged snare-gate opening so you don't have to remove the bottom head every time you wish to change your snares.

## Placement of lugs and vent holes

Several prominent manufacturers claim that lugs and vent holes should be mounted in the "acoustical dead zone" or nodal area to achieve maximum shell vibrations. On a flat plane, nodal points are a scientific reality, such as with keyboard bars. However, as NASA discovered when analyzing the space shuttle's nose cone, once the surface is rounded or bent, the issue of nodal points becomes meaningless.

Furthermore, the notion that this feature allows the shell to vibrate unencumbered is nonsensical. The last thing you want is a shell that vibrates! That would indicate that you have a very cheap drum. You want a shell so rigid and dense that the vibrations are totally directed against the heads and "outward" to the audience. That is what projection is all about.

So, in my opinion, don't spend extra money for drums that have hardware and vent holes mounted in this fashion. Drum makers include this feature because they not only have convinced

us that this is a necessity, but that we should also pay extra for it!

## What kind of lugs are best?

I prefer a double-tension lug. Separate "single tension" lugs pull with inordinate tension and stress around the outer edges of the shell. I prefer post tension lugs because you have less surface contact against the shell. I always go for ten lugs so that each lug point only has to absorb ten percent of the total head tension. This is especially preferable if you are used to higher tunings over A-flat. As to non-attached lugs used in the "free-floating" shell design, experience has shown that this design *may* allow the heads and/or shell to move in relation to each other, causing serious problems with your drum tuning and head response.

## Heads

Wire coils can actually break bottom heads. The point of the coil can have a sharp enough edge to split a bottom head under heavy playing. To compensate, manufacturers and players tend to use thicker bottom heads, thereby choking the drum sound.

Since cable snares lay flat against the entire plane of the head, you can use a thinner, more resonant head, such as a Remo Diplomat—an advantage you should consider. A thinner head also brings out the beautiful sensitivity that cables are capable of. (A good head combination for band/orchestral work is either the Diplomat Renaissance or Aquarian Modern Vintage for the batter side, and the regular Diplomat for

the bottom "snare" side.) Aquarian offers heads without the typical preset, bearing-edge "crease" that is common with other manufacturers. I have had good success with tuning these heads.

## Tuning

Top heads for drumset are usually tuned anywhere from G-flat up to about an A-flat for a 14-inch drum. Concert snare drummers will tune from A-flat up to A or even toward B-flat.

Bottom heads serve two functions. Not only do they activate and determine the kind of snare response you get, but they also play an integral part in the drum's resonance. While the bottom head will sound higher than the top, remember it is still looser because it is thinner.

For lower drum tunings, I suggest the bottom head should sound a fourth to a fifth higher. Otherwise, it is too loose for maximum cable response. However, with an interval of a fifth, make sure the bottom head doesn't stretch down to a tritone—not a pleasing interval for the best resonance! For higher batter tunings, try tuning the snare side to sound a major third higher. If the bottom head is tuned too tightly, you will choke the drum sound.

## Summary

Ask a lot of questions. You are buying an instrument to fit your musical needs—not something a dealer needs to sell. With a little extra knowledge, you can end up putting together or buying an instrument that you will be happy with for a lifetime. Besides avoiding a lot of aggravation, you may save a lot of money in the process!

**William Patterson** is Acting Principal Percussionist with the San Antonio Symphony and Principal Percussionist with the San Antonio Lyric Opera. He teaches at Trinity University in San Antonio and is owner of PattersonSnares.com. He can be reached for comments and questions at: [psnares@stic.net](mailto:psnares@stic.net). **PN**

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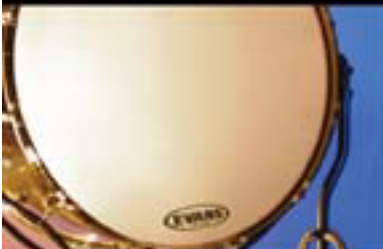
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# Interview With Gilang Ramadhan

BY JEFF MOORE

**G**ilang Ramadhan was born in Bandung, Indonesia on May 30, 1963. He started learning on the piano and violin, switching to drums when he was twelve years old. In 1980-81, Ramadhan studied at the Hollywood Professional School, continuing his studies as a music major at the Los Angeles Community College from 1981-84. Returning to Indonesia, he started performing with many of that country's top musicians. Ramadhan recorded several albums with a variety of musicians, but is best known for his work with the immensely popular jazz/fusion band Krakatau. He is a versatile drummer who comfortably crosses over from jazz/fusion into rock.

Ramadhan has collaborated with several established Indonesian rock groups, recording with Ian Antono, Ahmad Albar, Nicky Astria, and Hari Moekti. He performed on and co-produced two pop/easy-listening albums with Indra Lesmana, which were top sellers in Indonesia. Currently, he has turned his attention

toward solo performance compositions, incorporating traditional Indonesian instruments and rhythms. Ramadhan hopes his work will make the instruments and music of Indonesia as familiar to the world as Latin and Salsa music. To further advance education and training for Indonesian drummers, he created the Indonesian Drummers Corporation (IDC) in 1996, and hosts a weekly television program on drumming.

**Jeff Moore:** *When and where did you start your drum training?*

**Gilang Ramadhan:** I started playing drums in Paris in 1975.

**Moore:** *Did traditional Indonesian drumming influence your training, or was it western drumset style only?*

**Ramadhan:** Before I started studying seriously in the United States (1980-85), my parents told me that I should go to the Sudanese traditional music school. I was born in Bandung, and that makes me Indonesian. My parents wanted me to recognize where I came

learning and will never finish until the day I die.

**Moore:** *When, where, and who did you study with in the United States?*

**Ramadhan:** I started studying drums with a good teacher named David Smith in 1980 at Los Angeles City College. I also studied jazz and big band performance for a time with Dr. Simpson, who was a bass player for Gene Krupa's band.

**Moore:** *What gave you the idea to combine gamelan with the drumset?*

**Ramadhan:** Most musicians, here and in other countries, told me that I should try to be really original in my playing. So, I came up with the idea to combine gamelan concepts and parts of certain gamelan rhythms, using a slightly modified drumset. There is so much gamelan music in Indonesia to work with, I knew I had my inspiration to be original.

**Moore:** *How do you combine the concepts? Can you describe your setup*

*and tuning relative to the gamelan influence?*

**Ramadhan:** The combination and types of drums, along with the pedal instruments in my setup, are quite different from a basic drumset. Although I arrange my drumset basically in the western tradition, I add extra drums and metal instruments in a unique way, which inspires my use of gamelan concepts.

I have five pedals. On the far left side there is a traditional Indonesian instrument called *kecrek*, struck with



Ceng-ceng cymbals from Bali are inverted over the toms.

from culturally. As I learned at the school, it seemed to me that tradition is very important in developing my own capabilities, style, and color of playing drums. As I grew and continue to grow, traditional Indonesian drumming has a great influence on me. After many years, I have opened my mind to the fact that my country has a lot of traditional culture. As a result, I became very interested in listening to other areas besides Indonesian music. Even though I have studied and learned this music all my life, I am still

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the first pedal on my left. The next pedal to the right is a hi-hat pedal. The next two are my double bass drum pedals. The final pedal, on the far right, is a pedal that strikes a traditional instrument called *kempul*. Next in my setup are my Yamaha Stage Custom Advantage drums. These drums, along with all of the hardware, are manufactured in Indonesia, and it is important to me to use an instrument constructed in my country.

I have three snare drums: 10-inch, 13-inch, and 14-inch. The bass drum is 20 x 17. I use two 8-inch toms, 10-inch, 12-inch, and 14-inch toms, and an 18-inch floor tom. The unique thing about my toms is that I tune them to the *Pelog* scale. There are five pitches in

this scale. In traditional Sudanese it would sound Da, Mi, Na, Ti, La, Da. [Author's note: *Although the tuning system is not tempered the same as western music, roughly the pitches are a descending do, ti, sol, fa, mi, do, in solfeggio, or 1, 7, 5, 4, 3, 1, in pitch numbers.*]

**Moore:** *What about gongs, metals, and cymbals?*

**Ramadhan:** I use a Javanese 20-inch gong. The note or pitch it produces is called *Selendro*. In front and above the toms are instruments called *ceng-ceng* from Bali. I set them up with several Yamaha cymbal stands so it ends up looking like a tree of cymbals. The pitches are all pentatonic. High on my

left is a traditional Javanese instrument called a *flat kenong*. The cymbals are all Zildjian: I use a 14-inch hi-hat, K and Z; 10-inch hi-hat; 16-inch K crash; 18-inch K splash; 17-inch China with a 12-inch splash on top; 18-inch K swish cymbals with a 14-inch crash on top; 22-inch K Custom dark ride; and a 20-inch A ride/crash.

**Moore:** *You use traditional rhythms and melodies as the basis of your solo ideas. Have any of these concepts found their way into your combo or pop performances, or do you keep them separate?*

**Ramadhan:** I think that my concept of playing certain rhythms from Indonesia would be very nice in any kind of composition. It could be used in jazz,



Left side pedal configuration with kecek.



Far right pedal plays the kempul.



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**Moore:** *Many drummers in America will see similarities between your approach to drumset performance and that of Terry Bozzio. Are you aware of his work? Is it an influence?*

**Ramadhan:** I really admire what he has been doing. But my direction of playing is quite different. I am incorporating specific ideas from my culture, which gives my music a unique soul. Terry Bozzio is a great drummer and an innovative musician, but his music and my music have different inspirations—not better or worse, just different and, hopefully, interesting.

**Moore:** *Who are your influences?*

**Ramadhan:** I have seen and heard so many great players from contemporary through traditional that I cannot possibly name all of the influences.

**Moore:** *Could you give me a few names?*

**Ramadhan:** Steve Gadd, Trilok Gurtu, Ade Rudiana, Pak Kompiang, Tony Williams, Agus Supriawan, and many others.

**Moore:** *What are your goals with this approach to the drumset?*

**Ramadhan:** Some of my goals are classic for drummers all over the world. I would love to play with musicians or singers like Peter Gabriel, Paul Simon, Joe Zawinul, Jan Garbarek, or many other artists. I would love to help give a different feel to their music. Other goals would be to build an awareness of Indonesian music and culture to people all over the world. I would love to share our music and culture with everyone.

**Moore:** *Where do you see yourself ten years from now?*

**Ramadhan:** Hopefully, I am still alive (laughs), and am giving some creativity to the world of music. I enjoy performing and music producing, so, hopefully, I am still involved in these areas at a worldwide level. Peace to the world.

**Jeff Moore** is Professor of Percussion at the University of Central Florida in Orlando, where he conducts the Pop Percussion Ensemble, the Chamber Percussion Ensemble, the Marimba Band, and the

Steel Drum Band. He is also an internationally recognized percussion clinician and soloist. PN

## SUBMITTING PROGRAMS

PAS members are invited to submit formal printed percussion solo and ensemble programs for inclusion in program listings.

Please include:

Venue (i.e., the name of the school)

Date of Performance

State & Country

Name of Performer or Ensemble  
(including director and any guest artists)

Composition Title

Composer Name (first and last)

Arranger Name & Publisher

Send information to Wilber England  
3813 Laura Way, Bloomington, IN 47401  
E-mail: englandw@indiana.edu

# PASIC 2004 LOGISTICS TEAM

PAS is currently taking applications for volunteers to work at the Percussive Arts Society International Convention (PASIC 2004) in Nashville, Tennessee, Nov. 10–13, 2004. 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.

- Be eligible to WIN A \$1000 LOGISTICS SCHOLARSHIP (full time students only and must be applied to tuition).
- Be eligible to WIN PERCUSSION GEAR from participating manufacturers.
- Receive a FREE ONE YEAR E-PAS MEMBERSHIP, once completing all work shifts.
- Receive a full 2004 PASIC REGISTRATION at no charge.
- Receive an official LOGISTICS WORKER T-SHIRT, as well as the official PASIC 04 T-SHIRT.

To qualify for consideration as a member of the PASIC 2004 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.

Name \_\_\_\_\_ Age \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Your E-mail \_\_\_\_\_ Cell Phone \_\_\_\_\_

Personal Reference \_\_\_\_\_ Phone \_\_\_\_\_

List other qualifications or skills, (i.e. pit crew, retired military, etc.) \_\_\_\_\_

## PAS MEMBERSHIP FEES & CLASSIFICATIONS (ONE YEAR)

- |  |   |  |  |  |
|--|---|--|--|--|
| <input type="checkbox"/> e-PAS Student \$25  | <input type="checkbox"/> Student \$55               | <input type="checkbox"/> e-PAS Professional \$40 | <input type="checkbox"/> Senior citizen \$55 | <input type="checkbox"/> Professional \$85 |
| <input type="checkbox"/> Senior High Student | <input type="checkbox"/> College/University Student | <input type="checkbox"/> Educator                | <input type="checkbox"/> Performer/Artist    | <input type="checkbox"/> Enthusiast        |

Yes, I am a PAS member. Membership No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

No, I am not a PAS member. Enclosed is my check for membership fees in the amount of \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  Visa  Mastercard  Discover  American Express

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Notate four shifts that you would be available to work. Number the shifts in order of preference, knowing that you will be required to work two shifts. Please indicate only one Tuesday or Wednesday shift (these shifts are limited and fill up quickly.) Shift choices cannot be guaranteed.

- I have been a previous member of the PASIC logistics team.
- I am interested in extra responsibilities and volunteer to work more hours.

### All scheduling is done on a first come, first serve basis.

<b>TUES. 11/09</b>	_____ 3 P.M. – 9 P.M.		
<b>WED. 11/10</b>	_____ 8 A.M. – 2 P.M.	_____ 1 P.M. – 7 P.M.	_____ 6 P.M. – 12 A.M.
<b>THUR. 11/11</b>	_____ 8 A.M. – 2 P.M.	_____ 1 P.M. – 7 P.M.	_____ 6 P.M. – 12 A.M.
<b>FRI. 11/12</b>	_____ 8 A.M. – 2 P.M.	_____ 1 P.M. – 7 P.M.	_____ 6 P.M. – 12 A.M.
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RETURN FORM BY OCT. 1, 2004 TO PAS, 701 NW FERRIS AVE., LAWTON OK 73507-5442 OR FAX TO (580) 353-1456



# Expanding on a Three-Over-Four Beat Idea

BY MIKE SPINRAD

Inspired by a Steve Gadd fill, I came up with the following drumset motifs. The continuous three-note pattern of bass drum, hi-hat, and snare using groups of four sixteenth notes creates a three-over-four pattern. You need to have a cowbell or cymbal set up on the same side of the drumset as your hi-hat.

Bass Drum Tom-Tom Snare Drum Hi-Hat Open Hi-Hat Cowbell

**A**

By changing the hi-hat pattern to different sound sources, even more complex cross-rhythms can be created. Example B1 substitutes a cowbell (or cymbal) for every other hi-hat stroke.

**B1**

Example B2 uses an open hi-hat on every other hi-hat stroke.

**B2**

In example B3 the open hi-hat strokes are placed next to each other.

**B3**

In example C, the multi-levelled aspect of the pattern is brought out by a two-bar version of example B1.

**C**

The number of sound sources you can add is limited only by your imagination. Check out example D and the extended version, example E.

**D**

**E**

After you master the above, add them to your playing, not as exercises but as musical fills fitting into the style of the music you are playing.

**Mike Spinrad** works as a freelance drummer and percussionist, and has backed up San Francisco Bay area rock, bebop, big band, R&B, and commercial performers both live and in the studio. Besides teaching privately, Spinrad also teaches at Kent Middle School in Marin County.

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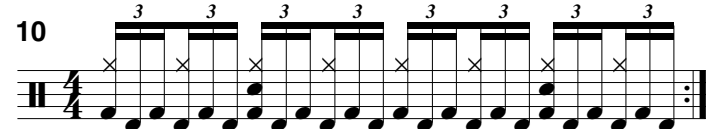
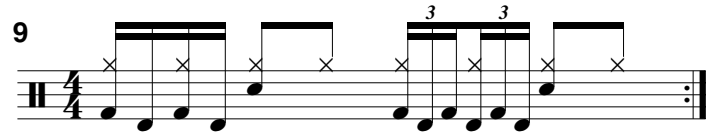
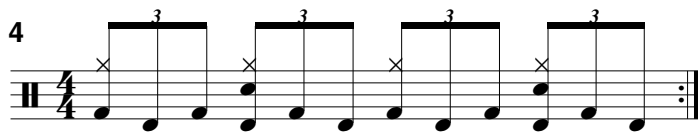
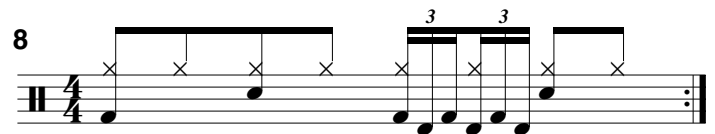
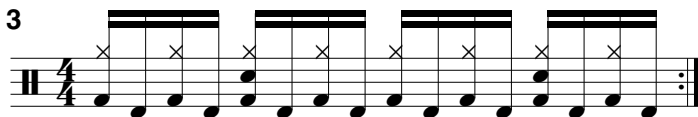
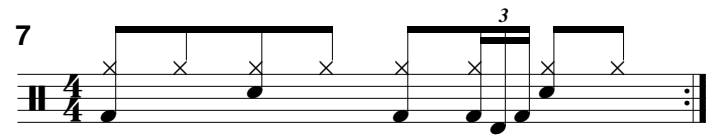
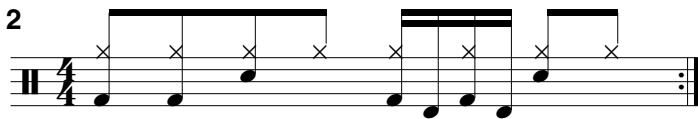
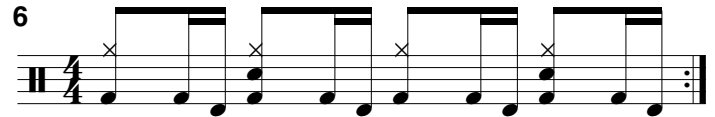
## Essential Double Bass Grooves

By Bobby Rondinelli and Michael Lauren

From *The Encyclopedia of Double Bass Drumming*  
By Bobby Rondinelli and Michael Lauren  
Published by Modern Drummer

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The following patterns represent some of the most commonly played double bass grooves. Just like any foundational technique, it's a good idea to have these patterns "under your feet" so you are able to apply them at will.



## PAS 2004 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 2004 (November 10–13) in Nashville, TN. 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 five identical non-edited CDs (preferred) or cassettes to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Recordings should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Recordings should include only works that have been performed by the ensemble since January 2003. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Recordings become the property of PAS and will not be returned. 2. The recordings 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 2004 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, 2004**

ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT MEMBERSHIP NUMBERS, 5 RECORDINGS, PROGRAMS FOR VERIFICATION) MUST BE RECEIVED BY APRIL 15, 2004.

## PERCUSSIVE ARTS SOCIETY 2004 SOLO VIBRAPHONE CONTEST

**PURPOSE:** To encourage the highest level of artistic expression in the art of performance and literature for solo vibraphone. The contest is designed to select four finalists to compete at the 2004 PASIC. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

**First Place:** \$1000 plus a matching grant of \$1000  
**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 2004 will not have to pay the convention fee but 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 repertoire listed below. The first work must be a complete work or movement (unedited), additional selections may be shortened to stay within the 15-minute restriction.
- Disqualification will occur if the CD is in excess of 15 minutes, the repertoire included is not from the required list, or selections have been electronically altered or edited (other than shortened to accommodate the time restriction).

**REPERTOIRE LIST:**

- "Four Bagatelles" by Gitta Steiner
- "Four Pieces for Solo Vibraphone" by Larry Spivack
- "Links 4 (Monk)" by Stuart S. Smith
- "Omar" by Franco Donatoni
- "Reflections" by Lynn Glasscock
- "Schickstück" by William Hibbard
- "Sonata Brevis" by Raymond Helble
- "Sonic Residue" by Richard Power
- "Six Poems" by Robert Stright
- "The Apocryphal Still Life" by Christopher Deane

**APPLICATION FEE:** \$25 per entry payable to PAS

**SEND CD'S TO: PAS, 701 NW FERRIS AVE., LAWTON, OK 73507**

Performer's Name: \_\_\_\_\_

Age \_\_\_\_\_ PAS Membership # \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Country \_\_\_\_\_

ZIP or Postal Code \_\_\_\_\_ E-mail address \_\_\_\_\_

School enrolled \_\_\_\_\_

Teacher \_\_\_\_\_

**DEADLINE FOR ENTRIES IS APRIL 15, 2004**



# Marching Band in the Far East

BY ROBERT SANDERL

I recently had the pleasure of speaking with percussionist Jeff Moore upon his return from the Far Eastern countries of Thailand and Indonesia. He spent time with local marching groups and organizations giving performances, clinics and adjudicating competitions. The marching activity, while a long-time veteran of the musical fabric in North America, is a relatively new and blossoming opportunity for the young people of these two countries. Jeff

worked intimately with the performers and staff, returning with a great deal of information concerning the current state of the activity, as well as its intended direction in the near future. The following is a summary of Jeff's experiences in these two countries during a 2002 clinic and recital tour.

**Sanderl:** *Before discussing the musical aspects of your journey, could you briefly talk about your first impressions upon arriving in each of the countries you traveled to?*

**Moore:** Over the years we had several performers in the Madison Scouts who were from Thailand. Two of them, Kasem Thipayametrakul and Chumpol Techakrair, were in the front ensemble and shared many pictures and information concerning Thailand. As a result, I had a much clearer picture about what to expect in Thailand, which has a beautiful landscape, and architecture that is far different from what I am used to in America and Western Europe. The attention to detail is remarkable. For example, the

way in which they adhere small gold tiles in a mosaic manner to the temples and curved roofs making the entire structure glitter and sparkle was awe-inspiring.

When I arrived in Indonesia I did not know what to expect, but was pleasantly surprised. Downtown Jakarta was much like any other metropolitan city like Chicago or New York in terms of skyscrapers (slightly

**Sanderl:** *Can you offer some broad cultural differences between Indonesia and Thailand, in comparison to the United States, that have a direct effect on how the activity is perceived, organized, and eventually put into "motion"?*

**Moore:** Indonesia is a relatively poor country. There is difficulty having any kind of extra-curricular school activity such as a marching band. A great deal of the marching bands, whether they are related to schools or not, get sponsorships from large corporations such as fuel companies, banks, and even local airports. The sponsorship takes its form in financial contributions for equipment, and the hiring of staff.

There are over 400 marching bands in Indonesia of various sizes and levels. The secondary schools will have a band, yet the group must seek

outside financial sponsorship. The primary school band is very structured and financially supported, but it does not cost as much as a secondary school band. The primary school bands start the students playing the melodica, which is the Hohner or Yamaha instrument that you blow air through while operating a keyboard similar to a piano. It resembles the sound of a reed instrument. The educators have all of the wind students play melodica prior to picking up the band instruments.

As the students move from primary school to secondary school, they discontinue the melodica and begin on brass and woodwind instruments, thus a



Arngthongpattamarojwittayakom High School drum line in their drum solo.

shorter) and apartment buildings. Their landscape is very similar to Thailand, in that there is a great deal of vegetation, even around the city. It is similar to a jungle, but not in a primitive sense. It is industrialized, yet one can see what was there prior to the clearing of land for the construction of buildings. When I traveled outside of Jakarta, the train rides went through a number of villages and non-industrialized areas, which was truly fascinating. While peering through the windows of the train, I found the scenery very reminiscent of Japan in terms of the rice patties and the forest-like areas.

huge increase in the equipment budget. In Indonesia one will find brass bands, brass and woodwind bands, and drum and bugle corps. The percussion sections of Indonesia are similar to those in the United States. There are snare drums, tenors (usually quads or quints), multiple bass drums, as well as students that play keyboard and accessory instruments in the “pit.”

In Thailand there is far more structure for marching band in the schools. Thailand is similar to America in that the schools subsidize the marching activity. The groups are still not as well funded as the schools and its participants would like it to be, but they do receive funding as it is an after-school activity. Many high school students will participate in the marching band and practice from three o'clock until eight at night, or four o'clock to ten o'clock at night on weekdays.

The perception of the activity is interesting. In Thailand the group is perceived as a school activity similar to the U.S. In Indonesia, however, it is similar to a drum corps in that it is loosely affiliated with the schools, but by and large is more of a community group. At the University in Jakarta, where I did a clinic, one of the band students told me that her friends always ask how she can spend so much time and money on this activity. They wonder why there is no financial reward for all her time and efforts. She was surprised to learn that many

Americans have similar questions, as the activity does not fit the athletic or the capitalistic stereotypes completely. It was interesting to me that the Indonesians experienced similar perception problems to the U.S., as even friends and family do not always completely understand the commitment and constant repetition. In contrast, these students had a very interesting perception of DCI in the U.S., thinking that everyone in America knows what it is, and values the groups and their efforts. They did not know that drum corps is as much of a fringe activity as it is.

**Sanderl:** Are eligibility requirements for a group based upon age, which grade in school the student is currently in, or another set of criteria altogether? Also, are these requirements consistent from school to school?

**Moore:** In Indonesia, school structure is often the criteria that determines a member's eligibility; however, there are also neighborhood and community groups that perform together, which function under different eligibility requirements. A group like this can have members that are nineteen years old alongside those that are twelve. These bands also perform and compete in different classes apart from the school-sponsored groups. By and large, except for the community groups, most bands are affiliated with schools and, as a result, are broken down by age.

Thailand's programs are all school

affiliated, thus the eligibility requirements are determined by age. In Thailand, “university” can be anywhere from age 16 to 22. It is a bit different in these two countries from the U.S. in that the students begin at younger ages and continue further in age as well. These guidelines are consistent school to school, so the groups compete against bands of similar ages.

**Sanderl:** Do these groups have parent organizations that are similar to those here in the U. S.? Also, do the schools offer any assistance financially, or in any other way, to the existence and success of the group?

**Moore:** No, by and large the bands do not have the same type of parent groups. What the bands do have are sponsors, who are the teachers of the band. Sometimes other teachers in the community, not necessarily from the same district, might take an interest in the group as well. These people will join as sponsors, give whatever they can offer, serving in the way of a booster. However, most of the time they are simply volunteering their service. They often provide transportation as well as assistance in moving equipment. In general, the pool of parent volunteers in Thailand and Indonesia is not as deep as in many places in the U.S.

Schools sponsor the activity by hiring the staff, providing the equipment and storage space, and a place to rehearse. Many times the school will pro-

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vide the transportation, with regard to busses or trucks needed.

**Sanderl:** *What type of equipment is most often used in the percussion section?*

**Moore:** Funds are more limited in Indonesia than in Thailand, therefore they use whatever equipment is available and afforded by their budget. If they do have instruments, they may be from several different manufacturers and of various levels in terms of quality. They are often able to afford the lower model Yamaha, Pearl, Premier, and Dynasty marching equipment. If they have a large sponsor like a fuel company, they may be able to afford more "top of the line" equipment. There is one group in Indonesia that is taught by an American, Renee Conway, who has a full-time job as an assistant director/percussion instructor for a military school. This particular group is able to afford the best equipment because the government supports the band financially.

However, if a corporation is sponsoring the contest, like one I went to that was sponsored by Yamaha, a set of battery instruments is available to the participating bands. That particular show had equipment that included 14-inch SFZ snare drums with Kevlar heads, as well as tenor drums of 8–10–12–13 inches, and bass drums starting at 18 inches and moving in two-inch increments to 26 inches. There was also keyboard equipment, including marimbas, vibes, bells, xylophones, concert bass drums, and some toms.

As each school came out to perform they could elect to either use the Yamaha equipment or their own. Other companies, like Dynasty and Pearl, provide similar opportunities at other shows. It was very interesting to see the different groups play various musical selections on the same instruments with the same tuning.

In Thailand, only pit equipment was made available to the bands. Most groups had their own battery, purchased by the school, often in partnership with the parents and sponsors. The corporate sponsor of the show will provide the keyboards and concert percussion, although many did bring their own. However, if a group wished to augment what they already had, or if they wished to use the sponsor's equipment because they came particularly far, it was available

**Sanderl:** *Do these groups have the standard battery and front ensemble configuration as commonly used in the U. S.? Is there a standard size numerically?*

**Moore:** There is not a standard size numerically, but the ratios are similar to the U.S. For example, the groups will use two snares, one tenor, and three or four bass drums. For every two or three snares added, one would also add a tenor. The keyboard section can be anywhere from two to twelve players. The size of the percussion section is usually proportional to the size of the band.

**Sanderl:** *Are there any considerable dif-*

*ferences with regard to tuning?*

**Moore:** There is not much difference. The bands try to emulate the drum corps in terms of their tuning. In Indonesia, if they elect to use the equipment provided, they are essentially accepting the tuning made available, which resembles that used in the U.S. If they have their own equipment, I would not say either country has a unique tuning, but it runs the gamut, similar to the marching bands in the U.S. I think the tuning was done in relation to the musical selections. In some groups it was evident they did not have a great deal of experience tuning, which often resulted in suggestions made on adjudication tapes.

**Sanderl:** *Are traditional instruments unique to these countries used in the musical arrangements or compositions?*

**Moore:** In Thailand, not that much. I did not see or hear many Thai instruments, mainly because many of the pitched percussion instruments are tuned with a different temperament. Because of this, the intonation between the traditional instruments and the winds and keyboards would be impossible. Occasionally you will see a taphon (a traditional Thai hand drum shaped like a barrel) or some other type of membranophone or wood instrument that is non-pitched. I have seen these instruments included within the pit setup, yet not showcased. In Indonesia they use certain gongs or plates that you would find in gamelan, but for the same reason as stated above, their use is limited.

Both Thailand and Indonesia use traditional music arranged using Western instruments. Some of the people in both countries commented on how the traditional music does not sound quite right on these instruments. Even with the tuning differences, however, the listeners usually recognize the pieces right away.

**Sanderl:** *Do these groups perform competitively?*

**Moore:** The groups do perform competitively. The scoring system is determined by who sponsors the show. For example, in Indonesia there is a group called the Indonesian Marching Band Development Foundation. It is an out-

side organization that is sponsored by businesses, and is run by a businessman who is very much into marching band. This individual helps to organize competitions and tries to establish common rules and practices. However, a group may compete in a city or community festival, similar to those held in the U.S. many years ago, and thus be adjudicated under completely different criteria. There are also corporate sponsored shows by companies such as Yamaha, which again may require the participants to adhere to different rules and criteria.

Each band has to meet the requirements for the length of their show in each circuit. The festival shows are typically shorter, therefore the bands will remove a portion of the program and learn the drill without that material, and then place it back in when competing in an Indonesian Marching Band Development show, or manufacturer show.

**Sander:** *Can you summarize the scoring system and adjudication practices applied?*

**Moore:** The judging system is very interesting. It is difficult for both countries to find individuals who understand the activity that are not already involved in a marching program of their own. There are not that many people who are knowledgeable in the skills and criteria that are presented in the score sheets. As a result, show organizers often find individuals who are retired band teachers or who teach bands in other parts of the country. It becomes very difficult to have a national competition without bringing in outside adjudicators, which is very expensive. In a situation where there are limited financial resources, it can prove to be impossible.

The process under which these groups are judged is interesting. Some judges look at the performance and compare it against a personal predetermined level of achievement and skill demonstration. Therefore, a band performs against an imaginary scale and the judge will say, "Well, that band is about an 80." They are relating it a little from band to band, but most of the time it is very subjective, and the point spreads can be huge and inconsistent.

In contrast, other adjudicators will process the information in a similar manner as seen in the United States. Following the performance, the judge will rank the band first and rate them second. As the band finishes its presentation, the judge notes the level of the group, but holds off on administering a numerical score. The judges attempt to keep the scores close to one another, therefore the decision does not fall on one adjudicator's number or spread.

The number of judges varies from two to six depending upon the contest and criteria. Many times they will leave the elements to be adjudicated up to the judge. For example, a music judge will evaluate everything includ-

ing percussion. That process allows for as little as two judges, or perhaps four where there are then two adjudicators a piece for both music and visual.

They try to keep symmetry with regard to the number of judges for each of the captions. Overall, the criteria is not as strict as it is in the United States, where there are specific benchmarks and levels that a judge is looking for.

When I judged the Eighth Annual Yamaha All Thailand Marching Band Competition, the organizers met with the judges prior to the show to discuss the criteria, how the sheets should be broken down, what each judge is looking for, and what points go where. There is an extensive process before

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the competition to explain the sheets to the judges, and then communicate that to the directors. At the conclusion of the event, there is a follow-up meeting where suggestions and ideas are discussed for implementation in upcoming shows. This particular show is becoming more and more similar to high school non-festival shows. It is also my understanding that other competitions are adopting the same system used at the Yamaha sponsored events.

In Indonesia specifically, organizers have downloaded sheets from DCI and BOA, and are looking to bring a new uniformity to contests, even within the festival format.

**Sanderl:** *Are these practices standard regardless of the bands size or age of its participants?*

**Moore:** The younger bands are judged with a little bit more leniency in both countries. No one is out to discourage these performers by any means; the judging is meant to react and respond to what the students are performing, and try to award points to reflect that. There is somewhat of a sliding scale as the groups are divided up into various classes.

**Sanderl:** *Is a great deal of travel involved for these groups?*

**Moore:** Yes. In Indonesia, being spread out over hundreds of islands, travel can be very expensive, time consuming, and not all that comfortable. These bands go through a great deal of sacrifice financially and timewise, as it may take up to twenty hours each way to travel to a band competition. On my first trip, I gave a clinic only in Jakarta, which was attended by people that had traveled from across the country. Yamaha felt that there was still a large group of people that could not make the immense journey, therefore they set up a clinic tour to other cities.

On my second trip, I not only traveled to Jakarta, but to YoYakarta and Bandung as well. In the first year, the clinic in Jakarta had about 400 people attend; in the second year I had approximately 200, but in Bandung and YoYakarta there were now approximately 300 people at each event.

The same attendance ratios are true in band competitions. There are com-

petitions in different regions of Indonesia that will have twenty or thirty bands, and then a large championship competition in Jakarta will have 10 to 15 bands (predominantly made up of the bands from Jakarta). The Indonesian Marching Band Development Foundation (IMBDF) is trying to create a circuit that will allow groups from different regions to see more of the bands from outside their immediate area. The circuit is also established in the hopes of bringing the top regional groups to Jakarta for one overall championship show.

As far as Thailand, when coming from the north to Bangkok, geographically it is not as great a distance as in Indonesia, but it is still quite a journey. Occasionally they will get groups from neighboring countries to come and compete.

**Sanderl:** *Is the rehearsal atmosphere one of great intensity, where a high level of demand is placed upon the performer?*

**Moore:** At times, yes. For instance, in my travels to Japan I found their atmosphere to be very intense and focused. In Indonesia and Thailand I saw groups of equal focus, but it did not seem to be as widespread as in Japan. In both countries there are various degrees of intensity and focus. It is a bit more relaxed because there is a great deal of sacrifice involved. Many of these rehearsals take place outside of the school day, so it is seen as an after-school activity instead of a class. In Japan, some rehearsal is done during the school day, therefore disciplinary expectations are carried from the classroom to the rehearsal.

**Sanderl:** *Is the teacher/student relationship similar to that seen in the U.S.?*

**Moore:** In both countries the instructors tend to be former students who have graduated and then returned to help, something that is common in the United States. The heads of the bands are sometimes not musicians, but qualified teachers within the school who oversee the management of the group. A great deal of respect is given to the formal directors, with regard to attentiveness and listening. The members tended to be very grateful for the time and instruction given to them.

**Sanderl:** *What is the normal timetable for a band season; including show design, composition, and competitions?*

**Moore:** It is very similar in duration to the U.S., but the calendar is reversed because of the weather. In both countries a band starts learning their music in October, in preparation for the upcoming season. In Indonesia, August and September are when the large performances are presented. In Thailand, the large competitions can be scheduled in either December or January. If you have international performances they may be in the summertime, so the schedule is adjusted as needed. If a group competes in the Yamaha sponsored shows, they would normally start in February or March for the show in December.

The overall process is much like the

U.S. in terms of time. The design process typically takes two to three months, which is then followed by the



Jeff Moore's percussion clinic in Yogyakarta.

initial rehearsals where the basics of the activity and the show itself are learned. After these concepts are covered, the rehearsals shift focus and

concentrate on the execution. Both countries have approximately a nine-month season from beginning to end.

Unfortunately not many Indonesians are able to come to march in DCI and return with information. Within the past five to ten years a number of Thai people have come to the U.S. and marched in DCI and brought back the information and experience. In the past two years I have already seen a great leap in the level of execution in Thailand. There are now Thai groups that would rival some of the better marching bands in the U.S. from an execution and effect standpoint. It is very exciting to watch that progression in Thailand, and I hope Indonesia will find the same success by providing

the opportunity for students to come to the U.S. and perform with our groups and return with the knowledge and experience.

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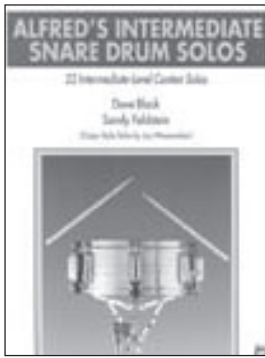
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## Drumline Audition Solo

By Jay Wanamaker

From *Alfred's Intermediate Snare Drum Solos*  
22 Intermediate Level Contest Solos  
By Dave Black, Sandy Feldstein, and Jay Wanamaker

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This solo, titled "Final Rudimental Solo" in *Alfred's Intermediate Snare Drum Solos*, was performed in the movie *Drumline* as the audition solo.

The image displays a musical score for a snare drum solo. It begins with the tempo marking "Moderato" and a metronome setting of 112. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, many of which are indicated by letters 'R' and 'L' above the notes, representing right and left hand strokes. Dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo) are used throughout. The score includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. There are also some specific markings like "B.S." and "R.S." which likely refer to specific rudiments or techniques. The piece concludes with a final *f* dynamic marking.

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# Incorporating Thai Traditional Music in the Percussion Ensemble

BY JEFF MOORE

As universities continue to incorporate world music into their programs, locating accurate sources of authentic material can be elusive. For many universities, it is difficult to secure funding and rehearsal/storage space for authentic instruments. Finding material arranged in a manner comfortable for performance by classical western musicians with acceptable western instrument substitutions may not be ideal, but can become fiscally and logistically necessary.

In an era in which increasing students' sensitivity to music of other cultures through performance experience is a focus, it appears paramount that percussion instructors discover sources that allow non-western music to be experienced. Budget constraints may dictate a minimum financial investment, and time constraints may limit the optimum amount of research and practice time for teacher and student alike. Ideally, universities would have an expansive non-western instrument, music, and recording collection with ensembles directed by experts in each region who are knowledgeable about performance practice and the music's role within the culture. Realistically, those resources are available to the precious few.

Does this mean students that attend institutions without these resources cannot experience music of other cultures? Of course not; instructors can be creative in programming percussion ensemble concerts to be more inclusive. Locating the appropriate materials can be challenging, but not impossible. Understanding this challenge, I was pleasantly surprised to discover six volumes of authentic Thai *Piphat* (pronounced peapaa) ensemble music offered in western

notation (in score and parts format) for about \$100.00.

While traveling to Thailand in December 2002, I conducted research on traditional Thai music (specifically the *Piphat* ensemble) for a percussion-focused World Music course. The National Association of the Schools of Music (NASM) will review the University of Central Florida for accreditation next year. As Bob Breithaupt and Eric Payton of Capitol University so accurately conveyed in their PASIC 2002 presentation, NASM is committed to all schools demonstrating



how their students' awareness and sensitivity to music of other cultures through performance experience is being addressed. While conducting research at Kasetsart University in Bangkok, I met a music professor named Dr. Panya Roongruang. He shared his dissertation, *Thai Classical Music and Its Movement from Oral to Written Transmission, 1930-1942*, Kent State University, 1999 with me. The dissertation outlines the Thai Music Manuscript Project undertaken to preserve traditional Thai music.

**A Brief History of the Thai Music Manuscript Project** Excerpted from the *Collected Works of the Thai Classical Repertoire Vol. 1*

Thai music is typically transmitted by oral tradition, musicians learning by rote without music notation. When modern-

ization and Western culture affected Thailand in the late nineteenth century, many Thai scholars were concerned that Thai music was being destroyed. The idea of preserving Thai music in written form was initiated and the Thai Music Manuscript Project Committee was created. They met every Thursday and Friday beginning on February 19, 1930. Thai musicians performed each composition for the Western-trained musicians to transcribe. The first phase of the Committee's work lasted until 1932 and was stopped by the revolution.

Later, after the Thai and Western music divisions moved to the Fine Arts Department, the second phase of the project began. The meeting was held at the Royal Masked Drama Hall in the Suan Missakawan Royal Garden on August 31, 1932. The Committee was divided into four working groups.

## 1. The Thai music performers.

The performers were required to be masters of Thai classical music and have good knowledge of the repertoire.

**2. The music transcribers.** The transcribers were required to be knowledgeable in Western music notation and capable in transcribing music as it was being performed.

**3. The performers of Western music.** These performers were unfamiliar with Thai music, but were needed to play the music, as it had been notated, back for the Committee, in order to verify the accuracy of the transcriptions.

**4. The Thai Musical Notation Approval Committee.** This committee was made up of experts in Thai music and its duty was to approve the transcriptions.

*Piphat* music was selected for transcription because it is the foundation of Thai music and because it is the most

complex and flexible of the instrumental idioms. The first composition transcribed was a ritual suite called *Phleng Chud Homrong Yen* [Evening Prelude], or *Phleng Chud Homrong Lakhawn* [Dramatic Prelude].

The instruments used to play the transcriptions back for the Approval Committee were as follows (in parentheses are Dr. Roongruang's recommended wind and percussion instrument substitutions):

1. *Pi-nai*, was substituted by violin or viola (oboe, flute, or clarinet)
2. *Ranad-ek* was substituted by piano (upper register marimba or xylophone)
3. *Ranad-thum* was substituted by piano (lower register marimba)
4. *Ranad-thum-hlek* was substituted by piano (lower register vibraphone)
5. *Khawng-wong-yai* was substituted by xylophone (upper register vibraphone)
6. *Khawng-wong-lek* was substituted by celesta (glockenspiel)
7. Drums and other Thai percussion required no substitution (*Taphon*—conga and tumbadora, *Ching*—finger cymbals or triangle [open sound] and castanets [closed sound], and *Mong*—nipple gong)

When the Project completely stopped in 1942, 475 compositions had been transcribed in staff notation. About 100 of these were transcribed in full score, and the rest were in one or more parts. It greatly upset Committee members that their work was never published for public use (except for the two compositions *Homrong Yen* [1936] and *Tham Khwan* [1955]), as intended from the outset of the Committee's labors.

Because after 1942 no one in authority paid any attention to the Manuscript Collection, the transcriptions remained unpublished (except for the two mentioned earlier). In 1960, the National Theatre caught on fire and a large portion of the Collection was destroyed. Fortunately David Morton, a doctoral student from the United States, had come to Thailand to study Thai classical music. He was allowed to microfilm all of the original scores in 1958–59 and brought five rolls of microfilms back to the Institute of Ethnomusicology at the University of California, Los Angeles. Over time, the Thai Manuscript Collection disappeared almost entirely from the memory of the Thai music world.

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### THE LOST THAI MUSIC MANUSCRIPT RESTORATION PROJECT

The compositions in the Thai Music Manuscript Project were never made available to the public until Panya Roongruang established the Lost Thai Music Manuscript Restoration Project on November 1, 1993. Under this project, many compositions in many different genres have been and continue to be published. The series published by this

the restored music in book and CD-ROM form. The first phase was to be completed in eight to ten years, but this goal has proved impossible due to the lack of time and financial problems. As of August 1999, only six books of music have been printed, each book consisting of both scores and parts. There are approximately 35 to 40 more books awaiting computerization and printing in camera-ready form; it cannot be projected when they will be complete. Although these music books have not been published, copies have already been presented to major institutes for public use.

One might be inclined to believe that converting the manuscripts to computerized notation and printing them in camera-ready form is relatively easy and can be done quickly. As a matter of fact, it is not as easy as it appears. The task of entering the scores into the computer requires extreme care, in addition to knowledge of both Thai and Western music. In addition, because many pages of manuscripts in the microfilms are not clear or even in the correct order, they need careful interpretation before they can be entered into the computer with absolute certainty. After the music is entered into the computer, Dr Roongruang has the computer play the music back while following the manuscript score in order to verify that each line has been entered correctly. After he is satisfied that the computerized version is the same as the original it is saved and copied to a compact disc.



Thai traditional music student at Kasetsart University practices on the Khawng-wong-lek.

project is called *Noted Phleng Thai Chabab Khru* (Masterpieces of Thai Music).

The project is divided into two phases: 1. entering the 3,877 pages of music manuscript into the computer using the Finale notation program and printing them in camera-ready form, 2. publishing



**AN INTERVIEW WITH DR. POONYA ROONGRUANG**

**Jeff Moore:** *How do you see the music from The Lost Thai Music Manuscript Restoration Project being utilized?*  
**Poonya Roongruang:** The collection of this

music is like the bible of Thai classical music. Since Thai traditional music is taught by rote, the written collection helps to document major Thai classical works. It documents an accurate interpretation of traditional music and captures how it was performed in the last

century to the present. Because Thai traditional music is a “live” music and not a “dead” music, things can change over time—particularly, the idiomatic lines performed by such instruments as the high xylophone (*ranad-ek*), low xylophone (*ranad-thum*), high gong

**Lao Lek Tad Soi**

The image displays a musical score for the piece "Lao Lek Tad Soi". It consists of five staves, each representing a different instrument: Pinai, Ranad, Gongyai, Gonglek, and Thum. The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The Pinai staff includes a trill (tr) and a fermata. The Ranad staff shows a complex rhythmic pattern with many sixteenth notes. The Gongyai, Gonglek, and Thum staves also feature intricate rhythmic patterns, with the Thum staff including a trill and a first ending bracket. The score is presented in a clear, professional layout with standard musical notation.

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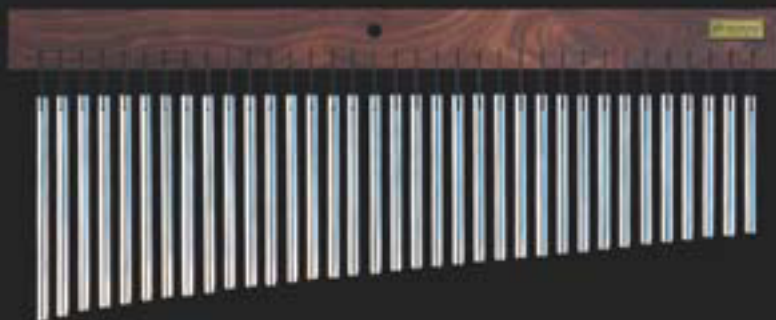
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circle (*khwang-wong-lek*), high fiddle (*saw-duang*), and low fiddle (*saw-u*). These and other instruments fill in the musical picture with their idiomatic details and ornamentation. It is like Thai design in which a drawing consists of a main line, and other decorative lines fill the space. The principal or skeletal melody, played by the large gong circle (*khawng-wong-yai*), has not changed much at all.

I see the project being utilized first of all as regular printed music that can be performed by the western percussion instruments and one wind instrument. If you want to perform the music with a string or wind ensemble, that is fine too. The music is put in western notation not just to document the piece, but also for sharing the music with other cultures. The project is also utilized as a reference for accurate performance of the traditional music. Occasionally, Thai musicians disagree or have doubts about parts within the music. The collection offers an authoritative source—created and validated

by a committee of experts in the early 20th century—to clear up any disagreement or confusion about what was traditionally correct.

By putting the music in western notation, the collection can also be used for analysis. This can help people discover and understand the organizational principles and theories governing Thai music. Score analysis helps people understand how Thai music works and will clearly demonstrate the Thai music texture described as *idiomatic heterophony*. That is each instrument playing its own idiomatic line, governed by a series of sequences unique to the instrument, based on the principal melody performed by the large gong circle (*khawng-wong-yai*).

**Moore:** *What procedure would you recommend for implementing Thai Piphat music into the percussion ensemble?*

**Roongruang:** I can be reached by e-mail at [panyaroon@hotmail.com](mailto:panyaroon@hotmail.com), and we can work out the arrangements for ordering the collection. It is not hard to find

Thai music scholars in the United States for information or to help instruct the ensembles. For example, in California you can go to one of the Thai monasteries or Buddhist temples and find at least one music teacher trained in Thai music. There are monasteries in Chicago, New York, Seattle, and Texas, and many places have Buddhist temples with Thai music instructors. Many of them hold at least a bachelor's degree in Thai music from major universities in Bangkok. Kent State University in Ohio has a Thai music ensemble being taught by a well-trained Thai scholar. You may contact American Thai music expert Prof. Dr. Terry E. Miller at [Tmiller1@aol.com](mailto:Tmiller1@aol.com).

**Moore:** *What recordings do you recommend, and how can a person outside of Thailand purchase them?*

**Roongruang:** In Thailand it is very easy to find, but in America it is not easy. There is one main education supply store in Bangkok called *Suksapan* and there are many CDs and cassettes to choose from. There are three main categories of Thai classical music ensembles:

*Piphat* (pea-POT): This ensemble, mostly percussion, combines gong circles, xylophones, drums, and oboe.

*Khruang-sai* (kroong-SIGH): The string ensemble combines flute with strings, although other instruments, even Western ones, can be added.

*Mahori* (mah-or-A): Derived from a court ensemble, it comprises all the instruments of the *khruang-sai* and *piphat* with the exception of the oboe.

Be specific as to which ensemble you request, as just asking for Thai classical music may not get you the ensemble you are looking for. The series of Piphat recordings I recommend is called *Mae-mai-pleng-thai* (*Tradition Music of Thailand*) directed and conducted by Seree Wangnaitam and performed by the government's Department of Fine Arts Band. It is a large collection of over 30 CDs. Each volume focuses on Piphat music for different occasions—religious, wedding, funeral, Thai boxing, etc.—and has discs that feature the *Ranad-ek* (xylophone) and *khawng-wong-lai* (large gong circle) as solo instruments. For information on purchasing this series in America, I

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recommend contacting Dr. Terry E. Miller at Kent State University in Ohio. He is not a distributor, but can help with the connections to get this series in the United States.

**Moore:** *To date, you have six volumes of The Lost Thai Music Manuscript Restoration Project printed. You write in the preface that there are approximately 35 to 40 more books awaiting computerization and printing. How will you continue the project to its completion?*

**Roongruang:** It is so hard. I have in hand five rolls of microfilm, and each roll contains a great deal of music for a total of 3,877 pages of manuscript. I have finished another four books, but do not have the money to formally print them for distribution. I will work it very slow, day by day, until I finish. I hope I can get a research grant from the government to finish the project, but it is not easy to get this kind of grant. The government feels it has more important things to be concerned with, so I do not know for sure how I will complete the project.

If any one is interested in helping me—actually, helping preserve the world heritage—with money or grants, they should contact me by e-mail. The difficulty with a person directly assisting in the project is that they need to be trained in both Western music and Thai traditional music, and these people are difficult to locate.

**Moore:** *Do you have anything to add?*

**Roongruang:** Yes. It is my pleasure to give this collection and information to you. At least 190 pieces of Thai classical music have been lost in the past because the tradition is oral and not written. There is a book that can trace the music back over 300 years ago, but all we know now is the title because no one knows the piece. We have the name, but no melody. Some melodies have many names and that adds to the confusion. This is the nature of the art in the east. Now, we have it in print, in written document, that is crucial to preserving this music for all time.

I am happy to help with any questions concerning Thai traditional music, but for more information I recommend reading the latest version of *Grove's Dictionary of Music and Musicians* on Thailand. I have written the

most recent entry, but before this edition Dr. David Morton wrote the article. Morton is extremely important to Thai music, as he was the man who microfilmed the music in this collection and preserved it from the fire that took so many of the manuscript pages. I am the one who restored it and brought it back to Thailand from the archives in the United States.

Most people in Thailand do not know of this collection, but for those that have learned of it, I encourage them to share with and distribute it to people all over the world. I also recommend the Southeast Asia, Thailand entry in the *Garland Encyclopedia of World Music*. Dr. Terry E. Miller wrote that entry and it is very thorough and informative. It goes into great detail about not just Thai classical music, but the regional Thai music as well.

**Jeff Moore** is Professor of Percussion at the University of Central Florida in Orlando, where he conducts the Pop Percussion Ensemble, the Chamber Percussion Ensemble, the Marimba Band, and the Steel Drum Band. He is also an internationally recognized percussion clinician and soloist. PN

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# Integrating Improvisation Into Your Curriculum

## An interview with Bill Cahn

BY JAMES SNELL

**W**ith a prominent spot on the National Standards list and keen interest in improvisation by the National Association of Schools of Music, the question “How do you incorporate improvisation into your curriculum?” has been posed to me in job interviews, accreditation interviews, and by colleagues across the nation. The usual response, “Ask the jazz faculty,” does not seem to cover it, especially as many of my students are not involved in the jazz program. How then, with an already full curriculum, could I make space for improvisational studies?

A recent visit by Nexus provided the answer. During the master class portion of the day, Bill Cahn asked about our improvisational activities. At that time our “improvisational activities” solely consisted of impromptu get-togethers by students on their own accord. While Bill spoke I began to see the students’ eyes widen and I soon realized that regular improvisation would help our ensemble with listening skills, tone production, and general musicality. We were so moved by Bill’s words that we decided to bring him back for a mini-residency to focus on developing a curriculum for improvisation. What follows is part of an ongoing conversation with Bill Cahn regarding his method of “creative music making.”

**Jim Snell:** *You have spoken often of the importance of improvisation early in the career of Nexus. Can you share some personal observations on the role of improvisation during that formative time and how it has contributed to your artistic growth over the years?*

**Bill Cahn:** Improvisation has been at the core of Nexus’ music making from the very beginning. Just before Nexus formed as an ensemble, in 1968, the five of us—Bob [Becker], Russell [Hartenberger], Robin [Engelman],

John [Wyre] and I—came together at the Marlboro Music Festival in Vermont to perform Stravinsky’s “Les Noces.” John was in residence there, and during his stay he had been visiting the local antique shops. In one of those shops he found a set of Japanese bronze dome-shaped temple bells, which he purchased and suspended in the percussion storage room.

After one of the Stravinsky rehearsals, we had some time to kill and we started fooling around with instru-

**“Every performer was free to play anything at any time. Rather than being a license to ‘go crazy,’ the absence of a plan was taken as a responsibility to listen carefully and to make interesting music.”**

ments in the storage room. We were playing orchestral excerpts, but distorting them in any imaginative way possible. The temple bells came into play for a moment in a distortion of the xylophone passage to “Porgy and Bess.” Of course, the pitches were wrong and the intonation of the bells fell in-between the notes of the chromatic keyboard scale, all of which made for a great outpouring of fun and laughs.

The outcome of this was that our musical friendship became deeper and a mutual willingness was sparked to get beyond the restrictions with which our musical thinking had been educated. Which is to say that over time, in our own music making, “notes” and technical issues became diminished in importance and expression became more of a concern.

Months later, Bob and I visited John at his house in Toronto. By then John had his bell collection prominently displayed in one room. Each bell was individually suspended to allow for its sustained ringing. Clusters of small bells were also suspended on strings of four- to six-foot lengths in such a way that when activated by a push of the hand, they could swing and strike each other for as long as several minutes. In fact, even after it seemed the ringing had stopped, two bells might later come together, producing a single delicate sound, completely unexpected and out of context, maybe punctuating a conversation and making all of us laugh.

John was completely enamored with the bell sounds and would move around the room playing them while encouraging his visitors to join in. The experience of listening deeply to the sounds of these bells had a lasting impact on our music making, as did the experience of intuitively responding by playing other bell sounds. Two new musical concepts emerged: There were no wrong sounds, and there were frequent but seemingly random occurrences of what might be called “consonance”—a coming together of pitches, timing, or resonance. Furthermore, the sounds were fully capable of involving us and sustaining our attention.

Inspired by John’s bells, the rest of us began collecting our own instruments—mostly bells and gongs, which in those days could only be found by using considerable time and effort to locate and hunt through antique shops. Most of the instruments that interested us had been acquired, through foreign travels, as souvenirs or art objects by individual estates. As estates were liquidated, these instruments found their way into antique shops.



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In May 1971, at the prodding of composer Warren Benson, the first Nexus concert was presented at the Eastman School of Music. The stage was filled with our collection of instruments, and the music on the two-hour concert was entirely improvised. There were two reasons for this: First, we had collected many instruments, the sounds of which we were still interested in exploring, and second, every instrument was unique in its sound—pitch, timbre and resonance—so there was no music in existence composed for these specific sounds.

The improvisations that occurred on this concert had no preconceived rules or plan. Every performer was free to play anything at any time. Rather than being a license to “go crazy,” the absence of a plan was taken as a responsibility to listen carefully and to make interesting music, just as had been done with the bells at John’s house.

For the first few years of Nexus’ existence, every concert was completely improvised. Over time it became apparent that the state of mind that existed in our improvisations could be beneficially transferred to making music in other contexts—notably symphonic music and composed chamber music. Such a state of mind has the following characteristics: a deeper knowledge of the instruments and their sound-making possibilities, a deeper listening—to one’s self and to other ensemble members—that focuses on an acute awareness of the sounds being made, a more developed intuitive sense in making appropriate musical responses, an increased ability to be accepting of the sounds produced by others, and an increased confidence in musical expression and risk taking.

**Snell:** *When did you begin to realize the pedagogical potential of the “improvisational frame of mind”?*

**Cahn:** The value of experience in improvisation was self-evident almost from the very start. The mindset was naturally transferred to other areas of music performance, especially to orchestral music in my own personal experience.

However, none of us in Nexus ever really conceptualized a formal pedagogy. Even though we presented regular improvisation workshops over the

years, they were usually loosely structured. Normally, Nexus would perform a short improvisation or two—usually on the group’s collection of world percussion instruments—and then selected participants would improvise on the same instruments, sometimes with Nexus and sometimes without. I don’t remember any occasions, though there may have been some, when standard orchestral percussion instruments like marimbas, vibraphones, and timpani were used in improvisation clinics. The general plan was simply for the players—usually percussionists, rarely other instrumentalists—to play whatever they wanted to play.

In 1998 I went to Japan as a visiting artist in residence at the Showa College of Music and the Arts near Atsugi, south of Tokyo. In order to create an immediate bond with the students, it occurred to me—only after my arrival—to obtain a recording/playback system for my studio, and to play and record an improvisation in each session with individual students. The instruments used were a marimba and a vibraphone.

The responses from the students upon hearing the playback of our improvisations were gratifying in the extreme. Facial expressions were wide-eyed and unbelieving, provoking ear-to-ear smiles. In Nexus I had become accustomed to listening to recordings of our improvisations, but this was the first time I had observed the power of such listening in others. It brought to mind my own recollections of listening to the improvisation recordings that Bob Becker and I had made in the days just before Nexus was formed.

Additionally, the listening at Showa was followed by a brief discussion, including questions like, “What did you think about when you were improvising? What did you think as you were listening to the playback? Did you notice anything in the playback that you didn’t hear while playing?”

My residency culminated in a final recital in which a group improvisation was included. Subsequent visits to Showa in the following years reinforced the perception that improvisation—particularly free-form improvisation—has immense potential as a pedagogical tool for musicians of



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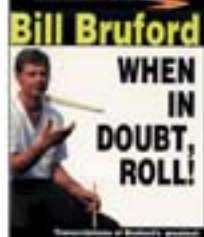
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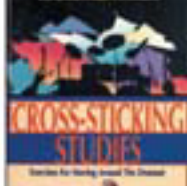
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all ages and disciplines. It has also become evident that the experience of playing free-form improvisations is made more meaningful for players by the additional steps of listening to playbacks, followed by a question and discussion period.

At the request of the Eastman School of Music, John Wyre and I presented a weeklong summer course in 2002 titled "Improvisation for the Rest of Us." In preparing for this event, a pedagogy started to crystallize for me, and one year later the result was a new book titled *Creative Music Making – Four Simple Steps to Cultivating the Inner Musician*, which presents ideas for structuring a formal program.

**Snell:** *Could you define Creative Music Making and describe the four steps?*

**Cahn:** *Creative Music Making (CMM)* is a four-step process in which musicians can expand their musical expression through the creation of spontaneous, free-form music without the constraints of thinking about technique or watching printed music. CMM also provides a way of attaching meaning to the music by including active listening and questioning as integral elements, in addition to active playing.

In CMM any musician or music teacher of any age, student or professional, performing on any instrument, will find a practical method of cultivating his or her musical voice. Ideally, at least two performers are needed to participate in a CMM session, and it is not necessary that the performers be at the same level of experience.

CMM sessions consist of four simple, but equally important, interrelated steps: playing, recording, listening, and questioning. In the playing step participants create spontaneous, free-form music in small groups of two to six performers. No previous experience in improvisation of any kind is required. The ensemble size will, however, depend on the amount of previous experience, meaning those with minimal experience will benefit most from smaller ensembles.

The rules for playing free-form improvisational music are simple: 1. participants can play whatever they want on any instrument, and 2. participants should listen to each other and to themselves, but there is no penalty for

breaking this rule.

The second step is recording, so that participants may be able to hear what they have created as a non-performer would hear it. Listening back is then the third step. Participants focus on improving their listening skills—noticing as much as possible about what they hear—as a means of expanding their awareness and their own musical vocabulary.

Step four is questioning. Participants, in a group round-table format, raise and respond to appropriate self-directed questions in order to increase understanding and gain confidence in the value of their creations. "Questioning" in a CMM session means raising questions, but it also means thinking, discussing, assessing, contemplating, and evaluating those questions.

To get started in CMM it is recommended that there be an experienced facilitator present, at least in the early stages, and that regular times—each day, week, or month—be set aside for CMM sessions.

**Snell:** *What is the role of the facilitator?*

**Cahn:** The facilitator's role is simply to support all CMM participants in their process of developing self-directed playing and listening skills. The principal task of a CMM facilitator is to ensure that all four CMM steps are present, particularly the listening and questioning steps. The facilitator also guards against any temptation to short-cut the process, since listening and questioning are at the core of CMM.

A facilitator is most valuable in the first few sessions of CMM when a jump-start is needed to overcome inertia, the fear of being judged, and misconceptions about improvisation. The facilitator ensures that the two rules of free-form improvisation are applied and that participants are encouraged to raise questions at appropriate times. In the absence of student questions, the facilitator is there to raise questions him or herself.

However, the facilitator should also have a sense of when not to intervene, and when participants are capable of working through the issues they raise on their own. It is desirable that as participants gain in CMM experience the facilitator's involvement dimin-



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ishes, until eventually it is the participants themselves who drive the process and co-share in the facilitator's role.

One of the desirable outcomes of CMM sessions would be that participants actually perform free-form improvisations in public concerts. In fact, it is recommended that a public perfor-

mance be planned as the culminating event of either a CMM course or workshop. For this kind of concert, a variety of ensemble configurations (duets, trios, quartets, or larger) and varying combinations of instruments (strings, winds, percussion, or mixed) can be utilized. Participants might form their own groupings, the facilitator may ap-

point and assign ensembles, or some combination of the two methods may be used.

Just as in CMM sessions, novice participants may be paired in a public performance with professional musicians to the benefit of both. The novice performer is challenged to rise to the musicianship of the professional, and the

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professional, rather than being obliged to demonstrate technical mastery, is instead challenged to create a good communication with the novice, a task requiring well-developed listening skills and imaginative responses. What better way for any professional to broaden perspective, get beyond the confining concepts of music making, and to embrace a global rather than specialized point of view? The ultimate goal, shared by all, is to deepen the experience of making music.

**Snell:** *When I began regular CMM sessions with my students I noticed a great deal of imitative playing. Lately, the imitative playing has dwindled and a large number of simultaneous events have begun to occur. Is this evidence of "deeper" listening or just coincidence?*

**Cahn:** There normally are progressive stages of development as experience in CMM increases. Imitative playing—copying one or more of the musical aspects in the playing of another ensemble member (pitch, rhythm, dynamics, tone color, and so on)—is a very typical response in the beginning stages. Imitative playing also continues into later stages; however, as experience and listening skills increase the imitation response tends to become more refined and less direct. As a player's confidence in his or her own intuitive reactions increase, the imitation becomes more and more subject to the influence of that player's own creativity. As the line between imitative playing and intuitive playing becomes increasingly blurred, an overall sense of unity and wholeness in the music becomes more apparent.

One characteristic of the unity is the presence of what may be called "consonance" or "synchronicity." Consonance may be defined as a moment in the music when communication among the players is at a peak. This may be evidenced in the music by the presence of a simultaneous tonality, rhythm, or any other musical element into which the individual players seem to have completely surrendered themselves. It is difficult, if not impossible, to know to what extent the occurrence of a consonance is brought about either by simple coincidence or by deep listening. However, it is generally true that while brief consonances may occur in

the beginning stages of CMM, more experience leads to an increased number and length of such events. This is a deeper level of music making—a greater sense of being connected to one's self and to the other players. The search for consonance is, in short, what *Creative Music Making* is all about.

Since Bill's visit, we have been holding regular *Creative Music Making* sessions, and I have begun to see tangible results in all of my students. They have remarked to me that they feel more comfortable behind the instruments, are able to actively listen more in their various ensembles, have a deeper understanding of tone production, and have begun to develop an individual musical voice. Improvisation through the *Creative Music Making* process now holds a prominent spot in our curriculum and in our ensemble and recital performances. For more information about *Creative Music Making*, contact Bill Cahn at [www.nexuspercussion.com](http://www.nexuspercussion.com) or write to him at 8740 Wesley Road, Bloomfield, NY 14469.

**James Snell** has performed with the Kansas City, Dallas, and New Mexico Symphony Orchestras, the Dallas Opera, the Lyric Opera of Kansas City, and the Missouri Chamber Orchestra. He has recorded with the New Mexico and Dallas Symphonies as well as the Dallas Wind Symphony. He received his Bachelor of Music degree in Percussion Performance from the University of Illinois in Champaign-Urbana, a Master of Music degree in Percussion Performance from Southern Methodist University, and a Doctor of Musical Arts degree from the UMKC Conservatory of Music. Snell is Assistant Professor of Percussion at the University of Missouri-Kansas City Conservatory of Music and a faculty member of the Blue Lake Fine Arts Camp in Twin Lake, Michigan. PN



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# Beyond Mechanics: A Musical Approach to Marimba Technique

BY ALISON SHAW

**tech-nique** *n.* (Fr.): 1. the method of procedure in artistic work. 2. The degree of expertness in following this.

**A**s percussionists/marimbists we often align the concept of technique with mechanics. The very nature of our craft requires us to develop an almost scientific approach to technical development. We spend many hours doing repetitive motion and permutations. These technical studies also include scales, arpeggios, and tone patterns. Although technical practice and development is crucial, we can become so involved with the execution of warm-ups and exercises that we are not fully aware of the sound we are producing.

We become passive as we stand behind the instrument and *watch* our mallets and hands move, and we *hear* the notes go by. (If we hear a missed note, we fire off the same set of mechanics and hope that this time we hear the right notes!) When marimbists and percussionists talk about technique, we usually don't talk about our ears. We talk mostly about motion. Unless we are mindful about how we practice marimba, we use our ears in a very passive way most of the time. For example, we do not have to create pitch like a singer; we simply have to strike the bar. Because mallet-keyboard players don't have to mentally hear the pitch in order to strike it, we get in the habit of letting our ears follow our hands. We watch our hands move, we see the mallets striking the bars, and we hear the notes as a by-product of the physical motion.

Can we *hear* our way to better technique? Hearing notes is not the same as listening critically to the quality of sound being produced from the instrument. We sometimes become so infatuated with accuracy and velocity that if we hear impact and pitch we are satisfied, so long as it is the correct pitch.

This manner of thinking separates us from the true nature of musical artistry, which is one of expression. Remember that technique is only a means to an end. It gives us freedom to show our interpretation of the music without any physical limitations. Technique should be developed and explored in full relationship to tone production and musical possibility. It is a fundamental part of our artistry, yet should never be isolated as a separate concept. An artistic technical approach always allows for development and refinement of the following three elements.

**“Because mallet-keyboard players don't have to mentally hear the pitch in order to strike it, we get in the habit of letting our ears follow our hands.”**

## ELEMENT 1: TONE

Tone is your inner voice. Tone is the relationship you find with the instrument, and the degree to which you allow the natural resonance of the instrument to sound. If you were asked to write in words what your tone concept is, could you do it? What descriptive words would you use? This written exercise may be more challenging than you imagine. Give it a try. If you were asked to describe what good tone *feels* like, how would you answer? The answer to this question should help you to define your technical approach.

Experiment with the tightness and looseness of your grip with both two and four mallets as you play patterns, permutations, and scales. Focus on the sound of the instrument. Notice how these physical differences create changes in tone and timbre. How does your physical approach to the instrument feel in relationship to your written definition of tone? How much tension do you notice as you play? Does this tension affect your tone? If you

feel uncomfortable or unnatural as you play, chances are you are not projecting your best tone.

## ELEMENT 2: DYNAMIC CONTROL

Dynamics are closely related to tone production. Because volume changes on marimba are accomplished by changes in stroke height or changes in velocity, the characteristic sound of the bar often changes with volume. You must practice technique in all dynamics to be able to control your tone and be expressive at all dynamic levels. Don't make the mistake of practicing your technical studies at the dynamic of “mezzo stagnant.” Can you change volume without also changing tone? Does the sound become brighter as you play louder? Does the impact become more harsh?

Try this experiment: Play one exercise continuously as you gradually increase volume, and notice the subtle changes you need to make in your grip and your mechanics to keep the tone consistent. Do the same with a decrease in volume. Most players agree that the higher the dynamic, the more crucial it becomes to eliminate tension.

## ELEMENT 3: ARTICULATION

Mallet selection plays an important part in articulation, timbre, and the degree of brightness. However, it is a great challenge to find ways to manipulate your articulation with one mallet choice. For example, try playing scales in the bottom two octaves of a marimba with hard/bright mallets, with the musical goal of trying to eliminate the harsh quality that mallets such as these would naturally produce. Similarly, try to produce clarity and articulation in the upper register while playing scales with soft/darker mallets. Play the “tight-loose” game and notice how changes in your grip affect the articulation or contact sound.

Effective technical practice should always enhance facility and agility. Equally important, it should serve as a vehicle for developing a musical vocabulary. Don't think of technique as a means for moving around the instrument. Instead, think of it as a means for improving your language as a performer.

Recognizing good technique may be more difficult than you imagine. Watch two professional runners compete against each other, and you will undoubtedly notice one working harder than the other. Which runner has the best technique? Probably the one who doesn't appear to be working as hard.

In music, technique serves its highest purpose when it allows the performer to transcend the limitations of the instrument. If the observer is not distracted by the necessary mechanics, the clarity and expression of the performer comes to life.

**Alison Shaw** is a free-lance percussionist and educator, and is active as a soloist and clinician. She performs with Quorum Chamber Arts Collective, a mixed-instrumentation sextet specializing in new music. She has served on the faculties of Michigan State University, Indiana University of Pennsylvania, and Eastern New Mexico University. She is a featured xylophone soloist with The New Columbian Brass Band and is Principal Timpanist with the Brass Band of Battle Creek. She is Past-President of the Michigan PAS State Chapter, and is an associate editor for *Percussive Notes*. PN

## FALL 2004 INTERNSHIP APPLICATIONS

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in July 2004. 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 2004 intern will be part of the team that is planning and producing November's international convention in Nashville. 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 2004 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 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](mailto: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, 2004.

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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## Jazz Waltz for Vibes

By Thomas L. Davis

From *Voicing and Comping for Jazz Vibraphone*  
By Thomas L. Davis  
Published by Hal Leonard

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Hear a recording of this solo in the Members Only section of the PAS Web site at [www.pas.org](http://www.pas.org)

♩ = 144

B $\flat$  maj9 Am7 $\flat$ 5( $\flat$ 9) D7 $\flat$ 9( $\flat$ 13)

Gm9 C13 Fm9 B $\flat$ 13

E $\flat$  maj9 E $\flat$ m9 A $\flat$ 13

D $\flat$  maj9 D $\flat$ m9 G $\flat$ 13

C $\flat$  maj9 Cm9 $\flat$ 5 F13

<sup>1</sup> Dm9 D $\flat$ 13 Cm7 F13

<sup>2</sup> Dm9 G7 $\flat$ 9( $\flat$ 13) Cm9 F13

B $\flat$  maj9 F13 B $\flat$  maj9

Am7b5(b9) D7b9(b13) Gm9 C13

Fm9 Bb13 Ebmaj9

Ebm9 Ab13 Dbmaj9

Dbm9 Gb13 Cbmaj9

Cm7b5(#9) F13 Dm9 Db13

Cm9 F13 Dm9 G7b9(b13)

Cm9 F13 Bbmaj9 Cbmaj9

Bbmaj9 Cbmaj9 Bbmaj9



# Jennifer Higdon's "Concerto for Orchestra"

BY JOHN TAFOYA

Commissioned for the Philadelphia Orchestra's Centennial celebration in June 2002, Jennifer Higdon's "Concerto for Orchestra" is quickly becoming the most sought-after orchestral work this season, receiving rave reviews from the press and standing ovations from audiences.

The National Symphony Orchestra performed Higdon's work this past October at the Kennedy Center for the Performing Arts in Washington, D.C. under the direction of Leonard Slatkin. Since this work will undoubtedly be performed by many other orchestras, I thought it would be of great interest to everyone to ask Higdon some questions about this piece and to also include some technical information and practical suggestions pertaining to the timpani part.

Jennifer Higdon (b. Brooklyn, New York, December 31, 1962) is an active freelance composer. She is the recipient of several awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. Her orchestral work "Shine" was named Best New Piece of the Year in *USA Today's* Top Picks in Classical Music for 1996. Her works are recorded on two-dozen discs, including a recent release on Telarc of "blue cathedral" by the Atlanta Symphony Orchestra. Her commissions include works for the Philadelphia Orchestra, the Atlanta Symphony, the Brooklyn Philharmonic, the Pittsburgh Symphony, the Baltimore Symphony, National Symphony, St. Paul Chamber Orchestra, eighth blackbird, the Cypress String Quartet, the Ying Quartet, the American Guild of Organists, and the Verdehr Trio. She is on the composition faculty at the Curtis Institute of Music in Philadelphia.

**John Tafoya:** *How did the commission by the Philadelphia Orchestra occur?*

**Jennifer Higdon:** The Philadelphia Orchestra was commissioning new works for its Centennial, and I was one of seven composers considered. I was, in fact, the least known among the group (the others included James MacMillan, Aaron Kernis, Michael Daugherty, Roberto Sierra). The orchestra felt that it was important to commission a local



composer. I had been contacted during the summer of 1998 about submitting some of my orchestral music, but I wasn't told what it was for. Around October I was approached about the commission. Boy, was that a surprise! For a few days after I had been asked, I kept waking up wondering if it had really happened or if it had been a dream.

**Tafoya:** *What composers influenced you and your compositional style? What type of music do you generally listen to?*

**Higdon:** I've probably been influenced by a lot of composers. In the classical realm, I would say Copland, Barber, Debussy, Ravel, and Stravinsky, as well as a lot of living composers including Joan Tower, Libby Larsen, Stephen Paulus, John Adams, and Christopher Rouse. In terms of non-classical, I would have to say the Beatles, because I actually grew up listening to pop music.

I listen to all sorts of music now: really contemporary classical music that's recently released on compact disc, so that I can keep up with what my colleagues are doing, country music like Shania Twain, the Dixie Chicks, and Garth Brooks, as well as the Beatles and Fleetwood Mac. I love to mix things up a lot.

I've found, though, that my need to have a clear pulse in my music maybe stems from growing up listening to the Beatles, Simon & Garfunkel, and groups like Peter, Paul & Mary. I also have some marching band in my background; all those hours in rehearsal has to have left a mark!

**Tafoya:** *Since the premiere in June 2002, how many other orchestras have performed your "Concerto for Orchestra"?*

**Higdon:** The Dallas Symphony, the Tanglewood Contemporary Music Festival Orchestra, the Atlanta Symphony, who opened their season with the work and recorded it for Telarc, the Milwaukee Symphony, who also opened their season with the work, the National Symphony, and the Malmo Symphony [Sweden], so that makes six orchestras thus far. The Eugene Symphony and the BBC are also on the schedule for this year.

**Tafoya:** *Following the premiere, were any changes made?*

**Higdon:** Very few; in fact, fewer than I think I've ever had in a piece. I took a bass solo down an octave, I adjusted a few metronome markings, and that was about all.

**Tafoya:** *The fourth movement is composed entirely for percussion alone. How did this movement originate?*

**Higdon:** When I was thinking about the structure of the work and how the piece would highlight the musicians as soloists and as a whole, I realized that percussion is the section of the orchestra that has grown and advanced the most through the 20th century. So this being a new work at the beginning of the 21st century, it seemed logical to highlight that section. Coupled with this was the fact that I love percussion and I've had the good fortune of working with the various members of the Philadelphia Orchestra percussion section. I wanted to write something for them specifically. It all seemed to fit together so logically.

**Tafoya:** *What source or research led you to choose to stop the vibration of bowed metallic instruments? The ensemble aggregate sound is truly unique because of this simple device.*

**Higdon:** I used bowing to start that movement because I wanted the percussion movement to contain the quietest part of the entire piece, which is not what most people would expect from a percussion movement. When I initially wrote this movement, I had the percussionists allowing the sound to ring through. Wolfgang Sawallisch, who conducted the premiere, was the one who asked about stopping the sound. We tried it, and it sounded wonderful, so that was a change I made permanent in the piece. Stopping the sound keeps the harmonies clear.

**Tafoya:** *A review mentions some "unorthodox" percussion performance in the fourth movement. Could this be in reference to the bowing of vibes and crotales, etc.?*

**Higdon:** I think that's what they meant. People are so surprised by that movement that they often think unusual instruments are being played, when in reality, they're the usual instruments. It's fun to watch the audience during the beginning of the movement, be-

cause people always start leaning forward in their seats trying to figure out what's being done in the percussion section. And usually, the question I get most afterwards is, "What were those percussionists doing at the beginning of the fourth movement?" Every performance I've been at, at least a dozen people come up to ask that question. The percussion movement is always everyone's favorite.

**Tafoya:** *Have there been any interesting or unusual interpretations of this work?*

**Higdon:** I've been enjoying the different interpretations, and I've honestly found them all to be interesting. I don't know if any could be classified as unusual. The piece is so new that orchestras are dealing with that challenge alone. I'm sure down the road someone will come up with an interpretation that is quite different than what others have done. Right now, the work is just establishing its own kind of performance history as it moves among the various orchestras.

**Tafoya:** *Do you have any new projects in the works?*

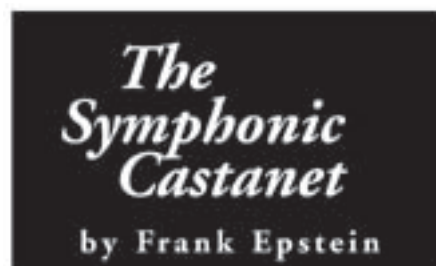
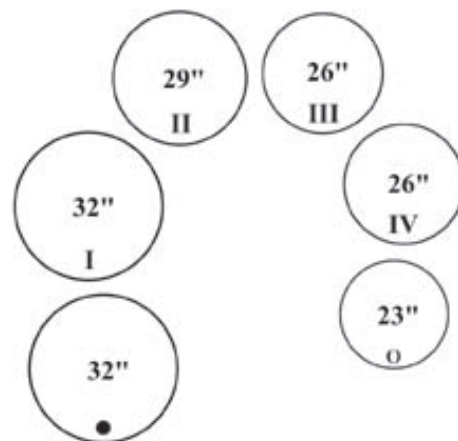
**Higdon:** Yes, lots. I'm finishing up a project where I'm adding a fifth percussion part to an older work of mine called "Zones." It was originally for four percussionists and CD, or what we called a "tape part." Don Liuzzi from the Philadelphia Orchestra requested that I add an additional percussion part. I think he has it in mind for a recording project in the near future.

I'm also writing works for the Chicago Symphony, the Pittsburgh Symphony, the St. Paul Chamber Orchestra, and the Brooklyn Philharmonic, as well as various chamber works and choirs. It's a real pleasure having the luxury of enough commissions to keep me busy for awhile. I'm also in the middle of editing a recording of the "Concerto for Orchestra" and "City Scape," which also has some coooooool percussion stuff in the second movement, for Telarc with the Atlanta Symphony. That should be out in March 2004.

#### **HIGDON: CONCERTO FOR ORCHESTRA THE TIMPANI PART**

The timpani part to Higdon's "Concerto for Orchestra" includes several chal-

lenges for the performer. I found that a six drum setup was necessary, using two 32-inch drums and two 26-inch drums. There is never an instance in which all six instruments are needed. However, due to the range of notes (and dynamic considerations), the following arrangement was determined:



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## MOVEMENT I

Measures 123 to 133 in the first movement use the bottom five drums. As indicated (“l.v.”) in the part, muffling is not required for any note in this passage, allowing the performer to concentrate on the syncopated rhythms. I experimented with various stickings for the four sixteenth notes in measure 132 and finally settled on a paradiddle sticking.

115

125

130



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**MOVEMENT III**

The low five drums are needed for measures 211 to 234. Starting with pitches F, G, B-flat, D-flat, E, this setup is still challenging due to the physical demands of moving from drum to drum. At measure 219, immediately following the rhythmic pedal glissando, I pedal the E up to an F and the D-flat up to an E-flat (in measure 221). This helps to economize my playing area. The E-flat is then pedaled up to an E-natural on the downbeat of measure 225. The C is also quickly pedaled to a B-natural in this measure and, when possible, the G can be tuned down to an F. This will position all the needed notes in a “normal” four-drum setup from measures 226 to 233.

211 [hard mallets] *mp* *f*

214

217

220

223 *ff*

226

229 *mf sub.*

232 *p sub.* 234 18 GO TO PERC. 2 STATION-PRE-TUNE TIMP



## MOVEMENT IV

Timpani solo beginning in measure 45 (the top five drums are needed for this excerpt). The part instructs the timpanist to play percussion at the beginning of the fourth movement. However, most timpani players opt not to perform this section (which contains bowed vibes, bells, and temple blocks). Since the National Symphony Orchestra's usual stage setup splits the timpani and percussion section, an extra percussionist was hired to cover this part.

The most technically challenging spot was in measure 50, performing a rhythmic pedal glissando on the 32-inch and 26-inch drums (where the 23-inch drum normally resides). After tilting my instruments to help bring the beating spots slightly closer, it was still difficult to perform the glissandi as indicated. I ended up playing the C on the downbeat of measure 50 and then quickly tuning the B-natural up to a C or C-sharp to begin the glissando. This placed the double glissandi on my I and III drums, making it much easier to play. However, this created a quick pedal change on the downbeat of measure 51; the F has to be pitched to a B-natural and the other 26-inch drum needs to be tuned from a C up to an F. I set up my second 26" drum so that the highest pitch was an F, and this maneuver (with a lot of practice) worked out quite well. The use of paradiddle stickings also became necessary to facilitate better movement from drum to drum (especially in tempos faster than quarter note = 90!).

**SOLO**

**45** L L L L RRL L R R L R

**47** R R LRLRL LLR

**49** [single stick] III  $\text{♩} = 90$   
*pp*  $\text{-----}$  *f*  
*accel.* ..... *al* .....

**52** IV II RLRLRLRL RLRLRLRL RLRLRL

**55** LRRLLRLLRRLRLLL RLRLRL RR LRL RLRLRL  
*p sub.*  $\text{-----}$  *f*

**58** L L R L R R R [use butt of mallets] RR LL norm. RLRLRLRL  
*p*  $\text{-----}$  *f sub.*





## MOVEMENT V

The top five drums are utilized in this passage. Due to the non-repetitive nature of these rhythmic patterns I ended up treating this as a sight-reading exercise (as opposed to marking in too many stickings or which drum to strike, etc.). In very fast tempos (and to save your hands), double-sticking the thirty-second-note figures might also be in order since these rhythms all occur in a soft dynamic.

♩ = 90

*mp sub.*

4

*sim.*

7

10

13

16

*f sub.*

Due to the drum setup (top four drums), some double-stickings were needed in measures 106 and 112.

100 [norm. timp. mallets]



mp < f

103



R L L

108



L L R R L

the  
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More paradiddle stickings are needed toward the end of this work (measures 180–181 and in the final measure). Again, this is primarily due to the fast tempo (quarter = 160–180).

162

B. Trom.

*ff* *mp sub.*

169

*cresc.*

173

*f* *cresc.*

177

*ff* R L R R L L

180

R L R R L R L L

183

186

Bb to Eb

*ff* *ffz*

R L R R L L

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**John Tafoya** is Principal Timpanist with the National Symphony Orchestra and Director of Percussion Studies at the University of Maryland. He has presented numerous master classes and clinics at universities across the United States, and has been a featured clinician at the Virginia/D.C. PAS Day of Percussion and at PASIC. He has published articles for *The Band Director's Guide*, the Texas Bandmasters Association, the Florida PAS newsletter and *Percussive Notes*. His Web site, [www.johntafoya.com](http://www.johntafoya.com), is accessed by thousands of percussion students and professional players each month.



PN





# Compositional Standard for Electronic Controllers

BY MICHAEL MIZMA AND JAMES METCALFE

The technological advances made in the past 20 years are astounding. Many electronic percussion controllers have musical possibilities that we have only begun to explore. However, many of the compositional standards that would facilitate the use of these controllers have not been established. These standards would serve performers who use electronics as a means of acoustic instrument substitute as well as performers who leave us awestruck with their unique delivery of electronic music. By standardizing electronic percussion composition, education for electronic instruments will be more feasible and efficient.

These compositional standards address issues of notation, sound sources, controllers and controller requirements, sound source mapping, and playback. The compositional standards adhere to standard notational practices. With standardized notation, percussionists do not have to grapple with the task of deciphering any new notational system. Therefore, musicians can focus their full attention on the performance of the musical materials rather than the notation. (See Example 1.)

To assist the performer in preparing the percussion or mallet controller for performance, each composition should include an instrument legend along with the standard notation score. The legend will provide guidelines for the use of controllers. The legend for mallet controllers should include the following:

1. Number of octaves needed for the piece;
2. Identification of middle C as it relates to the score;
3. MIDI output channel number;
4. Gate time/note length;
5. Number and type of pedals required to properly perform the piece. (See Example 2.)

The percussion controller legend includes the following:

1. Number of trigger pads necessary for the piece;

Example 2 - Mallet Controller Legend



Middle C  
C3

Controller range = 3 octaves  
MIDI output = channel 1  
Gate Time/Note Length = .18sec  
1 Pedal Input = sustain

2. Number of pedals required to properly perform the piece;
3. Gate time/note length;
4. MIDI output channel number;
5. Notation legend;
6. Suggested controller setup. (See Example 3.)

Some composers may wish to write pieces that have more complex performance and setup demands. In such cases, composers should include additional components to the controller legend to clarify their creative intentions. For instance, a composer may wish to write a piece with timbral layering that is sensitive to dynamics. To assist the performer with the controller setup, the composer should include dynamic indications with the controller legend. (See Example 4.)

Once the score and controller requirements have been ad-

**Example 1 - Mallet Controller Notation** Michael Mizma

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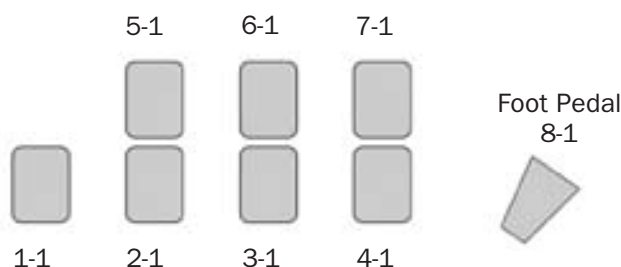
### Example 3 - Percussion Controller Legend

Percussion controller requirement - 7 pads  
 1 pedal input - Kick or trigger pedal  
 Gate Time - .08 seconds  
 MIDI output - channel 1

#### Notation Legend



#### Suggested Controller Setup



### Example 4 - Dynamic Indications

*p* and *mp* should not trigger the Timbale or Crash cymbal samples

*f* should trigger the Timbale and Crash cymbal samples

all dynamics levels should trigger the plink, longtone1, longtone2, and drumend sounds

dressed, the final step is to deal with the sound source and sound source playback.

Sampling provides the most accurate and prolific means of distributing composer-intended sounds for compositions. Although the General MIDI standard has facilitated easier access to common sounds for "auditioning" purposes, there are too many timbral discrepancies between sound modules that can ruin the musical impact of a composition. Therefore, the sound sources of choice are samples. Sampled sounds give composers greater creative and artistic control of the finished work. Furthermore, dissemination of sample sound sources helps composers and performers to avoid the generic quality and inconsistencies of General MIDI patches.

To distribute the sampled sound sources, the compositional standard utilizes .wav format files. The .wav files are compatible on Macintosh and Windows-based computers as well as any hardware sampler, regardless of manufacturer. For ease and compatibility reasons, the score must also include a CD-ROM of samples each saved in .wav format.

Samples must be played back via samplers, which are available in two basic forms: dedicated hardware samplers and software samplers. Each form of sample playback has inherent strengths and weaknesses. Hardware samplers are usually costly

## 2004 PERCUSSIVE ARTS SOCIETY 31ST 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.

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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 five complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Five CDs (preferred) or cassette tapes 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 15, 2004.

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

## 2004 PERCUSSIVE ARTS SOCIETY 31ST 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 \_\_\_\_\_

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and have a cumbersome user interface. However, they usually have high-quality integral audio outputs and are made to be portable. Software samplers are relatively inexpensive applications that can operate on desktop or laptop computers. The user interface is easier to navigate but the audio outputs may be of lesser quality.

In order for the performer to properly integrate the samples, the composer must provide a sample map along with the controller legend, score, and CD-ROM. Each sample map will include the .wav file name that corresponds directly to the file name located on the CD-ROM. For proper playback, the sample map must also define additional musical and MIDI parameters.

Musically, each .wav file will have a specified root note and pitch range. This ensures that sound sources are set to pitches corresponding to the range of notes in the score. Also, each sample must have a defined playback mode definition. There are two basic playback modes: normal (N) and play complete sample (PCS). Basically, normal mode only allows the entire sample to play back with the use of a long gate time/note length or with use of a sustain pedal. PCS will generate the entire .wav sample regardless of gate/note length or sustain. In addition to assisting the integration of the .wav files on the sampler, the sample map should include various MIDI parameters like volume and velocity, which are self-explanatory.

Finally, the sample map includes setup information corresponding to the "Dynamic Indications" example. To demonstrate

a sample map for a mallet controller, see Example 5. Percussion controller sample maps can be included with the controller legend. (See Example 6.)

### TO SUMMARIZE:

**Standard format for electronic percussion and mallet controller composition**

- I. Use standard notation
- II. Include a controller legend
  - A. Mallet controller
    1. Number of octaves
    2. Identification of Middle C as it relates to the score
    3. MIDI output channel number
    4. Gate time/note length
    5. Number and type of pedals required to properly perform the piece
  - B. Percussion Controller
    1. Number of trigger pads necessary for the piece
    2. Number of pedals required to properly perform the piece
    3. Gate time/note length
    4. MIDI output channel number
    5. Notation legend
    6. Suggested controller setup
- III. Use a CD-ROM of .wav format files for sound sources

Example 5 - Sample Legend

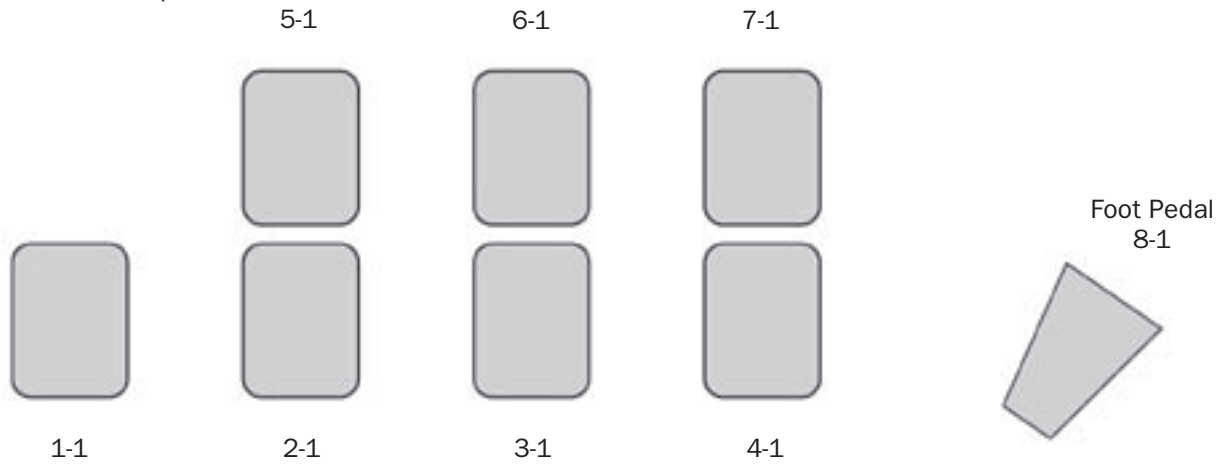
N= Normal Mode                      PCS = Play Complete Sample

Sample	Root Note	Low Note	High Note	Wave Mode	Volume	Vel. Sens.	Vel. Range
Timbale	B2	B2	C4	N	100	25	95-127
Crash	D3	B2	C4	N	80	88	95-127
plink	F#1	F#1	F#1	N	0	0	0-127
longtone1	F#1	F#1	F#1	PCS	127	0	0-127
longtone2	F#2	F#2	F#2	PCS	127	0	0-127
Drumend	F#2	F#2	F#2	PCS	127	0	0-127

Example 6 - Percussion Controller Legend and Sample Map combined

1-1	2-1	3-1	4-1	5-1	6-1	7-1	8-1
Root note #65	Root note #67	Root note #69	Root note #71	Root note #74	Root note #76	Root note #77	Root note #62
Low range #65	Low range #67	Low range #69	Low range #71	Low range #74	Low range #76	Low range #77	Low range #62
High range #65	High range #67	High range #69	High range #71	High range #74	High range #76	High range #77	High range #62

Suggested Pad Setup



IV. Use samplers for playback

V. Include a sample map

**Michael Mizma** received a B.M., *Magna Cum Laude* from the Crane School of Music, SUNY Potsdam, and his M.M. with honors from the University of Illinois at Urbana-Champaign. Michael teaches Audio Engineering, MIDI, Percussion, Percussion Ensemble, Steel Drum Band, and Music Business at San Jacinto College. He is also an active professional musician in the Houston area. He is founder of the Caribbean jazz groups Tropic Envoy and Tropical Beat, performs regularly with the variety ensembles Mirage, The Coconuts, and the world music ensemble The Gypsies.

**James Metcalfe** received his Bachelor of Music Education degree from West Texas State University and post graduate study was done at the University of Iowa. He has studied drumset with Steve Houghton and Efrain Toro, Ghanaian drumming with Abraham Adzenyah, Benares-style tabla drumming with Pandit Sharda Sahai, and Afro-Cuban drumming with Michael Spiro. He has written for and performed for dance ensembles and written two books on Afro-Cuban drumming. He teaches at San Jacinto College and freelances in the Houston area.

PN

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Double Price	\$147	\$135	\$89	\$115
Triple Price	\$157	\$145	\$89	\$115
Quad Price	\$157	\$155	\$89	\$115
Distance to Convention Center	Indoor	1 Block	3 Blocks	3 Blocks
Complimentary Breakfast	No	No	Yes	No
Room Service	Yes	Yes	No	Yes
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# I Feel Your Pain!

BY DR. DARIN "DUTCH" WORKMAN

**W**hile treating drummers and percussionists over the past fifteen years, I have noticed some trends in the injuries they get. In addition, I developed a survey on drummer/percussionist injuries, and have kept an eye on the results for the past six years. I have found that the majority of injuries fall into the category of soft tissue damage. Being a drummer for over thirty years now, I wasn't surprised.

You see, I too have had my share of aches and pains from playing before, during, and after becoming a doctor. The treatment for most of these injuries can hurt plenty, and I jokingly tell my patients "I feel your pain." Well, it's true in this case.

Soft tissue injuries have to do with damage to the muscles, tendons, ligaments, and bursae. In our case, these come on over long periods of abusing our bodies. Let's face it, rarely do we experience broken bones, dislocated joints, concussions, and traumatic injuries of that sort from playing. We leave those to the football players.

Since most drummer/percussionist injuries deal with soft tissue, we will discuss in more depth the most common soft tissues involved, and then shine a little light on how they are commonly treated.

## COMMON TYPES OF DRUMMER/PERCUSSIONIST INJURIES

**MUSCLE SPASM:** When a muscle goes into sudden, involuntary contraction.

**TENDONITIS:** When a tendon gets injured by tearing, fraying, or irritation.

**BURSITIS:** When a bursa gets over-worked, begins to break down, or gets inflamed.

**NERVE IMPINGEMENT:** When something puts pressure on a nerve causing a decrease in its ability to function.

## MUSCLE INJURIES

Common injuries in this category:

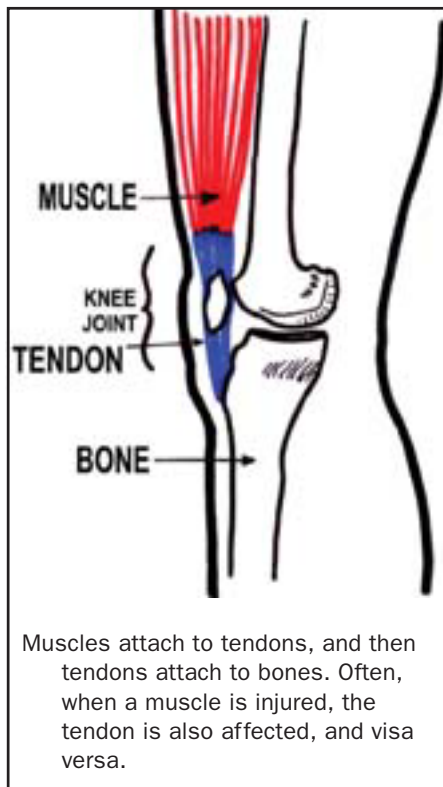
**Muscle spasms:** Knife-like pain anywhere in the body in a muscle belly.

**Fibromyalgia:** Pain to move, touch, or stretch, etc. anywhere in the muscles of the body.

**Piriformis syndrome:** Tight painful, restricted movement in hip and/or buttock possibly going down the same-side leg.

**Torticollis:** Painful restricted movement in the neck that may travel down the arm.

**Tension headaches:** Headaches that increase with pressure on various muscles.



Muscles attach to tendons, and then tendons attach to bones. Often, when a muscle is injured, the tendon is also affected, and visa versa.

Muscles are usually the first soft tissue to be injured, because they provide the force that moves the body. They do the work.

When the muscle works, it uses up energy. When too much energy is depleted, the muscle becomes fatigued. You know

you have fatigued an area when it shakes as you try to hold it still. It will also become weaker and less coordinated.

A muscle's usual response to fatigue (overuse) or injury is to tighten up and go into spasm (constant contraction of the fibers). It does this to act much the same as a splint, and reduce movement of the area in order to protect it from further damage. This process actually protects you from you.

However, this "splint" effect causes pressure around the blood vessels, which reduces the flow of nutrition to the injured area. Since blood is necessary to heal injury, the healing process is slowed in the proportion to the reduced circulation.

Muscles are one of the fastest soft tissues to heal quickly because they have a great amount of blood circulation. More blood circulation to an area generally means faster and better healing because there are more materials to work with. Greater amounts of damage means a bigger repair job, and a bigger job requires more materials and time.

They will usually heal fully four to six weeks following a typical injury (you feel better much sooner than that). However, the amount of damage done to the area, and the amount of time the injury has been there, will play an important role in how fast and how well it will heal.

In addition, the longer an injury has been there, the more difficult it is to reverse it. With time, scar tissue begins to form, and fibrous tissue develops between the muscle fibers that are stuck in contraction. Basically, if something in the body is not moving, the body glues it in that position with tissue.

In order to heal the injury, the fibrous tissue (adhesions) need to be broken in order to once again allow proper movement of the muscle. As you can imagine, this is usually a painful process to varying degrees (see "How to do Basic Massage"), but it must be done for full healing.

## TENDON INJURIES

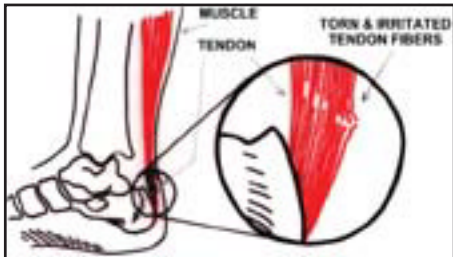
Common injuries in this category:

**Stenosing Tenosynovitis:** Pain on thumb side of the wrist and forearm.

**Policis tendonitis:** Pain and swelling when moving the thumb.

**Lateral epicondylitis (tennis elbow):** pain on the outside of the elbow.

**Achilles' tendonitis:** Needle-type pain on the back upper heel.



The muscles of the lower leg combine into one common tendon and attach to the heel. One large injury, or repetitive misuse causes pain, swelling, and/or tearing of the tendon fibers. This is called Achilles tendonitis (circled area shows the location of pain).

Tendons and ligaments are not as flexible as muscles, and they heal slower. Constant pressure and force on the tendon is a common cause of tendonitis. Tendonitis simply means that the constant pull on the tendons can cause them to develop small tears in the fibers. When this happens, the tendon gets irritated, swollen, and painful. This can occur anywhere tendons exist in the body.

Irritation to an area leads to muscles tightening involuntarily (spasm) to protect the area. However, muscle spasm puts stress on the tendons that attach the muscle to the bone because the tight muscle is less elastic, causing more pull on the tendon. This irritates the tendon.

Allow me to illustrate: If you were bungee jumping, the cord would represent the muscle, and where it attaches to your leg would be the tendon. Imagine if you jumped off of a bridge and came to the end of the bungee but it didn't stretch. See what I mean about pulling on the tendon?

Since we use our hands and feet so much in playing drums/percussion, the muscles that operate those areas tend to put more pressure and wear on the tendons around the wrist, hands, and feet. It is very common for players to have ten-

donitis that develops from overuse of an area with chronically tight muscles.

Tendons typically take around twelve weeks to heal. During this process, the initial action should be to take the pressure off of the tendon by loosening up the attached muscle. If the injury is minor, the player can see if the injury will relieve by trying some basic massage techniques on the injured area, but this is best done with moderate to deep massage of the muscle by a massage therapist experienced with musician and athlete injuries.

Usually this is a painful process, and the person rendering the treatment should have the experience necessary to know where to work, and how much pressure to apply. In addition, the longer the injury has been there the longer it will need to be treated in order to heal. Most people do not have the patience necessary to take the process from start to finish.

Once the pressure is off of the tendons, they will need time to rest with minimal or no playing. In a severe case, after about two to four weeks of total rest you can begin playing at about fifty percent of normal intensity and time. If the injury begins to hurt during the playing, back off and try it again the next day.

With each day, you should be able to play longer and with more intensity. Gradually, you will reach your maximum level. It is important that you do not play with pain because it will take longer to heal, and further damage may occur.

#### LIGAMENT INJURIES

Common injuries in this category:

**Facet syndrome:** Lower back pain, worse when bending backwards.

**Coccydynia:** Extreme pain at the bottom of the tailbone (coccyx), worse when sitting.

Ligaments surround joints attaching bone to bone while allowing movement. They are strong, fibrous tissues that are pliable, and some believe that they are slightly elastic. They keep the joints snug in their movement rather than loose and shifting. Muscles protect the joint the most. They prevent the joint from going too far in its movement, and they tighten to secure it when moving or stable.

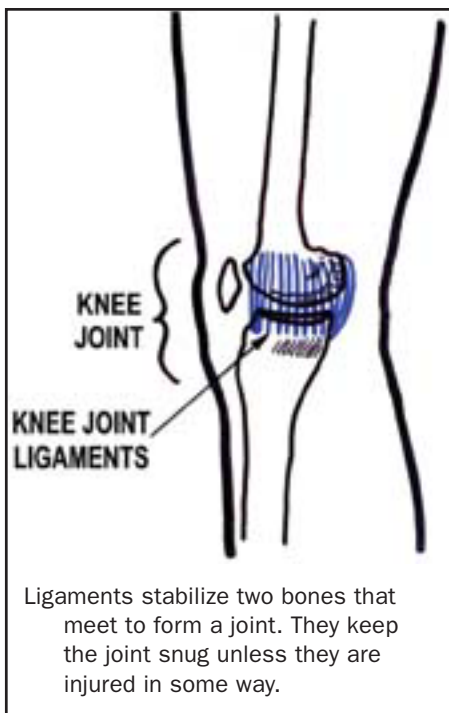
The ligaments play an important role in keeping the bones lined up at the joint. When a ligament is injured or weakened to any degree, the joint is more suscep-

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tible to injury.

Generally, ligaments take longer to heal than muscles. However, due to their location and function, they are less apt to get injured from overuse or improper use than muscles or tendons.

They are usually injured when a joint is moved beyond its normal range, or when the muscles supporting the joint are weak and force the ligaments to do more than their share of securing the joint. By far, this happens most when muscles are fatigued and the ligament takes the full force of the movement, causing small tears of varying degrees. You know when this happens because it hurts immediately.

Rarely does a drummer/percussionist encounter a situation that puts enough stress to a joint to force it further than its normal range. This is usually a sudden, unexpected move, mostly encountered when moving equipment or marching and such.

Tearing of ligament tissues sends an alert to the brain, and the body responds by causing the muscles around the area to contract in an effort to stop movement of the joint. Further movement of the joint could cause more stress on an already damaged ligament. Every damaged fiber is one less to add stability and strength to the area, making the soft tissue more at risk for injury.

Ligaments typically take around

twelve weeks to heal. During this process, the joint should be stabilized (usually with a brace of some sort) in order to keep the ligaments from being moved and further damaged.

The player can help increase the circulation and restore strength to the muscles that protect the joint by trying some basic massage techniques. Rarely is a ligament injured without a surrounding muscle also being injured.

After the ligaments begin to heal in the first week or two, you can begin using the joint (playing) at about fifty percent of normal intensity and time. If the injury begins to hurt during the playing, back off and try it again the next day. You should find that each day you can play longer and with more intensity.

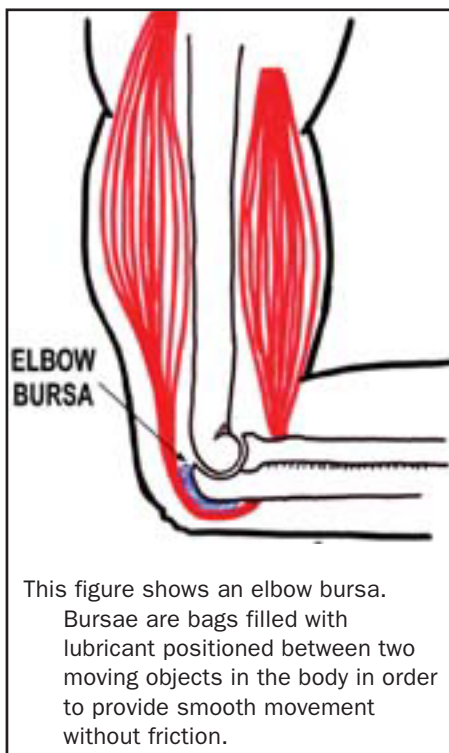
It is important that you do not push the ligament to do more than it can do, or further damage will occur. Gradually, you will reach your maximum level. If you push the playing even though it hurts, the healing will take longer and your chances of full recovery without residual pain will be greatly decreased.

#### BURSAE INJURIES

Common injuries in this category:

**Elbow bursitis:** Swelling and/or pain at the tip of the elbow when moving and/or touching it.

**Shoulder Bursitis:** Burning, stabling



pain in the shoulder that increases with movement.

**Retrocalcaneal bursitis:** Pain and swelling on the back of the heel.

**Ischio-gluteal bursitis:** Extreme, unrelenting pain in the buttock, worse when sitting.

Bursae are a different type of animal than the previously discussed soft tissues. They are various sized sacks of lubricating fluid that are situated between moving parts within the body in order to reduce wear, heat, and friction that would cause injury.

They are very slick and very durable, but they can be injured from a direct hit and/or constant motion of the area. The chances of a bursa being irritated is increased with pressure on the bursa, speed of movement, and/or the duration of the movement. Therefore, suddenly using heavier sticks or playing at faster speeds than you are used to can bring it on.

Bursae are located between two areas that rub together. They reduce the friction. They are found around the shoulder, knee, hip, etc. where most movement occurs. Misuse of the area as described above can cause irritation of the bursae resulting in inflammation (bursitis). If you have pain in a joint during movement, bursitis is one possibility.

Once a bursa is irritated, the best thing to do is leave it alone and let it cool down. The average doctor will counsel the patient with bursitis to not move the area for two to four weeks. With a little imagination, you can usually get around that. Career players cannot afford to stop a movement that makes their living.

In most cases, altering the playing situation in some way allows the musician to continue playing, and at the same time lets the injury heal. A change in technique, repositioning of the instrument, decreased intensity of playing by working with a sound man, etc. may be all that is needed to allow this to happen.

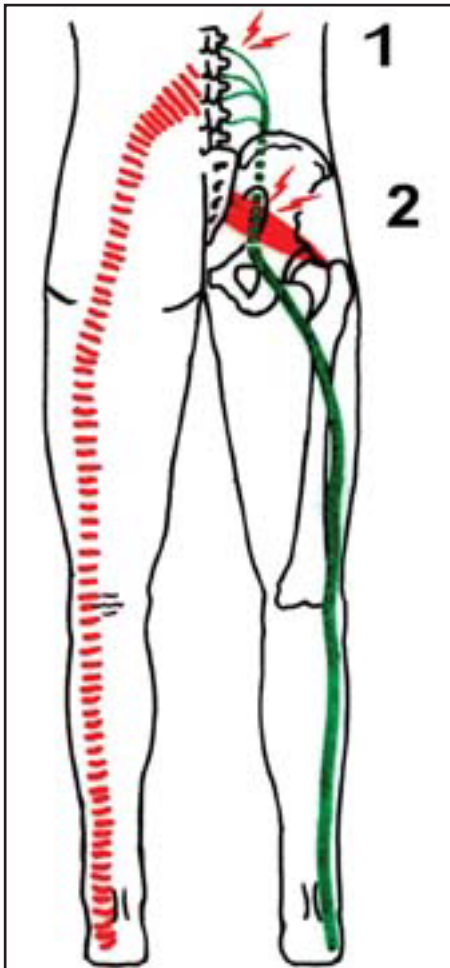
#### NERVE IMPINGEMENT INJURIES

Common injuries in this category:

**Carpal tunnel syndrome:** Numb, tingling, or achy feeling in the hand and/or wrist; gets worse over time.

**Intervertebral disc syndrome:** Moderate to severe pain (usually neck or lower back) that typically continues down the arm(s) or leg(s).

**Median nerve entrapment:** Tin-



This illustration demonstrates two of the common causes of sciatica. (1) Bulging or herniated lower back discs, and (2) pressure on the nerve from a spastic muscle (usually the Piriformis muscle). Sciatica can be down the leg as far as the toes in the pattern shown on the left (nerve in solid green line, and pain pattern in red dashes).

gling, pins-and-needles, and/or numbness of the first three fingers.

**Claudication:** Pain, ache, cramp, tenderness in the leg when in use.

**Sciatica:** Tingling, burning, pain, and possible weakness down one or both legs.

The final type of injury I would like to address occurs when something puts pressure on a nerve causing what we call an “impingement” injury. Any pressure on a nerve causes a decrease in its ability to function, and is accompanied by the nerve complaining in some way (usually pain, tingle, burning, numbness, etc.). A

good example of nerve impingement is when you strike your “funny bone” (the ulnar nerve) and a tingle or shock shoots down the arm.

A longer-lasting nerve impingement sensation feels like getting a “dead arm” when you sleep on it too long. The arm usually starts with feeling numb, then when you get off the arm you feel tingling, pins-and-needles, and sometimes burning or aching. With time, it slowly returns to normal.

A nerve can be pushed on by many things in the body, but the most common for drummers/percussionists are: tight muscles, swelling of the nerve and/or surrounding irritated tissues (tunnels, retinacula, etc.), and even pressure on the area from inefficient playing techniques.

*continued on page 71*

## HOW ARE SOFT TISSUE INJURIES COMMONLY TREATED?

**1. Rest, Ice, Compression, Elevation (RICE).** The ice should be applied for fifteen minutes (never more) directly to the skin over the injured area, followed by fifteen minutes with no ice. This can be repeated three times per day for the first one to two days. The amount of activity allowed, and the length of time before doing full activity, is dictated by the pain. When you feel pain, you should back off and start again when the pain subsides.


**2. Begin using** the injured area (playing) at about fifty percent of normal intensity and time. If the injury begins to hurt during the playing, back off and try it again the next day. You should find that each day you can play longer and with more intensity and less pain. If this doesn't occur, see your doctor.

**3. Find out** the movements or behaviors that caused the injury, or it will continue to happen over and over. Any movement that causes you pain while playing indicates that you are doing something wrong. Evaluate your technique, and correct it so that it doesn't hurt anymore. A good instructor can help.


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## HOW TO DO BASIC MASSAGE

**NOTE:** This section is designed to teach the reader how to do a BASIC massage. It in no way gives the reader enough information to have the skills or knowledge of a professional. It gives beginner information that will enable one to do useful soft-tissue work in a relatively safe way. Massage and soft-tissue work is best done by an experienced professional certified massage therapist (CMT), or doctor of chiropractic (D.C.) with soft-tissue work experience.

The benefits to the body of a good massage are not very well known to the general public. Likewise, the ability to give an effective soft-tissue massage is highly underestimated. Massage is an art form requiring talent and practice, not to mention a good knowledge of the anatomy beneath the skin. It is important to know where the muscles are and the direction their fibers go. In addition, knowing the muscles that perform various functions that are hurting allows one to more effectively relieve that pain.

Massage is a very simple thing to physically do, but at the same time, difficult to be effective at. It involves all of the senses. In particular, being able to feel what is under the skin is of great importance. The subtle changes that happen during the massage indicate what should be done next. They also show where and how hard to push. Only through focus and constant practice can one become a great masseuse.

*IMPORTANT: If the area to be massaged has been injured, consult your physician before working on it.*

Begin by finding the area of pain. Lightly rub the areas around it to feel all of the spots that might be involved. Once you have found them, begin doing a general massage of the area by rubbing lengthwise along the muscle fibers, starting at one end of the muscle, and moving to the other end slowly (one inch per second, moving towards the heart in most cases), with moderate pressure. It is best to use some kind of lotion in order to guide along the skin smoothly to "iron out" the muscle fibers.

While working the muscle, try to determine if the knots and sore spots are



For larger muscle areas such as the legs and back, use the palms and outer edge of the hands (top). For smaller areas, it is convenient to use the thumbs to massage the muscles (bottom). It is important to move along the skin slowly and smoothly (using lotion helps), ironing out the painful bumps of muscle spasm. Above shows the pattern and direction you should massage.



The longer a trigger point or spasm has been there, the more difficult it is to remove it. Static pressure on a specific knot is one way of singling out the problem area and focusing on its removal. Once it is gone, you can do general massage to relax the entire muscle.

smoothing out. If they are, continue massaging along the muscle fibers, starting at the left side, and moving to the right approximately a half inch after each stroke. Once you have moved to the right edge of the muscle, go back to the left side and start again doing the same thing; repeat this three to five times. Each time you make a sweep over the muscle, the pain should decrease slightly, and the bumps should smooth out and flatten.

If the bumps are too hard and refuse to give way after doing this each day for two



to three days, you can use a more aggressive technique that specifically works on the trigger points and spasms.

Here's how it works: Massage along the muscle area as above, and if you hit a trigger point, immediate pain will cause the patient to jump. The trigger point will be round shaped about the size of a marble (they are various sizes). Spasms are very different. They usually feel like a rope or cable within the muscle going with the fibers. It is usually not painful unless you apply hard pressure to it.

If it is a spasm, single it out, and work on it as above, going along the fiber bottom to top, and left to right. However, you will need to apply more pressure than usual on this area in order to get it to "release" or relax.

While you are doing this, the hands will probably slide off of the spasm, usually causing pain. It is important that you stay on top of it as you move along the fibers. I call this "surfing out the spasm." Repeat the left-to-right process three to five times; it should begin releasing within three to five treatments if you are doing it each day. As it releases, you will feel less pain during the massage, and the spasm will slowly melt, becoming softer each time. If you are really paying attention to your body, you will probably notice more strength, coordination, and endurance in that muscle.

When you find a trigger point, the pain will make the person jump (thus the term "trigger point"). Massage around it, and mark in your mind its parameters. It will feel like a marble (of various sizes) within the muscle.

Begin moving in a left-to-right pattern along the muscle fibers as mentioned before, staying on the trigger point only. This is usually a very painful process, so less pressure is required. It is important that you move very slowly while working out the trigger point—a half inch per second or less. This gives it a chance to release while you are working it. Gradually, the area will become less painful, and the trigger point should deflate over three to five treatments.

Stubborn trigger points respond well to static pressure. This technique requires more training to be really effective, so it may take a while for you to become good at it. Find the trigger point, and place both thumbs on top of it. Slowly increase pressure on the area, being careful not to

roll off. It will usually be painful, but the pain should only reach a level that the patient can tolerate without fighting back (tightening up). They should be able to allow the muscle to relax during this process, or it will not be as effective. If they are tightening up, you will need to reduce pressure to the trigger point until the muscle stops fighting back.

Hold the pressure on the trigger point for twenty to thirty seconds. During this time, it will usually deflate, and at the same time the pain will fade. The key to this technique is being able to put the right amount of pressure on the trigger point. Too much, and it will just fight you back to protect itself. Too little, and it will just laugh at you without releasing. As it starts to deflate, you can increase the pressure slightly to accelerate the process.


This can be repeated two to three times if needed, but if it is not responding, you will need to do general massage as described above for a day or two, and then try it again. If you cannot get it to release, or the soreness doesn't go away after a day or two, see your chiropractor or massage therapist.

Remember that muscle spasms and trigger points appear because you are doing something that irritates the body—something it wasn't designed to do, or wasn't ready to do as much of. Unless you change the thing you are doing to cause the problem, it will constantly return, and you will be chasing muscle spasms and trigger points the rest of your life. Fix the problem, and remove the spasms and trigger points. If they return, call a doctor who works with musicians, and have the problem corrected properly.

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Nerves can also be affected if their blood supply is reduced, but for this article it is less of a concern.

A number of muscles are positioned close to a nerve. If they go into spasm, they can cause pressure to the nearby nerve. This irritates the nerve and it cries out in one of the above-mentioned sensations. It will continue to do this until the pressure is removed, then it will gradually return to normal. The amount of time it takes to return to normal increases with the amount of pressure that was on it, and the amount of time it was there. If left long enough, chances for full recovery can decrease.

It is important to consult a doctor in order to remove the cause of the pressure to the nerve. After that, your ability to play will improve as the normal feeling and function comes back to the nerve. This injury is more complex, and should be monitored by a doctor.

#### FINDING A DOCTOR

Once a soft tissue is injured, the best thing to do is leave it alone for a period of time and let it cool down (until the pain subsides). Most doctors will counsel the patient with a soft-tissue injury to not move the area for two to four weeks.

In most cases, musicians cannot just stop moving for that amount of time, so they just suffer until it gets so bad that they cannot move anymore. Many times this can ruin a job for them, and even affect their career. They put off seeing a doctor for fear that they will be told to stop playing—something they don't feel they can do.

In most cases of soft tissue injury, the musician can continue to play at a lower level and also have the injury heal. Not all injuries require total rest. It is important to consult a doctor that has experience with performers and athletes.

It is optimal if you can find a doctor that actually plays drums/percussion, because such a person understand the demands and movements of playing well enough to provide alternative ways to play without causing further injury to the area.

#### GETTING RID OF PAIN FOR GOOD!

As a final note, it is very important to find out the movements or behaviors that caused the injury. Almost without fail, when the treatment is complete and the musician is fully healed, they ask "Will

this injury return?" My reply is, "If you continue to do the thing that caused the injury in the first place, it will happen again. But if you change the pattern that initially caused the injury, it will never bother you again."

Behaviors are the main cause of injury, so we must find the behavior and change it. On the positive side, pain shows us weaknesses in our technique, and if we improve that weakness we will play better and longer.

*All illustrations and photographs by Dr. "Dutch" Workman. References available upon request from the author.*

**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 presented many workshops over the

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# Scientifically Based Drumming Pedagogy

BY DR. TODD JOHNSON

Instructional literature for all musical instruments, including the human voice, typically contains vague metaphors and analogies to describe the physical actions used to play a particular instrument. To develop wrist flexibility, Abram (1984) described several ways for pianists to practice a scale:

At first, as students play each key, they swing down from the wrist to the horizontal level (not lower). The fingertips are always in contact with the key surface.

Immediately after producing the tone, they should eliminate excessive pressure. Then students imagine the wrist filling with helium and very gradually, very slightly, floating up toward the playing of the next key. (pp. 28–29)

In describing snare drum playing, Cook (1997) described a way of striking a drum in which sticks are bounced like a ball “with a gentle throw or push of the ball toward the head being initiated primarily from the wrists” (p. 40). He then offered a second way to conceive of the same task:

Or, with sticks aside, the performer can try placing his or her fingers on the surface of the instrument and *lifting* the sound out of the instrument as if testing a hot iron. (p. 40)

Typical of much instructional literature, both examples contain imprecise, even contradictory, instructions that may or may not provide adequate description for someone learning to play the instrument in question. Would it not be better to have a more objective way of describing the motions, touch, and other physical actions used in playing an instrument? For example, perhaps an action could be subdivided into distinct portions in which particular parts of the body should move measurable amounts, in certain directions and through specified ranges of motion, applying pressure within an expected range to specific parts of a playing implement, all in the effort to produce an ex-

pected sound on an instrument.

This may sound farfetched, but it is in fact not. Many researchers have turned to scientific measurement to more objectively define the physiological basis of technique for a variety of instruments. These efforts have provided the pedagogy of many instruments with an objective, measurable description of technical issues far superior to the subjective, imprecise information often imparted by music teachers.

## SCIENTIFIC STUDIES IN VOICE, PIANO, STRINGS, AND BRASS PEDAGOGY

For some instruments’ playing techniques, researchers have scientifically investigated many questions and issues. The pedagogy for voice has benefited from a number, and long history, of studies. Hirano (1988) detailed a relatively complete model of laryngeal muscle behavior in singing. Watson, Hoit, Lansing, and Hixon (1989) and Wedin (1984) investigated abdominal muscles used in singing. Like the investigations into laryngeal muscles, these studies used, as a primary tool in their investigations, electromyography, the study of electrical activity in muscles when stimulated by a nerve.

Researchers have provided piano pedagogy with a significant amount of scientifically defined information. Chung, Jaiyoung, Onishi, Rowen, and Headrich (1992) examined “weight playing” and a more traditional approach to striking piano keys, comparing the range of wrist motion used by each method. The study concluded that the weight playing technique required a smaller range of wrist motion. Wolf, Keane, Brandt, and Hillberry (1993) identified two conditions, striking keys with excessive force and use of extreme finger angles, which might predispose particular pianists to musculoskeletal injury. Lee (1990) measured the correlation of ergonomic variables, such as hand size, weight, and finger spread with musical variables such as tempo, volume, and articulation. Sakai, Liu, Su, Bishop, and An (1996) gathered data about the

amount of motion at various joints in various piano performance tasks. The authors noted that large variations occurred between pianists, even though the tasks consisted of basic chordal and scalar patterns.

String pedagogy also boasts a number of useful scientific investigations of technique. Among them, Koehler (1993) analyzed the activity of selected muscles during violin vibrato. Bejjani, Ferrara, and Pavlidis (1989) also analyzed the activity of muscles during violin vibrato. Levy, Lee, Brandfonbrener, Press, and Levy (1992) examined the effect of a violin shoulder rest on muscle activity, identifying neck and shoulder measurements that predicted the relative value of a rest for a particular individual. Dennis (1981) examined back and arm muscle tension for three different methods of string bass support, and the methods’ effects on tone quality.

Finally, many researchers have described specific playing techniques for brass instruments. Brass studies by Isley (1973), White and Basmajian (1974), and Henderson (1979) are among the earliest electromyographic examinations of the physiology involved in playing an instrument. Based on his research, Isley proposed a comprehensive theory for all brass instruments’ embouchures. White and Basmajian, by measuring how selected facial muscles’ activity changed with register, volume, and a subject’s ability, validated several widely held principles of trumpet pedagogy. Henderson attempted to establish patterns in throat-muscle tension of professional trumpet players.

Many more recent brass studies have continued the scientific investigation into playing technique, including Lammers’s (1984) study, which measured trombonists’ wrist and forearm extension while moving to and from different trombone slide positions, and Heuser and McNitt-Gray (1993) tested whether asymmetrical or “off-center” trumpet mouthpiece placement affected embouchure muscle activity.

### SCIENTIFIC STUDIES FOR DRUMMING

Compared to the scientific studies described above, drumming technique has received limited attention. A review of the existing pedagogical literature yields only two drumming studies, Crocker (1988) and Johnson (1999), that provide pedagogical information based on quantifiable, scientific data.

Crocker determined the effect of hand dominance on speed and accuracy for various sticking patterns used in snare drumming. Johnson, the author of this article, measured wrist flexion and extension during snare drumming in an effort to determine the differences in muscle activity used for various drumming techniques. A detailed examination of each study reveals the potential value of such research to drumming pedagogy.

Crocker examined the effect of left and right hand dominance in drumstick technique among more than 900 fifth graders. Through answers to a questionnaire, Crocker categorized subjects as purely left-handed, purely right-handed, or "mixed-handed." On the questionnaire, subjects indicated which hand, or if either hand, was used to perform tasks such as throwing a ball, holding a toothbrush while brushing teeth, and holding a spoon to eat soup. This information, fed into a formula, provided a score that determined a subject's handedness category.

On a specially built device, a subject tapped various rhythms, each hand on a different metal plate. A switch on each plate sent information to a computer. Subjects tapped each rhythm using different permutations of left and right hand. These permutations mirrored typical alternated and stick-subtraction (also known as "natural" or Straight) sticking patterns used in snare drum playing.

Crocker found no significant difference in performance accuracy or in speed for subjects of different handedness. Also, there were no significant differences between alternated and stick-subtraction sticking methods in the speed or accuracy of a rhythm's performance.

Johnson's (1999) was a similarly limited study, focusing on the amount of muscle activity used in movement of the wrist for various drum strokes. In many ways, the research resembled studies mentioned above for other instruments. Like most of those earlier studies, Johnson used electromyography to measure the activity in a few representative

muscles from among the several muscles actually involved in a task. The "tasks" in this case were single strokes, double strokes, and buzz strokes using matched grip, and the muscles measured included one representative muscle used in flexion of the wrist (the "down stroke") and one muscle involved in extension (the "up stroke").

As a baseline for normalization, each

subject, while holding a drumstick, performed a "maximum voluntary contraction" in both wrists for both extension and flexion. In other words, subjects held each wrist up or down as far as possible in an effort to create a maximum amount of muscle activity in each of the muscles to be measured. Theoretically, that maximum contraction represented 100 percent of a muscle's potential activity in striking



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the drum. The amount of activity for flexion or extension in one of the tasks could then be expressed as a percentage of the maximum, allowing comparison between muscles from side to side, task to task, and subject to subject. One limitation on this study, in contrast to many of the studies mentioned above, was the relatively small number of subjects, a total of ten.

Johnson produced several noteworthy and also some unexpected results. In the case of flexor muscle activity, there was consistently more muscle activity for double-stroke execution, on both dominant and non-dominant sides, than for single-stroke execution. The same was true for buzz-stroke execution when compared to single strokes. However, a comparison of flexor activity between double-stroke and buzz-stroke execution revealed no consistent increase or decrease. Also, for a given subject, across all three tasks, the dominant side's flexor activity was either consistently less or consistently greater than that of the non-dominant side.

Unexpectedly, extensor activity for all tasks, in all but one subject, exceeded the 100 percent level established by maximum contractions. Most likely this situation resulted from the involvement of the chosen extensor muscle, during stroke execution, in some role besides just wrist extension.

Muscles are a complex tissue made up of many small fibers. A muscle may activate some fibers for one task and completely different fibers for some other task. In Johnson's research, it is likely that some muscle fibers were active in stroke execution but not activated by the maximum contraction, thus causing the excessive extensor measurement during stroke execution.

For the particular extensor muscle measured, the most likely additional activity causing additional fibers to fire was wrist "neutralization." In other words, some of the extensor activity was used, during at least part of each execution of a stroke, to hold the wrist joint in place against the activity of other muscles. The actions that might have caused the extensor muscle to act in neutralizing the wrist are sidewise movements of the wrist (ulnar flexion), extension of the forearm, or finger flexion. Johnson concluded that, while more study was required, the most likely cause was finger flexion, or, in other

words, finger movement or pressure was involved in execution of each of the strokes but did not factor into the maximum contractions.

## CONCLUSION

To some, the conclusions reached by Crocker and Johnson might seem remote from the everyday job of teaching drumming. However, limited as they are, those results do provide some helpful information. For example, it is reasonable to assume that most drum teachers use either an alternation or stick subtraction method as the basis for teaching sticking to young drum students, and also reasonable to assume that some of those teachers strongly favor one method over the other. Crocker's research implies that there is no inherent physical disadvantage or advantage to either approach, and thus lends some weight to the argument that young students should be exposed to both methods.

Johnson's discoveries about wrist flexion confirm what many drum teachers probably assume from experience, that execution of double or buzz strokes requires more muscle activity than execution of single strokes. Less "common sense" is the finding that dominant-side wrist flexion was either consistently more or less than for the non-dominant side. If confirmed by more extensive research, a deviation from that pattern could be an early indicator of a beginning student's difficulties in executing one of the three stroke types.

Possibly even more valuable are the questions raised by Johnson's measurements of wrist extension. Should there be finger activity or forearm motion in all of the three stroke types? Is there some arm or finger muscle activity inherent in all of the three stroke types, despite the fact that a teacher might insist there shouldn't be? Surely these are worthwhile questions for drum pedagogy to answer. Like other musicians, drummers owe it to themselves to gradually build an understanding of drumming based on quantifiable, scientifically based data rather than anecdotal, subjective information given validity only by being passed from teacher to student over many years.

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**JULY 25-AUGUST 2  
2004**

at The Juilliard School  
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## New Percussion Literature and Recordings

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### Difficulty Rating Scale

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

### REFERENCE TEXT

#### Stage Presence from Head to Toe—A Manual for Musicians

Karen A. Hagberg, Ph.D.  
\$24.95

#### Scarecrow Press

This superb 109-page manual could become a significant reference text for anyone involved in public performance. As stated in the author's introduction: "Stage presence is an aspect of music education that carries over to many other areas of life. Good stage presence is invaluable for job interviews, verbal presentations, and social situations of all kinds."

Hagberg defines stage presence as "the visual aspect of live musical performance: everything from a performer's walk, bow, facial expression, and dress, to an ensemble's portrayal of a single,

unified entity; from the condition of the chairs, music stands, and piano, to the mechanics of smooth stage management. Performers can greatly enhance their image, and their audience's total experience, by paying attention to the details of stage presence."

Chapters include the following topics: Stage Presence; The Soloist; The Page Turner; The Small Ensemble (No Conductor); The Large Vocal Ensemble; The Orchestra; The Conductor as Leader; On the Day of the Concert; The Stage and Its Furnishings; Nonperforming Personnel; Auditions and Competitions; and How to Teach Stage Presence. With a very engaging writing style and the use of illustrations (both of good and bad stage demeanor), Hagberg conveys the importance of this overlooked aspect of musical performance.

—Jim Lambert

### KEYBOARD PERCUSSION SOLO

**Seven Operations for Marimba** IV+  
D'Arcy Philip Gray  
\$17.95

#### HoneyRock

The title of this publication is somewhat puzzling until one reads the prefatory material and discovers that "operations" is used as a synonym for "exercises," and that *Seven Operations for Marimba* is a collection of technical pieces that can be used for practice, contests or exams. The composer explains that "each 'operation' started as an improvisation around technical exercises and then evolved gradually into a short piece."

Each of Gray's short pieces includes notes that explain which stroke types serve as its focus (based on the terminology used in Leigh Stevens' *Method of Movement*). Performance notes also provide pertinent suggestions for practicing each example. Six of the studies address double-vertical strokes. Double-lateral and single-independent strokes are highlighted in three exercises; two

etudes feature interval changing; and single-lateral strokes, single-alternating strokes, the independent roll and octaves are each dealt with in one etude. With the exception of the first study, Gray employs a piano-staff format, which helps to demarcate notes assigned to right and left hands. (The exercises can all be performed on a four-octave instrument.)

Some musical challenges also await the student, such as reading music in several different key signatures (including five flats); reading in both treble and bass clefs; and, if taken literally, some tempo markings, which the author reassures us are intended as "physical goal(s)" that can be adjusted. Although based largely on repetitious patterns, musical interest is promoted through rhythmic variety and changing melodic patterns. This text should accomplish its primary objective ("to help students develop their four-mallet marimba technique") depending, of course, on the tenacity and diligence of those who use it. The short exercises will also be ideal for studio performances. Hopefully, the author's efforts at attempting to approach each study as a musically coherent entity will make the mallet student's learning experience more pleasurable and pedagogically meaningful.

—John R. Raush

**60 Advanced Four-Mallet Studies for Marimba** IV+ -VI

Luigi Morleo

\$22.95

#### HoneyRock

Luigi Morleo provides the advanced four-mallet marimbist with 60 challenging etudes in a book that is very well-organized and sequential

in terms of difficulty. A low-A marimba is needed to perform the studies. The book's six sections are dedicated to particular stroke types: I. Single-independent and double-lateral strokes, II. Double-vertical strokes, III. Single-alternate and double-lateral strokes, IV. Single-independent, double-vertical and double-lateral strokes, V. Single-independent, single-alternate and double-lateral strokes, and VI. Double-vertical, single-alternate and double-lateral strokes. The collection includes tempo markings, wide dynamic contrasts, a plethora of key centers and accidentals, and difficult rhythmic passages.

As Michael Rosen says in the preface, "The real strength of this book is the composer's musical point of view. I find Morleo's melodies haunting; his harmonies intriguing."

—Lisa Rogers

**Acadie** III-IV

Daniel Sauvage and Sylvain Soumagne

\$11.83

#### Alfonse Production

This short, two-mallet solo with piano accompaniment can be performed on marimba or xylophone. The solo is in 4/4 meter with thematic material that is syncopated in ragtime style. The syncopation is somewhat stagnant, employing four-note motives that reoccur in groupings that are a dotted-quarter apart. The key signature is C major, but much of the solo contains motives built over G-minor 7 chords.

Two versions of the solo are provided. The advanced version contains many double stops and rolls, while the simpler version is written with all single notes and no rolls. This should be ideal for an encore or for studio recitals.

—George Frock

**Minuet in G** III

Beethoven

Arr. James L. Moore

\$4.00

#### Per-Mus Publications

Requiring just two mallets



throughout, this arrangement of Beethoven's "Minuet" for solo marimba utilizes double stops, which are most often parallel thirds or sixths. The middle section of this three-part form shifts to single-line arpeggios before returning to the double stops, which are recaps of the first section. This is an excellent solo for young mallet students, providing ample opportunity for expression and nuance.

—George Frock

**Per i profughi di guerra 8** **IV**

Luigi Morleo

**\$8.31**

**Alfonce Production**

This solo for the advanced, four-mallet vibraphonist is approximately three minutes long and adheres to an ABA form. The composer has provided clear and concise pedal indications as well as mallet dampening markings. The performer will need proficient skills with double-vertical, single-independent and single-alternating strokes at various intervallic distances. The character of the work reminds me of church bells ringing, noting a triumphant beginning. Therefore, the performer and audience will find the work very uplifting and jubilant.

—Lisa Rogers

**Great Wall** **V**

Leigh Howard Stevens

**\$15.00**

**Keyboard Percussion Publications**

With "Great Wall," Leigh Stevens has created a five-minute solo that explores the lushness of the low end of the five-octave marimba. The work opens with a slow chorale, utilizing the double-lateral (Musser) roll throughout. The pentatonically inspired melody and open fifths in the left hand give the work an exotic, Eastern quality. The chorale intensifies and gives way to a transitory section of arpeggiated fifths and fourths leading into the second major section. Here, the right hand plays the predominately pentatonic melody in eighth-note triplets, as the left hand rocks between several open fifths. This section is more energetic, and later begins to incorporate some of the arpeggiated fourths and fifths from the previous transition. Stevens closes this section by gradually morphing back into the double-lateral roll from the opening chorale. The work ends

with a repeated, introspective melodic fragment that fades to nothing.

The challenges of the piece lie in making the rolls even and sonorous, and having the chops to get through the fast section. The marimbist and audience will find this a beautiful work, as it highlights the organ-like qualities of the instrument.

—Scott Herring

**Ki-La-Li** **V**

Mayumi Hiromitsu

**\$10.95**

**Gérard Billaudot**

"Ki-La-Li," a *ca.* four-minute marimba solo, is structured in several sections of contrasting textures, including melody with accompaniment and polyphonic writing. Running sixteenth-note figures lie well on the marimba keyboard. The synchronization of right and left hands to produce a continuous sixteenth-note melody is especially effective when it appears in the sonorous lower register of a five-octave marimba. Harmonies used in this tonal work (centered in A major) help create an ambience reminiscent of popular music.

The greatest technical challenges to the marimbist will be the execution of one-handed rolls and a beamed *accelerando* in the right hand, while sustaining an active accompaniment in the left. If these are mastered, however, Hiromitsu's piece will provide college marimbists a light, approachable solo they can insert in a recital program for a pleasurable diversion from more esoteric literature.

—John R. Raush

**Nocturnes III** **V**

Gao Ping

Arranged Brian Hibbard

**\$15.00**

**HoneyRock**

This three-movement work for low-F marimba cannot be performed correctly without first reading the detailed instruction page. Roll speeds, shaft playing, node playing and octave placement must be understood before a quality performance can be achieved.

Movement I is marked *Andante*, and for the most part it consists of moving eighth notes under a one-handed roll. Movement II is marked *Moderato* and features a linear approach. Movement III is marked

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Presto and includes both linear and chordal playing.

“Nocturnes III” is well-arranged and represents a slightly different type of marimba piece. Its use of various roll speeds and node playing create an interesting and listenable solo.

—John H. Beck

#### Scotland

Murray Houllif

\$6.00

Per-Mus Publications



“Scotland” is a solo for either marimba or vibraphone, set in three short movements, two with dance-like features flanking a middle movement in ballad style. The first and second movements require four mallets (e.g., in the performance of three- and four-note chords); the spirited third movement, set primarily in sixteenth notes and triplet sixteenths, is played with two mallets. The lyrical second movement makes an ideal vehicle for performance on vibraphone. In fact, students who use the marimba for the outer movements may wish to substitute the vibraphone in the second movement.

Houllif incorporates a number of allusions to traditional Scottish music, from the ornamental embellishments and drone of the highland bagpipes to the dotted rhythms of traditional folk dances, including the inverted dotting popularly known as the “Scotch snap.” The result is an appealing, melodically engaging solo that is sure to beguile performer and audience alike.

—John R. Raush

#### An Anthology of

#### Contemporary Music

Anna Ignatowicz, Krystyna Moszumanska-Nazar, Grazyna Pstrokonska-Nawratil, Witold Szalonek

\$38.95

#### Polskie Wydawnictwo Muzyczne SA

Serious marimbists will be interested in the four solo works included in this anthology that reveal the status of literature written for marimba by Polish composers in the late 20th and early 21st centuries.

Anna Ignatowicz’s “Toccata” (2001) exhibits stylistic features commonly associated with that genre, particularly passages deserving of virtuoso status. Textural contrasts are used effectively, as sections of the work feature idiomatic writing for marimba that includes running sixteenth-note patterns in an ostinato accompanying a simple melody as alternated double stops and as streams of broken chords. Passages of chords played in block fashion in this nine-to-ten-minute piece offer an effective contrast to the prevailing polyphonic texture. A succession of chords that build to a stunning *fortissimo* sets up the musical climax, a dramatic passage in which the full range of a five-octave instrument is exploited, featuring an expressive melody that stretches the lyrical capabilities of the instrument. Contributing to the appeal of this tonal work is the effective use of a conservative but striking harmonic setting as exemplified by its evocative finale set in C-sharp minor.

Pieces labeled “fantasias” have historically included imaginative compositions that often displayed non-idiomatic stylistic practices. That is also the case in Krystyna Moszumanska-Nazar’s ca. 15-minute “Fantasia” for a low-A marimba, in which usual parameters of timbre are expanded through the use of tone clusters (requiring the use of “cluster mallets”) and glissandi on the resonators. In the melodic line, which is often embellished with double stops and three- and four-note chords, large leaps and disjunct motion contrast with stepwise and chromatic movement. A mildly dissonant language is used, created by intervals of major and minor 7ths and 2nds, and the tritone, outlined in the melodic line

VI

and sounded in double stops and chords. The marimbist, who is challenged throughout to convey music that is delicate, light, graceful, and expressive, also encounters *ad libitum* opportunities that contribute to this imaginative work’s often improvisatory ambience.

Grazyna Pstrokonska-Nawratil’s ca. 8–9 minute “An Algorithm of the Dream of a Great City” (2001), from the cycle *Madrigals (II)*, is characterized by sharp contrasts in dynamics, texture, timbre, melody, rhythm, and articulation. For example, an intense, rhythmically animated opening statement highlighted by the tritone, played with hard mallets, marked *fortissimo* with the generous addition of *sforzandi*, and set in the lowest octave of a five-octave instrument, is followed by a tranquil section (*pianissimo* and *delicato*) in flowing, alternated eighth-note double stops played legato with soft mallets in the middle register. Various modes of attack, dynamics, phrasing, and articulation are used and carefully manipulated throughout, including glissandi (both “crisp” and “gentle” glissandi are stipulated), and beamed accelerandos and ritardandos. Melodically, the performer confronts *ad libitum* opportunities with the freedom to control repetitions of four-note cells in the interpretation of several long passages in this interesting piece, which explores extreme contrasts in dynamics and texture and demonstrates both the percussive and lyrical capabilities of the marimba.

Witold Szalonek’s earthy “Agniesissimo-Africanissimo” (2001) utilizes a monophonic setting and a two-mallet technique, with the exception of the coda, which requires four mallets to play alternating double stops, and three- and four-note chords. The first word in the poetic title of this ca. 17-minute piece written for a five-octave instrument is a nod to marimbist Agnieszka Pstrokonska-Komar, to whom the work is dedicated. The reference to Africa in the title is justified musically by the use of a highly syncopated rhythmic treatment throughout. The single melodic line is played with a gradual acceleration and crescendo from the beginning to the end of the piece, interpreted with an ever-increasing brilliance and passion, and driven by energetic rhythms. The exuber-

ance conveyed at the conclusion of the coda is capped in a final spectacular visual gesture—a three-note glissando up the entire length of the keyboard, at the conclusion of which the marimbist launches all four mallets into the air.

The composers of the music in this collection display a broad knowledge of contemporary marimba performance techniques, and have successfully exploited the instrument’s unique qualities and adaptability to accommodate a variety of musical styles and compositional practices.

—John R. Raush

### KEYBOARD PERCUSSION ENSEMBLE

#### Le Papillon

Richard K. LeVan

\$20.00

HoneyRock



“Le Papillon” (“The Butterfly”) is an appropriate title for the work, which combines minimalism with African-influenced grooves to suggest the “flitting” nature of a butterfly. Although written for four players, only two marimbas are needed for performance (two players share a four-octave marimba, and two players share a low-F marimba). Only the Marimba IV player uses four-mallet technique. All parts are of equal difficulty and the work is approximately 4 1/2 minutes long. “Le Papillon” will provide an upbeat closer for your next concert!

—Lisa Rogers

### SNARE DRUM

#### 10 Intermediate Snare

Drum Solos

John H. Beck

\$10.00

Kendor Music

The ten solos in this collection are

II+ –III

“Single Stick It,” “Flam It,” “The Echo,” “Space,” “Five To Nine,” “Ruff It,” “Paradiddle Waltz,” “Mixing It Up,” “Syncopated” and “Slow-Fast.” The solos focus on several elements of concert and rudimental snare drumming in a fun but challenging setting, and Beck has included performance notes for each solo. Each solo is approximately two minutes long, and they are arranged sequentially in terms of difficulty.

One main area of emphasis is “hand-to-hand” or alternate stickings. Beck reinforces this concept by including stickings. Then, each solo focuses on a particular rudiment such as single strokes, flams, paradiddles, ruffs or rolls to facilitate development through repetition. Beck also addresses musical style through dynamic contrasts, articulation and tempo markings.

—Lisa Rogers

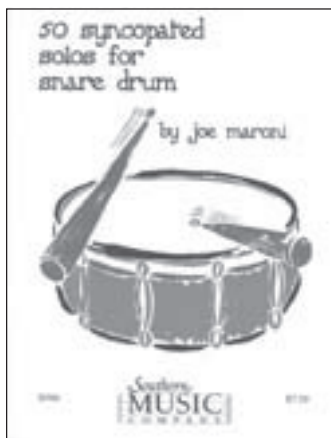
**50 Syncopated Solos for Snare Drum**

III-IV

Joe Maron

\$7.50

Southern Music Company



This collection of snare drum solos was created to develop reading ability, particularly the skill of understanding syncopated rhythms. The solos cover common time signatures, including 2/4, 3/4, 4/4, 6/8 and cut-time. There are a minimum number of technical challenges, employing just single-stroke patterns and rolls. There are no flams or drags, and there is a glaring omission of dynamic markings. Even so, the syncopated rhythms present challenges that should be beneficial in developing skills for both young and advanced students.

—George Frock

**MULTIPLE PERCUSSION**

**The Inverted Pyramid**

II

John H. Beck

\$5.00

Kendor Music

Here is a well-written, intro-level multiple percussion piece for snare drum, high and low tom-toms, and high and low woodblocks. The title is related to the shape of the setup; the snare drum and two toms are positioned in a triangle shape, with the player standing in front of the snare. The woodblocks are to be placed on the far side of the triangle from the player, one next to each tom.

The piece begins in 4/4 with a simple theme in quarter and eighth notes. A second theme adds a few sixteenth notes, but is still a simple rhythmic pattern. Three eight-measure sections lead to a cadenza, which consists of several fast-to-slow gestures on the woodblocks and toms, each moving from loud to soft. Then a six-note pattern involving the entire setup is repeated. The player is instructed to “Start this pattern very slow and increase the speed until you cannot play any faster—approximately eight times.” After the cadenza, much of the original material returns and the piece concludes with a section using slightly more complex patterns and much dynamic contrast.

This is a good piece for students beginning to explore multiple percussion literature. The cadenza provides a particularly important component to the piece, allowing the performer to work on musical pacing and expression. Also of note are the two “practice patterns” provided by the composer. These recurring patterns are identified at the top of the score, encouraging the performer to practice them individually for when they occur in the piece.

—Tom Morgan

**Delirium**

II

Gerald Heslip

\$4.00

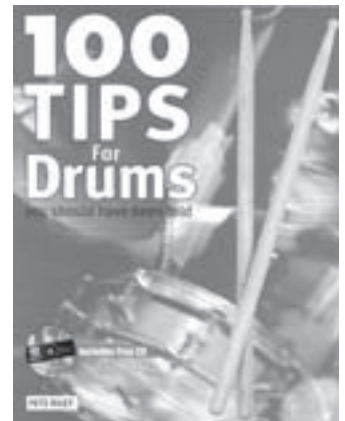
Kendor Music

This two-minute multiple percussion solo is challenging, fun to perform, and will be an audience pleaser. “Delirium” is scored for bass drum, three tom-toms, snare drum, timbale, cowbell, and Jam Block or woodblock. The setup is

not your usual high-to-low arrangement; it has a unique setup with the player in the middle. On the right is a bass drum, medium tom-tom, snare drum and cowbell. On the left side is a low tom-tom, high tom-tom, timbale and Jam Block. Crossing from side to side creates a challenge for the player and a visual display for the audience.

A repeated dotted-eighth and sixteenth note followed by two eighth notes at quarter note = 144 is the basic rhythmic pattern of the work. This rhythmic pattern is developed somewhat, but remains the heartbeat of the work.

—John H. Beck



**DRUMSET**

**100 Tips for Drums**

II-V

Pete Riley

\$24.95

Sanctuary Publishing

This book is very thorough, covering everything from basics like

and rudiments, to more advanced concepts like time playing in various styles, reading, and playing in the studio versus playing live. Much of the book is text (sometimes it’s a little “wordy”), which may not appeal to everyone, but it is also full of helpful examples and exercises. Also included is a demonstration CD so the student will be able to hear most of what is contained in the exercises. Although a beginner

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tage, *100 Tips for Drummers* will appeal most to the more experienced drummer who is ready to seriously approach the drumset and is looking for a well-sequenced, complete course of study.

—Tom Morgan

### **Cajun Stroll**

Gerald M. Helslip

**\$6.00**

#### **Kendor Music**

“Cajun Stroll” is a fully notated drumset solo in the New Orleans second-line style. The drumset must include a bass drum, hi-hat, snare drum, three toms, a ride cymbal and a crash cymbal. The piece is in an ABA form, with the A section built around a 3/2 clave played on the bass drum. This pattern remains constant throughout the A section while other cross rhythms are performed on the rest of the set in a straight-eighth Zydeco style. The middle section is in a swing style with bass drum playing quarter notes and the hi-hat on 2 and 4. A D.S. al Coda brings back a portion of the A section and the piece ends with a short coda.

This piece would be a good way to introduce the New Orleans style to an intermediate student. The performer would also need to listen to examples of New Orleans-style music to achieve the correct feel and interpretation.

—Tom Morgan

### **Fahrenheit 451**

Ben Wahlund

**\$15.95**

#### **HoneyRock**

Influenced by the aggressive Allen Holdsworth school of jazz-rock fusion, “Fahrenheit 451” for solo drumset is a 4 1/2-minute work for the advanced drumset player looking for challenging chart-reading experience or audition material. The tune uses many of the musical signatures of the Mahavishnu Orchestra and other 1970s jazz-rock fusion ensembles. Composer Ben Wahlund included the accompanying recording as part of the composition to ensure a quality performance without having to rely on the availability of virtuosic colleagues on other instruments.

Beginning with a sparse, cymbal-oriented section, the piece’s aggressive, rhythmic ensemble figures, grandiose synthesizer themes, and strong groove provide

a muscular underpinning for the drumset soloist. After the somewhat introspective introduction, the player is required to solo around rhythmic background figures by the synthesizer before a transition into a 7/8 section. The tune continues with a busy, Latin-esque section and half-time Afro-Cuban 12/8 variation that includes the most extensive soloing section. After the solo section in 12/8 time, the piece quickly resolves with a syncopated coda.

The solo sections never exceed eight bars and often involve “playing around” the rhythmic figures by the synthesizer. In the 12/8 section, there are some duple polyrhythms, but nothing too complicated. The CD recording contains a version with and without drums. The version with drums features fill and solo ideas that sound like Dennis Chambers. When using the play-along version, drummers could, however, tailor the fills and solo ideas to their own level.

—Terry O’Mahoney

### **Good N’ Easy Drum Set Primer**

James L. Moore

**\$9.95**

#### **Per-Mus Publications**

*Good N’ Easy Drum Set Primer* is a concise instruction book on how to play the drumset. The author contends that there is an abundance of advanced drumset material on the market and this book prepares students for it. The “add on” approach of the book—hands first, feet second, then all four—will develop coordination enabling the player to better study from advanced books. The illustrations and easily understood musical examples provide the player with simple but excellent examples to practice. This book’s concise approach touches on all aspects of drumset playing and will help develop basic coordination and understanding of drumset performance.

—John H. Beck

### **Brazilian Rhythms for Drumset and Percussion**

Alberto Netto

**\$29.95**

#### **Berklee Press**

Most books that deal with Brazilian percussion provide only the basic rhythmic patterns associated with a style (e.g., samba, bossa nova). Alberto Netto, however, includes an

in-depth history of the various musical traditions, definitions of many musical subcategories (e.g., samba batucada vs. samba de breque), performance practices on each instrument, and drumset adaptations of many lesser-known styles.

Performances practices and common rhythmic patterns are provided for surdos (surdo de resposta, surdo de corte), ganza, chocalho, reco-reco, caixa, taróis (repiques), tamborims, pandeiro, agogo bells, cuica, apito (whistle), atabague (similar to congas), afoxé (cabasa), berimbau, caixeta (woodblock), caxixi (basket shakers), maracas, triangle, zabumba (like a tenor drum), and frigideira (frying pans). The samba, bossa nova, partido alto, 6/8 Afro-samba, samba cruzado, samba funk, 3/4 and 5/8 samba, forró, baião, xaxado, coco, calango, marcha, marcha rancho, frevo, afoxé, maracatu, folia de reis, and carimbó styles are all demonstrated and explained in this excellent book/CD package.

Tips for playing drumset in Brazilian styles, the use of brushes, standard instrumentation for different styles, common rhythmic figures and breaks, odd-time bossa nova patterns, fast ride-cymbal patterns, a discography, suggested tune list, glossary, and bibliography round out the package. The CD contains 80 tracks, including three play-along tunes. Many of the styles are not very well-known outside of Brazil or perhaps Brazilian expatriate circles, but certainly deserve more recognition and attention.

—Terry O’Mahoney

### **Rudimental Grooves for Drum Set**

Rick Considine

**\$19.95**

#### **Berklee Press**

When I first saw the title of this book I thought it was going to be just another rehashing of the same old “beat books” that make up a large part of the drumset instructional literature. I was wrong. Rick Considine has given us a book that will stimulate your creative juices by helping you find new and innovative ways to apply rudiments to the drumset.

Although the book begins with a listing of the 26 standard rudiments, it focuses on the group that the author considers most applicable to the drumset. These include



the paradiddle, two different inverted paradiddle stickings, paradiddle-diddles, six-stroke roll, single drag, five-stroke roll, seven-stroke roll, Swiss Army triplets, flam drags and the single-stroke roll. The book is organized around these rudiments.

Considine shows several applications for each rudiment that can be developed, “orchestrated” (moved around the instrument) and that can be used in multiple styles. His demonstrations on the accompanying CD follow the written examples only loosely, promoting the idea that these are open-ended ideas that can be developed by the student. As you listen to the CD you hear familiar sounds that have been played on countless recordings by the masters. But you are learning an approach that will not only let you copy their ideas, but develop similar ideas and patterns of your own.

This book stimulates the student to think creatively and develop ideas in the same manner as the greatest drummers. Because it is open-ended, one can return to it again and again for more ideas and inspiration.

—Tom Morgan

### **Wes Crawford’s Play-Along DVD I–III**

Wes Crawford

**\$29.99**

#### **MusicAndGames4U**

Wes Crawford has produced an instructional drumset DVD that he says will help the beginner “make the leap from lessons to jamming and performing with real musicians.” His *Play-Along DVD* is set up almost like a video game that allows the viewer to “audition” with a fictitious pop band and see what



it's like to play in front of different audiences.

Here's how it works. The viewer visits Crawford's Web site and downloads the charts for the ten play-along tracks. Then the viewer moves a television near the drums in order to view and play along with the DVD.

At the beginning of the DVD, Crawford informs viewers that they have the opportunity to "audition" for a local pop band by playing along with the first track. After successfully "making the band" the viewer performs with the band in a variety of settings and for different audiences (a wedding reception, at the beach, a nightclub, etc.).

There are three audio settings so the viewer may listen or play along to the complete tracks (with drums), play along without drums, or play along while listening to Crawford offer advice as the track is playing (e.g. "Now go to the ride cymbal," "Careful of this transition").

A unique aspect of the DVD is what viewers see as they are playing along with each track: the rest of the band and an audience! The songs include straight eighth-note pop, R&B, shuffle, disco, and funk tunes, and the simple, clearly written charts are very helpful. An audio CD is included for those who only want the play-along tracks.

*Web Crawford's Play-Along DVD* is a fun way to get some "virtual" experience playing with a band. This package would be suitable for most beginners who haven't found their own band yet.

—Terry O'Mahoney

## PERFORMANCE VIDEO

### Keiko and Carmina...Ra!

Keiko Abe, Mark Ford, UNT Wind Symphony

**\$27.00**

#### University of North Texas College of Music

Recorded live on April 3, 2003, in the Winspear Performance Hall at the University of North Texas, PAS Hall of Fame member and virtuoso marimbist Keiko Abe delivers a stunning performance of her composition "Prism Rhapsody II," joined by concert marimbist and PAS President Mark Ford in duo concerto performance accompanied by the University of North Texas Wind Symphony (conducted by Eugene Migliaro Corporon). Also included on this DVD are David Dzubay's "Ra!" and Carl Orff's "Carmina Burana."

"Prism Rhapsody II" begins with dramatically slow introductory material that evokes energy from the superb North Texas wind ensemble before Abe and Ford open their solo portion with duo performances, each using six-mallet technique. Interplay between the soloists and the wind symphony infuse the composition with an intense, impressionistic style. After a faster section is developed with a brief solo percussion section from the wind symphony and a perpetual-motion solo from the soloists, a slower cadenzalike section highlights an incredible visual and aural dialogue between Abe and Ford. Their combined sense of ensemble and unlimited, effortless technical expertise leaves the viewer in awe! This rhapsodic, lyrical middle section transitions to a tour-de-force concluding section in which both performers are articulating literally hundreds of notes, alternating between unison and harmonic intervals on their five-octave marimbas at a blindingly fast tempo. This performance brought the audience to an immediate standing ovation with several curtain calls.

This DVD belongs in every university percussion library for reference and definitive performance standard of "Prism Rhapsody II." The clarity of the video and the aural balance between the wind ensemble and the soloists is unbelievably present.

—Jim Lambert

## INSTRUCTIONAL VIDEO

### Tim Alexander, Live Performance and Commentary III

Tim Alexander

**\$19.95**

#### Hal Leonard

Drummers who are fans of the bands Primus and Laundry will enjoy this DVD featuring the drumming of Tim Alexander. It is actually a video of a performance/clinic done at The Drum Pad in Chicago in 2002. The DVD is a non-stop performance of what are essentially the drum parts to various songs from recordings of Primus and Laundry. Some of the tunes include "My Name is Mud" from Primus' *Pork Soda*, and "Ten Gates" and "What is Great" from Laundry's *Motivator*. Eight tunes are included.

The instruction can be found on the commentary, which can be selected on the DVD. Here, Alexander provides a running commentary on his drumming as it happens. His comments tend to be rather general, but he does give some insight into the ways he approaches his music and how he thinks about drumming.

—Tom Morgan

## TIMPANI

### Variations Without a Theme` IV John Curtis

**\$5.00**

#### Per-Mus Publications

This solo for four timpani is a set of five variations that explore a six-measure motive, using five contrasting meters and tempi.

Although the rhythmic patterns are common, the tempos and movement between the drums will challenge advanced high school and young college students. Variation IV is one of the more challenging, requiring pedal and melodic tuning changes. The composer presents excellent performance notes, which will assist the timpanist in preparing the work.

—George Frock

## MIXED INSTRUMENTATION

### Passage III

Ben Wahlund

**\$25.00**

#### HoneyRock

Based on the Biblical passage Philippians 4:8 ("whatever is true...think on these things"), this work is written for oboe, multiple percussion and a mallet quartet of vibraphone, two marimbas (the lowest requiring a five-octave instrument) and glockenspiel. All the keyboard percussion parts require two-mallet technique. The multiple percussion part is written for high and low woodblock, mounted tambourine, four concert toms, concert bass drum and suspended cymbal. The piece also comes with a clarinet part as a substitute for the oboe.

This piece is made up of a series of 7/8 ostinatos that create a peaceful mood. The oboe plays lyrical melodies that float over the top of the percussion. At one point near the middle of the piece, the meter changes to 4/4 and there is more rhythmic action. Even the marimba ostinato is played in a staccato manner. Then the meter returns to 7/8 and the original mood of peace returns. The piece ends with a gradual fading out of the ostinato and the oboe playing a long G-sharp that resolves to an A.

This piece is not difficult technically but demands much sensitivity from the performers. It creates a mood that is unusual for percussion works and would provide excellent contrast on a chamber recital or percussion ensemble concert.

—Tom Morgan

### Musica del Alba (Dawn's Music) IV Carlos Passeggi

**\$62.20**

#### Dutch Music Partners

"Musica del Alba" is written for voices, piano, bass, vocal percussion, body percussion, and other percussion instruments. The number of vocalists as well as vocal and body percussionists is variable; however, the minimum number of performers needed is 17. A more detailed instrumentation includes: voices (male and female, four or more), a four-octave marimba, piano, vocal percussion (two or more voices), body percussion (four or more), triangle, crash cymbals, drumset and bass.



The marimbist will employ four-mallet technique with an emphasis on single-independent and single-alternating strokes. Passeggi's work uses rhythmic and melodic ostinatos and layers each via staggered entrances. "Musica del Alba" is an interesting mixture of percussive and lyrical sounds, and I hope the work gets the attention it deserves.

—Lisa Rogers

### Tampanera II

James Lewis

\$15.50

#### Media Press

"Tampanera II" is a new setting for flute and multiple percussion of "Tampanera," which is a duet for alto saxophone and multiple percussion published by HoneyRock. The work is loosely based on Bizet's musical style. For example, a hint of "Habanera" from *Carmen* can be heard in the work. The percussion instrumentation includes five woodblocks, five temple blocks, a low-A marimba, castanets, guiro, and three slit drums. This new setting was written for the McCormick Duo (Robert McCormick, percussion, and Kim McCormick, flute).

—Lisa Rogers

## PERCUSSION ENSEMBLE

### Can-Can

Jacques Offenbach

Arr. Gary E. Parks

\$29.80

#### Dutch Music Partners

The instrumentation for this ensemble arrangement of "Can-Can" includes bells, xylophone, vibraphone, a four-octave marimba, a low-F marimba, four timpani, crash cymbals and snare drum. Parks' arrangement utilizes eight percussionists, but if you only have seven players, the snare drum and cymbal parts may be performed by one player on snare drum and suspended cymbal. The two marimba parts utilize four-mallet technique throughout, focusing on double-vertical and single-independent strokes.

—Lisa Rogers

### Choros

Gary E. Parks

\$44.86

### Muddy Waters

Gary E. Parks

\$15.93

### Son Clave

Gary E. Parks

\$40.63

#### Dutch Music Partners

These three intermediate percussion ensembles each explore unique genres and styles of music. Each ensemble is approximately four minutes long.

In "Choros," Parks establishes a Middle Eastern flair through the use of an Egyptian sounding scale as well as such instruments as tabla and tars. The work can utilize ten or more percussionists. Other instruments include glockenspiel, vibraphone, xylophone, a four-octave marimba, a low-E marimba, timpani, tambourine and finger cymbals. The marimba players utilize four-mallet technique and mainly employ double vertical and single independent strokes.

"Muddy Waters" explores the 12-bar blues form and requires six percussionists. The instrumentation includes vibraphone, two xylophones, a four-octave marimba, a five-octave marimba and drumset. Both marimbists employ four-mallet technique. Parks provides an opportunity for all five keyboard players to improvise over two-bar phrases. However, he has included written solos as well.

"Son Clave" examines the Afro-Cuban style and is written for 12 or more players. The instrumentation includes glockenspiel, vibraphone, a four-octave marimba, a low-A marimba, electric bass, congas, bongos, claves, cowbells, guiro, whistle and maracas. The bongo, conga, and claves parts could be doubled in order to accommodate more players. Parks suggests that the bongo and conga players may ad lib the written parts. Once again, the marimba players utilize four-mallet technique.

—Lisa Rogers

### Batuka Samba

Terry O'Mahoney

\$15.00

#### Per-Mus Publications

"Batuka Samba" is named for a Brazilian drum festival in Sao

Paolo and is scored for bells, xylophone, shaker/woodblock, agogo bells/tambourine, snare drum/timbales/suspended cymbal, bass drum (surdo), bass, drumset and piano. Opening with a soft surdo rhythm (which can be performed on a low floor tom), the remaining ensemble members join in a joyous sound reminiscent of a samba band coming into the market square at festival time. Solo sections feature the drumset, timbales and piano. Steel drums can be substituted for any or all of the keyboard percussion parts. The piano part is integral to the success of this lively samba for the percussion nonet.

—Jim Lambert

### Helping Hands

Murray Houllif

\$13.00

#### Kendor Music

This percussion sextet is scored for solo drumset, bells or vibes, xylophone or marimba, three timpani, conga or low bongo, cowbell and tambourine. Written with a Latin Rock feel, the ensemble opens with a four-bar solo by the drumset and quickly moves to a blues theme by the keyboard instruments. This is supported by a rhythmic groove from the non-tuned percussion instruments.

Much of the content of the ensemble includes two- or four-bar phrases, often repeated. The alternation of the tuned phrases with the drumset solo is a major feature through much of the piece. The drumset parts are clearly notated, but Houllif allows the soloist to improvise. The piece is not too difficult, and middle school and more advanced groups should have fun with it.

—George Frock

### Perchacareando

Carlos Passeggi

\$29.93

### 7 Reasons for a Meeting

Carlos Passeggi

\$31.97

### Different Paths

Carlos Passeggi

\$49.52

#### Dutch Music Partners

In "Perchacareando," the marimbist is a featured soloist accompanied by four other percussionists. For this 5 1/2-minute work, the instrumenta-

tion includes orchestral bells, a five-octave marimba, snare drum, Chinese cymbal, four tom-toms and bass drum. The marimba part holds the main melodic interest; therefore, the performer must be proficient with single-independent strokes and single-alternating strokes.

"7 Reasons for a Meeting" employs seven percussionists performing on glockenspiel, a four-octave marimba, ride cymbal, Chinese cymbal, snare drum, bongos, tambourine, two tom-toms, floor tom, suspended cymbal, woodblock and bass drum. The marimbist uses four-mallet technique with an emphasis on single-independent and single-alternating strokes. Additionally, the marimba part is the melodic and rhythmic focal point of this overall minimalistic work.

In "Different Paths," the marimba part employs a basic rhythmic ostinato moving the piece forward throughout. It is written for nine players and requires glockenspiel, vibraphone, a four-octave marimba, piano (in lieu of a piano, the composer suggests using another vibraphone and marimba to cover the part), four timpani, snare drum, two suspended cymbals (crash and ride), triangle, crash cymbals, cabasa, and tam-tam or gong. The four-mallet marimbist must be proficient with single-independent, single-alternating and double-lateral strokes. Rhythmically, the ensemble is very syncopated and employs mixed meters throughout. "Different Paths" challenges the listener as different paths or motivic lines are skewed.

—Lisa Rogers

### Spirits

David J. Long

\$42.00

#### C. Alan Publications

This is an engaging piece for piano and a seven-member percussion ensemble. The instruments include three marimbas, vibraphone, xylophone, chimes, crotales, five timpani, four suspended cymbals, high and low woodblocks, cuica, claves, temple blocks, medium and heavy chain, tam tam, medium cardboard box filled with broken glass, slapstick, glass wind chimes, mark tree, bamboo wind chimes, bass drum, five brake drums, castanets, sandpaper blocks, guiro and ratchet. Strobe lights are also called for. The

score provides a recommended setup.

The piece is written in two movements. The first, "The Succubus," is described by the composer as, "A demon of the night who masquerades as a seductive woman beguiling men in their sleep." It is slow (quarter note = 50), and begins with dissonant chords from the percussion ensemble and gradually accelerating minor seconds in the piano, followed by the same intervals gradually slowing down. This idea is repeated at a different tonal level. After a short percussion interlude made up of various ostinatos, the piano enters again with a lovely, more tonal passage. The movement continues with various ostinatos being juxtaposed between the percussion and the piano, creating interesting harmonies and textures.

The second movement, "The Poltergeist," is described by the composer as, "A malevolent spirit whose hauntings are characterized by loud noises, strange lights, rapping sounds, shrieks, and moving objects." There is much use of the non-pitched instruments to create this effect, along with vocal sounds from the ensemble such as groaning and moaning. After a slow beginning, the movement eventually achieves a tempo of quarter note = 144, and mixed meters create a disjointed, unstable feeling. The piano plays a dominant role, sometimes playing chords and tone clusters with some short, lyrical passages.

An exciting climax is achieved when all the players move to a free section that lasts about ten seconds. Players are given suggested rhythms but are allowed to play over the entire range of their instruments. The strobe lights are activated at this point. At the signal of the conductor this abruptly stops and the stage lights come on. After a silence there is a haunting melody played on vibraphone. This leads to a quick build-up to a final climax that ends the piece. On the last note, the box of glass is dropped onto the stage.

This is not a novelty piece, but a rather a serious work that is dramatic and well-written. While it is complex, younger keyboard players will be able to handle it due to the repetitive nature of much of the material. Even the solo piano part could be played by a strong high

school or college level student.

—Tom Morgan

### Heads Up!

Mark Ford

**\$30.00**

#### Innovative Percussion

"Heads Up!" was commissioned by the Ju Percussion Group from Taiwan, who performed it at PASIC 2003. As Ford describes in his prefatory remarks: "Heads Up! is a companion piece for my earlier composition *Head Talk* (1987). This new composition is an excursion into the further possibilities of a five-member percussion ensemble with only standard drum heads. The *Heads Up!* ensemble is required to perform primarily on timpani heads (or bass drum heads) and frame drums as they move around the stage."

The percussion quintet is challenged to perform this theatrical composition in such a whimsical fashion as to evoke the unexpected from the audience acquainted with "Head Talk." Instead of the performers sitting, they stand and move with careful choreographed movements, with occasional kneeling performance instructions.

The drumheads and associated equipment needed include five timpani or bass drum heads (graduated in sizes from 20" to 32" diameter), three frame drums, one bottom (snare) head, one police whistle, and one bass drum or timpani head with the plastic cut out so that the performer can make a "paper head" that is broken at the end of the composition.

Specific instructions are clearly articulated by Ford in the preface. "Heads Up!" is certain to capture the whimsy of the mature percussion quintet. It is sophisticated, yet very entertaining for both performers and audience.

—Jim Lambert

## PERCUSSION RECORDINGS

### Irwin Bazelon

Various performers, including Timur Rulbinshteyn, Aliseo Rael, Jeff Means and William Klymus, percussion

**\$16.00**

#### Albany Records

This CD serves as posthumous recognition of the contributions of

Irwin Bazelon, credited with a catalog of compositions that embraces nine symphonies and more than 60 orchestral, chamber and instrumental pieces, including a number of interesting works for percussion. The only percussion piece on this CD is "Concatenations" (1976) for percussion quartet and viola, commissioned by Frank Epstein. The disc also includes "Junctures" (1979, for orchestra), "Sunday Silence" (1989, for solo piano) and *Spirits of the Night* (1976, for orchestra).

"Concatenations" (ca. 17') consists of an introduction (viola solo), Part I (percussion quartet), and Part II: Trio No. 1 (two percussionists and viola); Trio No. 2 (two percussionists and viola); and Trio No. 3 (percussion quartet and viola). Percussionists utilize multi-percussion setups juxtaposing wood instruments, metallophones and membranophones. The composer stresses that percussionists are "soloists in the true sense of the word—sometimes protagonists, other times antagonists." The viola, here brilliantly played by James Burnham, serves as a lyrical ingredient, and links sections of the work; the percussion playing is of the highest caliber.

Percussionists will understandably be disappointed that this disc contains only one percussion work. Hearing it, however, should whet their appetites to acquaint themselves with other works that Bazelon has contributed to percussion repertoire.

—John R. Raush

### Best Kept Secret

Millikin University Percussion Ensemble

**\$10.00**

#### First Step Records

*Best Kept Secret* includes "Phage" by Pat Muchmore, "Momentum" by William Kraft, "Marimba Quartet"

by Matthew Briggs, "Evolution" by Jeremy Brunk and "Eye Irascible" by Steve Riley. The Millikin University Percussion Ensemble is directed by Brian Justison and performed a showcase concert at PASIC 2003. The literature performed on this disc is very representative of how the percussion ensemble medium has developed since Kraft's "Momentum" in 1967. Justison includes works from contemporary publishers and composers. In addition, a new work by Jeremy Brunk explores the extremes in tonality and timbre found in percussion instruments. A keyboard ensemble commanding a high-level of technical and musical playing is present as well.

The performances of these ensembles is absolutely spectacular. The extreme contrasts against a sensitive balancing of instrumental layers draws the listener into the performance, even though a few precision problems among attacks and releases are evident. *Best Kept Secret* will not be a secret for long.

—Lisa Rogers

### Duo

Michael Pagan and Doug Walter

**\$16.25**

#### Dutch Music Partners

This recording features the "Cadillac" of vibraphone and piano duo performance by Doug Walter and Michael Pagan. Selections on this disc are "Dear Old Stockholm" arranged by Pagan, "Ypres" by Walter, "Duo Etude" by Pagan, "Windows" by Chick Corea, "Adagio from Toccata in G, BWV 916" by J.S. Bach, "Hopeless Romantic" by Pagan, "Pavane" by Gabriel Faure, and "Theme and Variations" by Pat Pace. (Several of Pagan's compositions and arrangements from this CD are available from Dutch Music Partners: "Dear Old Stockholm," "Duo Etude," "Hopeless Romantic" and "Theme and Variations.")

There are really no words to describe the magic of this duo's ensemble precision. Also worthy of note is Walter's seamless melodic sense and style. He draws you into every note you hear. Any of these works would be great additions to your next recital or program. *Duo* should be on everyone's "must buy" list.

—Lisa Rogers



## Extraction

Howe/Wooten/Chambers

**\$16.98**

### Tone Center Records

Dennis Chambers, in addition to being the sideman of choice for many of today's top musical groups, always seems to have some independent recording projects that allow him to open up and stretch his very funky wings. *Extraction*, a collaboration between guitarist Greg Howe (Michael Jackson, Enrique Iglesias), bassist Victor Wooten (The Flecktones), keyboardist Gary Cook and Chambers, is a funk/fusion outing that combines the energy and ensemble precision of the Mahavishnu Orchestra with the low-down greasy funk of Parliament Funkadelic.

The title track opens with a drum solo by Chambers that defies description (and transcription!). It contains a flurry of notes and "over the barline" ideas that will make your jaw drop. "Crack It Wide Open" is a medium funk tune that shows off Chambers' solo chops supported by unison band figures, and the Latin-inspired "Contigo" is a forum for his soloing over a *son montuno* bass/keyboard vamp. The other tunes run the gamut from low-down funk ("Tease") to the shifting-meter tune "Proto Cosmos," which was a signature piece for fusion guitarist Allan Holdsworth. The funk jam "Lucky 7" features a melody in 7/4 time, while "Bird's Eye View" is a funky bass feature in which Chambers acts as both accompanist and foil for Wooten.

—Terry O'Mahoney

## Frames Without Borders

Yahoo Frame Drum Group (FDG)

**\$15.00**

### Yahoo Frame Drum Group

*Frames Without Borders* is a two-CD compilation containing 35 works by frame drummers from the USA, Israel, Iran, Italy, England,

Germany and Canada. The collection features members of an on-line Internet forum, the Yahoo Frame Drum Group ([www.rhythmweb.com/FDG](http://www.rhythmweb.com/FDG)), which unites frame drummers from around the world. According to the liner notes, the recording represents "the many styles and levels of talent and skill, rather than 'the best of,'" so the emphasis is on the inclusion of the forum members' work.

While all the tracks share an obvious common bond, each piece manages to project individuality. Bodhrans, riqs, tars, bendirs, pandeiros and kanjiras are all featured in pieces that draw from Indian, Celtic, Moroccan, Iranian, Brazilian, Azerbaijan, and Saudi musical traditions. The use of tipplers, tabla technique, harmonic singing, as well as traditional frame drum techniques can all be heard on the recording. Most of the tracks are solo frame drum pieces, although many feature singing and/or other instruments.

This excellent collection would interest any frame drummer, drum circle enthusiast, or the listener looking for some meditative music.

—Terry O'Mahoney

## Hemispheres

The University of North Texas Wind Symphony

**\$16.00**

### Klavier Music Productions

This 13-track CD features the following compositions: "Ra!" (2002) by David Dzubay; "Chamber Symphony" (2001) by Daniel McCarthy; "Spin Cycle" (2001) by Scott Lindroth; "Prism Rhapsody II" (1996) by Keiko Abe; "Sunrise at Angel's Gate" (2001) by Phillip Sparke; and "Hemispheres" (2002) by Joseph Turrin.

Of primary importance for PN readers is "Prism Rhapsody II" by Keiko Abe, performed by Abe and Mark Ford at the University of North Texas in April, 2003. (A DVD, *Keiko and Carmana...Ra!*, featuring "Prism Rhapsody II" is reviewed elsewhere in this issue) "Prism Rhapsody II" was originally written for solo marimba and orchestra; however, this recording reflects Abe's desire to "nurture the musical possibilities of the marimba." Through the duo-concerto arrangement of her earlier solo marimba composition, both the virtuosic skills of PAS Hall of Fame

member Abe and the comparable marimba talents of Ford, Professor of Percussion at the University of North Texas and current PAS President, are highlighted. This unique composition brings both Abe and Ford, as well as the talented North Texas Wind Symphony performers, to a rarely-heard level of professional balance and composite musical conversation in their performance.

The remaining tracks on this CD are equally impressive; however, the presence of Abe and Ford together on Abe's original work makes this CD well-worth the money and will serve as a lasting tribute to two stunning stars in the concert percussion world!

—Jim Lambert

## In the Garden

Adam Rudolph & Go:Organic Orch. feat. Yusef Lateef

**\$20.00**

### Meta Records/Yal Records

Percussionist/leader Adam Rudolph and his Go:Organic Orchestra recently teamed up with legendary jazz woodwind player Yusef Lateef to create this live, two-CD set. As a cross between M'Boom (the percussion ensemble led by Max Roach), The Art Ensemble of Chicago and a contemporary classical music chamber ensemble, the Go:Organic Orchestra is an exciting take on the traditional percussion ensemble. It is actually a percussion/woodwind group that combines free-jazz improvisation, world percussion rhythms and sounds, and pre-determined musical passages to create "chance music with a soul." The ten pieces range from rubato woodwind explorations to pulsating African-inspired dance grooves, with plenty of room for avant-garde jazz sounds and improvisational approaches.

The liner notes mention Rudolph's use of "cyclic verticalism"—polyrhythms combined with rhythmic cycles—and Lateef's concept of *autopsiopsychic* music, which he defines as "music which comes from one's physical, mental, and spiritual self." These approaches, combined with extensive use of collective improvisation, often result in some very dense musical passages. The song "Trace Elements," for example, is an uptempo free-jazz romp. "Chaotic Attractors" is a fusion of African, South Ameri-

can and Middle Eastern dance grooves, free jazz improvisation, and synchronized background figures that builds in tempo and intensity to a climatic conclusion with dissonant woodwind clusters. Other songs, such as "Nanna," are showcase pieces for Rudolph and/or Lateef. Based on a 63-beat cycle, "Amanita" is a study in triple meter that features some very avant-garde soloing by Lateef.

The three-movement suite "Formative Impulses" begins with a movement that evolves from a Debussy-inspired tone poem into a free-jazz odyssey by bass clarinetist Bennie Maupin. The second movement is atmospheric program music, while the third movement is a showcase for Lateef and Rudolph on handdrumset (multiple hand drum configuration). "Root Pressure" is a free-jazz work that eventually becomes a chaotic African free-for-all, "Morphic Resonance" is a dark, mysterious free-music journey, and "Moisture Droplet" is a melancholy piece that evolves into an alto flute feature with a gentle rhythmic percussion pulse and colors. Most of the other pieces feature the woodwinds more prominently than percussion.

—Terry O'Mahoney

## Sacumba

Luis Garay Percussion World

**\$15.00**

### Percumba Records

The Luis Garay Percussion World is an appropriate name for this percussion group led by Argentinean expatriate percussionist Luis Garay. They have fused various world music traditions into 13 catchy percussion ensemble tunes that feature improvisation, precise unison rhythmic passages, and solid grooves. The tunes themselves defy exact categorization. "Afro-Chin" contains musical elements





Contact info for publishers whose products are reviewed in this issue.

## PUBLISHERS

### Albany Records

915 Broadway  
Albany, NY 12207  
Tel: (518) 436-8814  
Fax: (518) 436-0643  
Web: www.albanyrecords.com

### Alfonce Production

1, rue Gilbert Morel  
63000 Clermont-Ferrand  
France  
Tel: +33 (0)4 73 14 28 80  
Fax: +33 (0)4 73 91 77 56  
E-mail: alfonceprod@aol.com  
Web: www.alfonce-production.com

### Artega, LLC

P.O. Box 390273  
Edina, MN 55439  
Web: www.artega.org

### Berklee Press

1140 Boylston Street  
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Fax: (617) 747-2149  
Web: www.berkleepress.com

### C. Alan Publications

P.O. Box 29323  
Greenboro, NC 27429  
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Fax: (336) 272-3988  
Web: www.c-alanpublications.com

### Dutch Music Partners

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Fax: +31 (0) 475-440936  
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contact@dutchmusicpartners.com  
Web:  
www.dutchmusicpartners.com

### First Step Records

Millikin University  
1184 W. Main St.  
Decatur, IL 62522

### Gérard Billaudot

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### Hal Leonard Corporation

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E-mail: halinfo@halleonard.com

### HoneyRock

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Web: www.honeyrock.net

### Innovative Percussion

470 Metroplex Drive, Suite 214  
Nashville, TN 37211  
Tel: (615) 333-9388  
Web:  
www.innovativepercussion.com

### Kendor Music, Inc.

21 Grove Street  
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Fax: (716) 492-5124

### Keyboard Percussion Publications

c/o Marimba Productions Inc.  
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Tel: (732) 774-0011  
Fax: (732) 774-0033  
E-mail: kpp@mostlymarimba.com

### Klavier Music Productions

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Web: www.klavier-records.com

### Media Press, Inc.

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fax: (614) 529-0085 \*51

### Meta Records

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### Music And Games 4U

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### Percumba Records

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### Per-Mus Publications

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### Solid Liquid

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*Solid Liquid* has 12 tracks featuring Dave Hagedorn as a solo vibist and as a member of two different jazz trios. Selections include "Pentandria" by Bob Rockwell, "Ugly Beauty" by Thelonious Monk, "C.O.D." by Ornette Coleman, "Boogie Stop Shuffle" by Charles Mingus, "For Jan" by Kenny Wheeler, "Blue 12" by David Hagedorn, "Consolation" by Kenny Wheeler, "Inner Urge" by Joe Henderson, "Touch Her Soft Lips

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from East Asia and Cuba, while "Marimba Azucar" is a bright calypso number. The group's penchant for Afro-Cuban sounds is evident in "Tumba Coco," a slinky Afro-Cuban *guaguanco*; "Afro 11/8," a variation of the traditional Cuban *bembe*; "Martillo," based on the traditional bongo pattern and *son clave*; and "Timbalero," a triple-meter tribute to timbale players. Brazil is also represented by "Sambazo" (a sizzling samba) and "Sacumba," a lumbering *partido alto* tune. "Dumbe," an African djembe feature, and "Percumba," a loping pentatonic triple meter marimba

tune, represent the African musical tradition.

Garay sounds equally conversant on marimba, hand percussion, timbales and drums, due no doubt to his being a former timpanist for the Cordoba Symphony Orchestra. The other members of the group are also very good ensemble and solo players. All of the tunes on *Sacumba* are "listener friendly" and would appeal to anyone who leans toward the "world music" category.

—Terry O'Mahoney

and Part" by William Walton, "Matrix" by Chick Corea, "Solid Liquid" by Chris Bates, and "Miss Nancy" by Arthur Blythe.

Hagedorn's smooth and mesmerizing sound is evident on all tracks. My two favorites are his two solo tracks, "For Jan" and "Touch Her Soft Lips and Part." However, all musicians featured on the disc are spectacular and equally in step with Hagedorn.

—Lisa Rogers

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Phone \_\_\_\_\_

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 \_\_\_\_\_

Name of Instructor \_\_\_\_\_

Telephone \_\_\_\_\_

Name of School \_\_\_\_\_

School Address \_\_\_\_\_  
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Grade level \_\_\_\_\_ Years studying percussion \_\_\_\_\_

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# FROM THE PAS MUSEUM COLLECTION

## THREE PAINTINGS BY MICHAEL CRADEN

*Donated by Emil Richards*

Michael Craden (1941–1982), is best remembered by percussionists as a member of Nexus, especially for his improvisations on drums and “toys” during the ensemble’s ragtime performances. However, Craden’s real passion was graphic art, which brought him to the Chouinard Art Institute in Los Angeles.

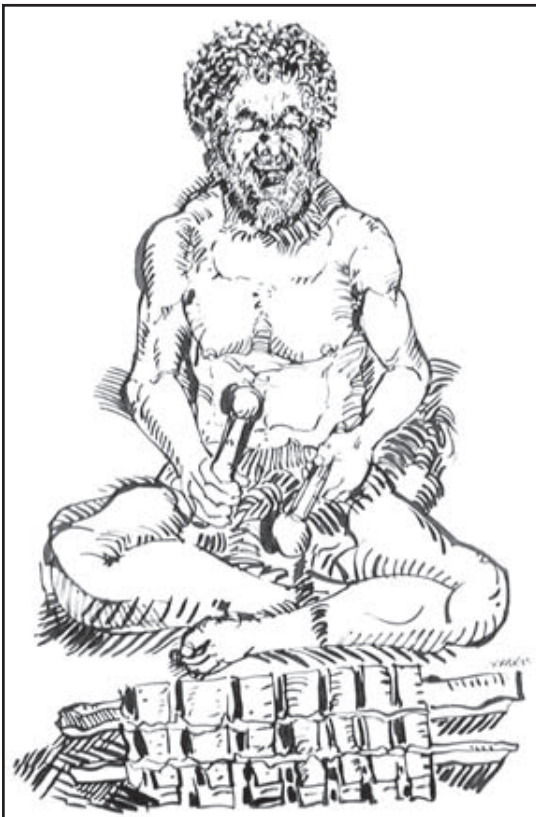
Through friendships with Emil Richards, Don and Rowena Preston, Paul Beaver, and later Harry Partch, Craden began to synthesize his art with a passion for music. Exposed to Indian rhythms by New Delhi tabla and sitar musician Hari-Har Rao, he began to assimilate and process numerical patterns, mathematical ratios, microtonal tuning, and rhythm as inherently related to art before his move to Toronto, where he became acquainted with the members of Nexus.

PAS Hall of Fame member Emil Richards credits Craden as being “one of the forbearers of the free-form art movement of the early ‘60s.” In remembering Craden, Richards wrote in 1996: “My favorite memory of him is that most of his artwork made me laugh. There was such humor in his art. And there was nothing he couldn’t do rhythmically. In the Indian system, we never had to worry about quarter notes, eighth notes, any of that. All we did was play these elaborate patterns of numbers. He started to get into art with his rhythms, too, toward the end. He was a very talented man.”

— *Otice C. Sircy, PAS Museum Curator & Librarian, and Jim Strain, PAS Historian*



*Bliss Conscious Vibe Player*  
Oil on canvas (c. 1964)  
22" x 32"  
2003-01-01



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