

Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 6 • December 2003



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Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 6 • December 2003

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Early Development of the Xylophone in Western Music, page 42



Do You Udu?, page 29

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

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2003: A PAS Volunteer Review

BY MARK FORD

What does it take for thousands of percussionists to benefit from their membership in the Percussive Arts Society? It takes volunteers! As a non-profit organization, we come together to create energy and activities promoting percussion education and performance throughout the year. Here are some of the accomplishments of our PAS volunteers in 2003:

1. A new **PAS Forum** in the Members Only section of the PAS Web site. Over 2,000 PAS members are logged onto the PAS Forum, and the number is growing every day. Discussions on all styles of percussion have made the **PAS Forum** the most popular "percussion chat room" on the Web.

2. **Composition Research:** Another innovative PAS Web site addition for 2003 is the PAS Composition Research section. This area allows PAS members to research percussion literature through cross-referencing the Tom Siwe database, *Percussive Notes* reviews, and percussion recital programs. This valuable tool has proven to be a major asset to percussion educators and students of all levels.

3. The PAS Research Committee has developed a new **Online Research Journal**. The committee is now receiving submissions that will be featured in the Research Journal. Years of previous re-

search articles from *Percussive Notes* and *Percussionist* will also be featured.

4. PAS is reaching out to high school and middle school teachers through the **PAS Teacher Training Workshops**. This year saw the inauguration of these hands-on workshops featuring fundamentals of percussion instruction. There are plans for seven workshops in 2004 including Florida State University, University of Georgia, Eastman School of Music, Capital University, University of Southern California—Long Beach, and the University of North Texas.

5. For the first time, PAS has developed a marketing plan to help deliver our benefits to more teachers and students. In the fall of 2003 **The PAS Advantage Campaign** was launched with two direct mailings to over 1,400 college percussion teachers. By expanding the message of PAS benefits we can be more effective in assisting educators and their students.

6. In 2003 PAS was affiliated with several international percussion festivals including events in Australia, Sweden, and France. PAS also established an **International PASIC Scholarship Grant** in the amount of \$1,500.

7. One of our largest volunteer efforts is the **Percussive Arts Society International Convention (PASIC)**. Thousands of percussionists came to

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Louisville, Kentucky in November to connect with new trends in music and performance, meet old and new friends, and participate in the premier percussion event of the year.

8. PAS increased monetary awards for the **PAS Contests**. In response, the solo marimba competition had over 50 participants. This level of participation is a record high for a PAS individual competition.

9. PAS continued to distribute the **Zildjian Opportunity Fund**, which reached its goal of \$100,000 in 2003. This year, the fund will support percussion community efforts in South Carolina and New York.

10. PAS's local chapters are the heart-beat of our society. These chapters hosted Days of Percussion and supported other percussion events in their state. To sup-

port these chapters PAS awarded over \$60,000 in **Chapter Grants and Scholarships** in 2003.

11. In order to open the doors of communication with younger student members, PAS established the **PAS Collegiate Committee** in 2003. This committee will also sponsor a student representative to the Board of Directors' meetings at PASIC.

12. PAS is expanding our percussion offerings to non-traditional PAS members. In 2003 PAS initiated the **Drum Circle Facilitator Workshop**. Held on the Sunday after PASIC in Louisville, this workshop was designed to assist individuals interested in teaching hand drumming. This year's success will continue as an annual event at future PASICs.

These accomplishments are impres-

sive, but they are not the whole story. There are many more success stories at the chapter and committee level that are too numerous to list.

How can you be involved? The best place to start volunteering with PAS is in your own chapter. Just by contacting the Chapter President, you will find new opportunities (and friends) waiting for you. You can also check out the list of PAS Committees on the PAS Web site. PAS Committee chairs are often looking for individuals willing to donate time and energy to committee work.

Another option to be involved in PAS is to write an article for *Percussive Notes*. Articles can be submitted to PN Editor Rick Mattingly. For information on article guidelines visit the PAS Web site or contact Rick through PAS. You can also contact any of the Associate Editors listed in the front of PN for information.

Our PAS community is doing excellent work helping educators, performers, and students. This is only possible through a selfless devotion to percussion, music, and education. Thanks to all of the volunteers that keep PAS on the right track. Bravo!

Best wishes,

Mark Ford

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**FROM THE
PASIC HOST**



Music City Gets Ready for PASIC 2004 in Nashville

BY GEORGE BARRETT

PAS has completed another extremely successful PASIC in Louisville, Kentucky. I hope this year's convention gave many of you the opportunity to learn from and be inspired by some of the world's finest percussionists and drummers, to exchange ideas, make new friends, renew old friendships, and hear some amazing music. In the wake of another outstanding PASIC, planning and meetings have already begun for our society's fourth return trip to Nashville for PASIC 2004.

There is quite a bit of PASIC history in Nashville and, for that matter, the state of Tennessee. One of the first PASICs was held in Knoxville in 1977, hosted by F. Michael Combs, who also hosted PASIC '83 in Knoxville. Bill Wiggins then took the helm in Nashville for PASICs in 1989 and 1996. I was fortunate and honored to host PASIC 2001 in Nashville, and I look forward to PASIC 2004 being another unforgettable gathering of our society.

Coming so soon after the events of September 11, PASIC 2001 was memorable in the history of PAS conventions. I was incredibly pleased that attendance at the convention was up compared to previous Nashville PASICs. Nothing else could have so strongly exemplified the bond among our percussion community than everyone feeling that this convention was too important to miss. I applaud you all for your strength and fortitude.

I appreciate having been asked once again to fill the role of host for this return trip to Nashville for PASIC 2004. I am also very fortunate to have a local planning committee whose members have either hosted previous PASICs or worked as members of multiple local planning committees. This experienced and diverse team of percussionists and educators will be of tremendous assistance as we work together to plan the upcoming convention.

Larry Snider and the New Music/Re-

search Committee have announced the theme for the PASIC 2004 Focus Day, "The Avant-garde: Old and New." Music of the "old" avant-garde will consist of two categories: 1. The music of Iannis Xenakis, Ralph Shapey, and Gérald Grisey, three recently deceased composers who will be honored; 2. Music of such established composers as Morton Feldman, Milton Babbitt, and Mauricio Kagel. The "new" avant-garde will consist of two categories as well: 1. Music of younger, emerging composers; 2. Music of composers (or improvisers) not necessarily young in age but new in terms of not having been presented at previous PASICs. All of the proposals are being reviewed, so look for more details in the months to come.

We will keep you posted as plans progress, and give you a preview into some of the exciting events planned for PASIC 2004 as they come together. I look forward to seeing everyone in the Music City November 10-13, 2004 for what we hope is yet another record breaking and exciting PASIC.

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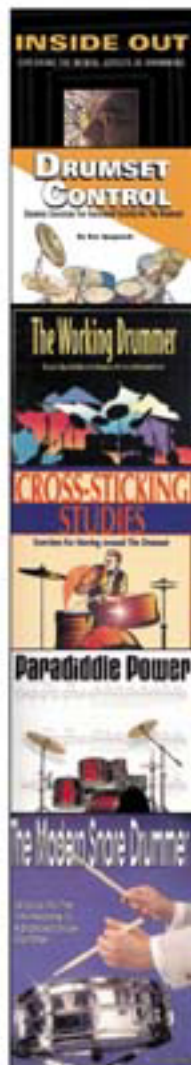
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Another successful PASIC is behind us and as we close out 2003, special thanks should go to PASIC Host Rick Mattingly and everyone on the PASIC Planning Committee for their dedication, hours of volunteer time, and superb job in assisting with the convention. PASIC 2004 will be in Nashville on November 10–13, and Host George Barrett is already working on what will surely be another great convention in the Music City.

HALL OF FAME NOMINATIONS

Hall of Fame nominations are now being accepted at the PAS office, and all nominations must be received by February 1, 2004. Please see the announcement on page 68 of this issue or contact PAS for guidelines.

2004–2005 BOARD OF DIRECTORS

The PAS Board of Directors election concluded on October 31, and members of the Board of Directors for the 2004–05 term are:

- Timothy Adams
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- Neil Grover
- William Moersch
- Ney Rosauero
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- Ed Shaughnessy
- Ed Thigpen
- Andy Zildjian

ZILDJIAN FAMILY OPPORTUNITY FUND

Two recipients will receive grants awarded through the Zildjian Family Opportunity Fund in 2004. The Columbia Percussion Project, directed by Sean Daniels, focuses on 10- to 12-year-old students and is an intensive summer program to develop basic skills. The second award will go to the New England Percussion Ensemble to present their multicultural program “Language of the Ancients” to elementary schools in the Boston area.

COMMITTEE CHAIR SEARCHES

Two Committee Chairs are being vacated and applications are being accepted for the Symphonic Committee and the World Percussion Committee. Interested parties should send a letter of interest and current vitae to the PAS office. Deadline for applications is February 1, 2004.

CONTEST DEADLINES

The Percussion Ensemble Contest, the Percussion Solo Contest, and the Percussion Composition Contest all have deadlines of April 15, 2004 for submitting CDs and scores. The Solo Contest is for vibraphone this year, and the categories for the Composition Contest are solo vibraphone and percussion quartet. For more information on awards, procedures, and restrictions, review the announcements on pages 49, 51 and 66.

SCHOLARSHIP AND SUPPORT FUNDS

Special thanks to all our members who have generously donated to the many scholarship and support funds with the society over the past year. Our scholarship funds rely on your assistance to keep them strong, and your support of PAS ensures the society will be vital well into the future. All donations to the society are tax deductible, and you may use the donation form on page 75 of this issue to designate specific funds you want to assist.

On behalf of everyone at PAS, may your holiday season be safe, fulfilling, and prosperous.

By MICHAEL KENYON
PAS EXECUTIVE DIRECTOR

**PRESIDENT’S
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Great Grooves

Following are excerpts from a recent online discussion in the Drumset section of the PAS Members Forums.

Chris DeChiara

I thought I'd start a thread on great drumset grooves. We could list our favorites or ones we just heard lately. We could fill the whole thread with Gadd, Vinnie, etc., but maybe something a little bit less known.

The latest I've run into is on Ambrosia's "Biggest Part of Me" with Burleigh Drummond on drums. I had to play this tune for an audition, so I transcribed it. It wasn't until I started listening to it that I realized how deep this groove is.

Phil Banner

Here's an interesting "groove" to check out: "Something" on the Beatles' *Abbey Road* album. Throughout much of the verses, Ringo is only playing bass drum and snare - NO cymbal or hi-hat. It's sparse but it works! I've been listening to this song for over 20 years and didn't realize this till recently.

One more curious Ringo groove: the song "Help!" Try playing along with this tune; it's part shuffle, part swing, part 2-beat (?). Ringo had a quick shuffling right hand (or was it left?) on the hi-hat that can be appreciated on this song and others such as "Act Naturally" and "What Goes On."

Chris DeChiara

There are a lot of songs where Ringo just plays bass drum and snare for some of the song. But for all the technical limitations and actual mistakes on record (the fill before last chorus in "Drive My Car" comes to mind), he had great ideas, learned quick, and did have some fast hands (the songs Phil mentioned). He did a lot of fills with the floor tom and snare together when it would've been a lot easier to do it alternating hands on one drum (fill before "Help me if you can, I'm feeling down"). Also the 16th-note fills going into the first verse and in "Ticket to Ride." Just check out the *Anthology* videos and you'll see some great footage.

Jim Duffy's "Ringo's Top-15" article in the Jan. 2003 *Modern Drummer* is worth a look!

Carlos Pena

Great grooves: Bonham on "Out on the Tiles" (*Led Zeppelin III*) ooooweeee! Also Ziggy Modeliste on pretty much any early Meters song!

Dan Britt

I like the groove on Tracy Chapman's song "Give me one reason" - the quarter-note bell grooves!

John Gann

I went to the Tower of Power concert at the L.A. county fair. I was so inspired by David Garibaldi. Made want to go home and play drumset. I haven't felt that way in while. It was really cool! Okay, so here's my groove: "Down to the Nightclub." Another favorite is John Bonham's "Fool in the Rain."

Adam Brown

John Bonham in "D'yer Maker" is great. And Dave Weckl playing "Mercy, Mercy, Mercy" on the *Burning for Buddy* CD. And of course almost anyone playing with Sting, whether it be Vinnie or Minu Cinelu.

Matthew Jaynes

Bonham's 9/8 pattern on Zeppelin's "The Crunge" has been my favorite forever.

William Trigg

This isn't from a record, but I'm always able to knock students out with this when they're working on *Stick Control*. One of my teachers challenged me to accent paradiddles in 3's. I discovered that not only was it a cool groove, but if I put my right hand on closed hi-hat and my left hand on snare drum it got even hipper. Then, after 24 notes switch hands to left-hand ride and put a rimshot on the last right-hand note. Leave out the last 2 lefts.

Rlr Rlr Llr Lrr Lrl Lrl Rrl Rll (switch hands)
Rlr Rlr Llr Lrr Lrl Lrl Rrl R(rs)

Uppercase = accent. R(rs) = right-hand rimshot. Try opening the hi-hat on the last right-hand before the switch. I put bass drum every other triplet, but I'm sure there are other permutations.

Bill Meligari

Hey Bill, who was the teacher who gave you the accented triplet-paradiddle sticking to practice? I'm curious because Joe Mo-

rello used to give that exercise to his students (of which I was one) quite a few years ago. Those hand-written exercises later became Joe's book *Master Studies*.

William Trigg

It was Fred Hinger, but he once told me that he had hung out with Joe comparing notes. I would love to have been a fly on the wall for that one!

Allison Calhoun

I just went to see Garey Williams play with his combo Ecstasy in Numbers. The title track off their latest studio album, *The Search*, is one of the coolest grooves I've ever heard!

Dan Britt

I agree with "Fool in the Rain," and recently read an interview where Jeff Porcaro modestly said that for the "Rosanna" half-time shuffle he was basically taking from Bonham, and Purdie's "Home at Last." Purdie lists "Rosanna" as one of his favorite grooves! And, of course, I think Gadd's Afro-Caribbean-based mozambique on "Late in the Evening" is one of the coolest recorded beats!

Ted Rounds

Anything by Little Feat. And anything with Harvey Mason in the '70s, especially with Herbie Hancock.

Tomm Roland

I completely agree with "Fool in the Rain" - one of my all-time favs. Speaking of Gadd, the mambo-like thing on the outro to "Aja" is smokin!

From a genre not represented much so far, one of my favorites is by Danny Carey of the band Tool. In the song "Eulogy" (2nd track on *Aenima* CD) there is a lot of very good hard rock/metal style drumming. But buried deep in the tune he whips out what I think is one of the coolest grooves recorded in the last 10 years. From 6:35 to 6:57 (CD timings) he plays a very nice half-time funk groove, but he opens the hi-hat every 3rd 16th note, setting up a very cool 3/16 polyrhythm over the funk groove!

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Blue Man Group and Stomp: The Performers' Perspective

By John Lane

In the late 1980s, *Blue Man Group* jumped and pounded its way from the streets of New York to become a truly American phenomenon. The show emerged from the New York performance art scene in 1987 when three friends—Chris Wink, Matt Goldman, and Phil Stanton—took their own style of musical sketch comedy to the stage. Three bug-eyed, curious, quirky, silent, blue-headed aliens (backed by a band featuring bass, guitar, and drums) who combined art, science, theater, and unique homemade percussion instruments drove audiences and critics wild. Nobody knew exactly what to make of it and, just like their silent blue characters, they weren't saying a word.

Blue Man Group currently has four ongoing productions, called "Tubes," in New York, Boston, Chicago, and Las Vegas, with a rotating cast of around 30 Blue Men aided by a large assortment of musicians and support staff. In May 2004, *Blue Man Group* will open in Berlin in their first European production. Those who have not seen the live shows know *Blue Man Group* from TV appearances on *The Tonight Show* and the Intel computer commercials from a few years ago. With two CDs under their belt, *Audio* (1999) and *The Complex* (2003), and a nationwide tour underway, *Blue Man Group* shows no sign of slowing down.

Stomp was created in the UK in the summer of 1991 as the result of a ten-year collaboration between Luke

Cresswell and Steve McNicholas. Luke and Steve first worked together in 1981 as members of a street band called Pookiesnackeburger, who made two albums, had a UK TV series, produced "Bins" (a commercial for Heineken Lager), and toured throughout Europe. In 1986, Luke and Steve formed Yes/No People, a dance band that soon began to branch out into other areas. They also composed an eight-minute percussive movie for Bette Midler's 1988 film *Mondo Beyondo*.

After much success with Yes/No People, Luke and Steve went on to produce, finance, and direct *Stomp*. The

show previewed at London's Bloomsbury Theatre and premiered at the Assembly Rooms in Edinburgh. It would later win the Best of the Fringe award given by London's *Daily Express*.

In the early '90s, the show saw much success with tours of Australia and several dance festivals throughout Europe. Advertising work continued successfully for the creators in 1993 with a commercial for Coca-Cola titled "Ice Pick." In February 1994, *Stomp* opened at the Orpheum Theater in New York, where it continues with an all-American



cast. *Stomp* went on to win a 1994 Oliver award for Best Choreography, and in 1997 an HBO special featured *Stomp* in their first film project, *Stomp Out Loud*. Another film project, *Pulse: A Stomp Odessey*, was released recently in the IMAX format. *Pulse* is an energetic and colorful film celebrating world music and dance. The film has garnered much praise by educators who wish to teach cultural enrichment through the arts. *Stomp* has a place in American pop culture that few other shows have attained and continues to draw large audiences wherever it plays.

The innovative use of unique percussion instruments in both shows plays a large role in their lasting power and appeal. *Blue Man Group* performs with an arsenal of homemade instruments. Air Poles, for instance, are a series of flexible fiberglass rods that make a "swoosh" as they cut the air. The PVC Instrument, a signature *Blue Man Group* creation, is made from polyvinyl chloride pipes mounted on a frame. The unique sound of the PVC Instrument is achieved when the pipes are struck with closed-cell foam rubber paddles.

Another instrument, the Tubulum, is similar in design to the PVC Instrument. Its notes are primarily in the bass range and it is struck with sticks instead of paddles. There is also a version of the Tubulum that is mounted on the back and capable of launching rockets. (Yes, they do launch rockets from the Tubulum while performing!) One of the most interesting instruments is the Drumbone (a play on the word trombone). The Drumbone is another PVC creation that consists of a sliding tube-within-a-tube. This design allows the instrument to create a variety of pitches by being lengthened and shortened during performance.

Blue Man Group utilizes a few traditional instruments as well, but with typical *Blue Man Group* bravura. For instance, the Cimbalom, an instrument from Hungary that is similar to a hammer dulcimer, is typically played gently with soft felt mallets. The Blue Men, however, pound on the instrument with drumsticks. Drums are used in the show in a two-story structure called the Drum Wall. Various sizes of drums and cymbals are played by the Blue

Men and supporting drummers in this monstrous structure.

Stomp, on the other hand, combines music, dance, theater, comedy, and choreography in an art form that comes from a long line of street performing called "busking." "Buskers" were itinerant street performers who performed in village fairs and on the streets of medieval Europe. The term is still used today for modern street performers in America and Britain.

Stomp bombards the audience with noises and sounds that one usually tries to block out, much like John Cage's early music. Trashcan lids, cardboard boxes, garden hoses, cigarette lighters, car horns, pipes, and brooms are among some of their favorite instrument choices. The human body is also used as an instrument; stomps and claps are some of the most common sounds used throughout the show. Raucous hip-hop, jazz, and rock grooves performed with humor and energy abound from the *Stomp* cast.

Recently, I had the opportunity to speak with a member of each show. Todd Perlmutter, of *Blue Man Group*



Ken Howard

fame, recently produced and performed on *The Complex* and has been involved as a musician for BMG for many years. Dan Weiner is currently in the cast of the New York production of *Stomp*, and has also toured extensively with the show.

What is your background/training in percussion/dance?

Perlmutter: I didn't go to school for music, but I did have a great drum teacher in high school named Joe Franco. He gave me the nickname of "Luke Skywalker" because I was such a space cadet. I kept missing my lessons, and when I would finally show up he would say, "Hey look, it's Luke Skywalker!" Joe was great! He taught me two invaluable lessons that have helped me on many occasions: 1. If you can hear it, you must be able to play it; 2. Play with authority.

Other than studying with Joe, my main training was just playing in rock bands in Boston. The most notable group I was involved with was called Orangutang. We got a deal, made a couple records, and did some touring. The band was great; the label wasn't so great. However, playing in that band was instrumental in my work with *Blue Man Group* because I ended

up hiring two of the guys in the band. We also hired two engineers that we used and a huge number of musicians that were in rock bands in Boston at the same time we were playing there.

So you never had any university training or lessons after high school?

Perlmutter: No, but I'm not against studying music. However, in my experience, it is the ones who play out and often, schooled or not, that have the right stuff. Of course, that won't be the same story if you are interested in playing bassoon in the Boston Symphony.

I feel like, for what I wanted to do, I had the perfect education: rock 'n' roll drumming. When you play in a rock band you have an entire history of rock drummers who have laid the groundwork for you. Once you have gone through the physical part of drumming—you must learn those aspects—you just concentrate on making the music feel good. It wasn't my goal to write music or to be in an

orchestral situation. When I was a teenager listening to Led Zeppelin and wanting to rock out, it never occurred to me to that I needed to learn how to tune timpani.

Now, I tend to learn things from the other professionals and musicians that I'm surrounded by day in and day out. I also learn things from recordings. I tend to pick up a lot of vocabulary that way.

Weiner: My percussion background is a mix of just about every style you can think of. I started with concert bands, then drumset, then marching drumlines, and finally marimba and other keyboards. In high school I was in the marching band and other school ensembles. I spent two years at East Carolina University as a music education major, studying under Mark Ford, before being hired for *Stomp*. I started playing marimba kind of late in the game, but Ford was influential in teaching me more about the tonal side of percussion. I had some experience from singing in choirs and other ensembles, but didn't have a lot of knowledge about melodic percussion instruments.



How does your university experience relate to the experiences you have had in *Stomp*?

Weiner: In college I had a lot of good experiences, but had a limited pool of influences there from the real world. I was involved in everything at ECU; I played tenors in the drumline, drumset in the college big band. I was also a member of the steel band and percussion ensemble. On the side, I was playing gigs on steel drums, singing, and playing percussion with Panama Steel, Mark Ford's group. Mostly in school, your teachers and fellow students are your influences. In *Stomp*, you run into musicians that have been playing for a long time in completely different scenarios. They often bring very different ideas and influences to the table. You can be completely immersed in music in school, but everyone is coming from the same place. It has been great to play with Latin drummers, Brazilian drummers, and drummers that are a lot older than me. They all have different up-bringsings, musically, than I do. It turns into much more diverse conversation and learning experience, instead of people that have had a very similar experience in music in general.

Did you have any instruction in dance prior to playing in *Stomp*?

Weiner: A dance background is not necessary. I have no official dance training of any kind, but the *Stomp* creators who hire you don't either. They do require that you "move well," but that's about it. Within the show there is some choreography with specific movements, but there is a lot of space for you to produce sound and move in your own way.

It is necessary to understand the physicality of playing and be able to play what you hear. You just have to learn how to make your body do it.

Who do you listen to for inspiration?

Perlmutter: As a kid, the two guys that were the most influential were John Bonham and Stewart Copeland. I played along with a lot of Led Zeppelin and Police albums. As far as what I'm listening to now, I'm really into Perez Prado, "King of the Mambo." There are some very heavy grooves on that stuff. I've also been listening to Billie Holiday,

"When I get away from technique and enjoy the fact that I'm playing music... that's when I play the best and have the most honest expression."

—Dan Weiner

Queens of the Stone Age, and really I'm really digging the first Danko Jones record.

Weiner: Some of my favorite drummers are Dennis Chambers, Stewart Copeland, and Tito Puente, but it is really hard to narrow it down like that. Two artists I've been listening to a lot lately are Cuban musician Ibrahim Ferrer (*Buenos Hermanos*) and a sort of industrial Brazilian artist, Arto Lindsay (*Invoke and Prize*).

Can you describe your audition process? Do you have any advice about auditioning in general?

Perlmutter: The first level of *Blue Man* auditions is quick; it takes about two minutes. We play a short, simple rock groove from the show and ask the auditionee to play it back. During the first level we're looking for people who pick things up fast, but, more importantly, people who play with author-

ity. The hardest thing to teach someone is how to rock, or how to play with extreme confidence. I can teach patterns to anyone, but if they can't interpret them with guts, they won't make it in the *Blue Man Group*. In the first 30 seconds of an audition we can usually tell if there are guts present.

When people come in and want to show us their solo chops, I'm completely uninterested. I don't care what kind of chops they have. Just do the job! I want to see people who will lay it down and do the job that is being asked of them. The best thing you can do in an audition situation is pick up the material fast. If you're nervous or having trouble picking things up quickly, focus on one thing at a time. Forget about what you want to show and just lay down the groove or whatever you are trying to learn from the auditioning panel.

During the next level of callbacks we look for ease of picking up some of the weird polyrhythms in the show. It is also in this level of callbacks that we see if they can play well in a group drumming situation. Most players come from a situation in which they are in charge of time-keeping. You can't do that in a group drumming situation because everyone is laying it down. You have to have a group vibe and know what is going on with the other drummers. Playing in a situation where there is more than one drummer is something a lot of performers aren't used to. For example, there are four drummers per show in Vegas and on *The Complex Tour*.

Weiner: The *Stomp* auditions are run like a workshop. They take 20 or 25 people at a time and teach a four-bar groove with a little fill at the end. They cut about 80 percent of the people from those four bars alone. If you get the callback, it gets more complicated—using props and taking solos. It is definitely not an audition

where the cleanest or even most talented musician will get the gig. There are plenty of people in the show that are from dance or acting backgrounds. The show is a piece of theater as well as a musical show, so you can't have eight amazing drummers with no personality on stage.

You can't just go blind and play the stuff you have worked out. Listening is the key to making an overall product that sounds good. If there are seven other people on stage and you are in your own world, you'll be stepping on people's toes and the music will suffer. You must contribute to the overall sound.

Hopefully, the reason you are auditioning is that you love to play. If you love to play, then you must make the audition an enjoyable experience for yourself. Those that are able to do that give themselves the best chance to get hired. The creators of the show love honest, organic performances. If it's from the heart, it's going to show in your performance and help you in any audition, regardless of the show or group. The love of playing should always be the driving force at these auditions.

Plenty of people play accurately and correctly during the audition process. They don't get called back, in most cases, because they don't have the right energy or personality, or don't work well in a group situation. If you have an undesirable personality, you are setting yourself up for failure. The *Stomp* panel is looking for the ability to interact as well as a high skill level.

How much touring is involved with the show?

Perlmutter: The show has sit-down productions that don't move in New York, Boston, Chicago, and Las Vegas. Right now there is a different *Blue Man Group* concert show on tour

in the U.S. It's called *The Complex Tour* and it's in support of the new *Blue Man Group* record of the same name. It's a totally different show than the sit-down shows, and it has four amazing drummers tearing it up. There may be another tour later.

Weiner: It depends on what they need at the time they hire you. Some people want to go on tour and some people want to stay in New York, but it all depends on which spaces need to be filled. I had the opportunity to perform in New York first, and then go on tour. My tour lasted over three years. The length of time people stay

"I can teach patterns to anyone, but if they can't interpret them with guts, they won't make it in the Blue Man Group."

—Todd Perlmutter

on tour varies greatly depending on a number of factors, including the amount of time your body and mind can last. Like any touring show, you are completely immersed at all times. The people you tour with will help shape your experience. So, if everyone gets along well, you might stay for a long time. If the situation isn't your style, your tour might be a lot shorter.

How often does the show change?

Perlmutter: Each sit-down show has a little something different in it. The Vegas show has about 65 percent different material, and the touring show is completely different. Other

than that, every time a new show goes up, we learn something new that gets incorporated into the other shows.

Weiner: *Stomp* has stayed relatively consistent over the years. A number of pieces in the show are concrete and will always be there, while others are in for a few years and then are replaced by another. There are so many "instruments" that can be used, so the creators like to keep exploring and keep things fresh.

How many shows do you perform per year?

Perlmutter: Roughly nine to twelve shows per week in each of the four cities, plus extra shows around the holidays. The tour will have done around 50 sheds, arenas, and theaters this year.

Weiner: Like most Broadway and Off Broadway shows, we perform Tuesday through Sunday, with two shows on Saturday and two on Sunday, every week of the year. Thanksgiving, Christmas, and New Year's, we're onstage.

How long does it take to put the show together?

Perlmutter: The show has been in process for 12 years. It's a continual learning and producing experience. We try new things each time a project comes up, but we always use what we have learned to make it a real *Blue Man Group* situation. As for each show specifically, there is usually around a year of prep work and a load-in period of about two months.

Weiner: The training process for *Stomp* takes five or six weeks, but you end up going into a show that already has a bunch of veterans. There isn't a situation these days that requires an entire cast to be trained from scratch. It certainly takes quite a while after the training process to

gain some facility with the tools we use. You might be able to play amazing things on a drumset, but convert that to two brooms and your feet, standing up, with seven people keeping time behind you, and it's a different story altogether.

With all of the time spent performing and touring, do you ever have time to practice?

Perlmutter: I actually prefer the term "rehearse." There are usually a few different players in the band for each project and we rehearse together to make sure we are on the same page. Every now and then I'll work on different patterns that I learn from other drummers, but it has been a long time since I just sat down and practiced by myself.

Weiner: I am much more interested in the feel and groove of whatever I'm playing. I used to work a lot on technique with marching and classical percussion. Even on drumset, learning to play what you hear and having facility on the instrument is important. I'm a pretty analytical person by nature and I can get lost in all of the physical workings of playing. Most of the people I like to listen to now are the ones with the best feel. Technique is only a means to an end. There are incredible players, who shall remain nameless, who have blazing technique, but have no feel. When I get away from technique and enjoy the fact that I'm playing music, I can let it flow, play, and have a great time. That's when I play the best and have the most honest expression.

What has playing in these shows allowed you that you might not otherwise have had the opportunity to do?

Perlmutter: Blue Man Group has given me the opportunity to do many things. I've played drums in the show and on several TV appearances. I produced two records, co-sound designed the Vegas show, produced two surround-sound DVDs, became the music director, and have been a part of many creative challenges.

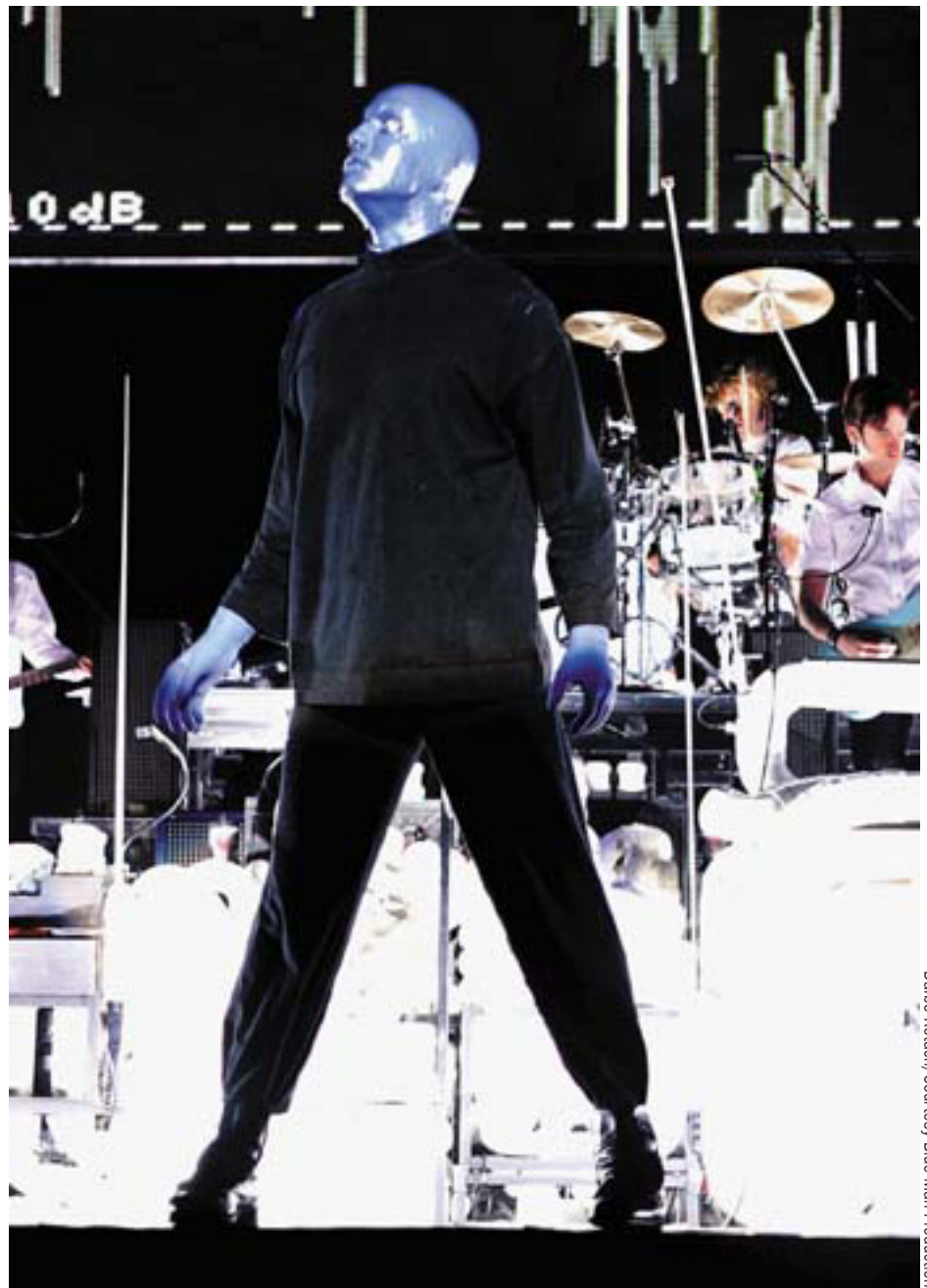
Weiner: *Stomp* has definitely opened

musical doors for me. Just being around the musicians in the show, who had a lot of real-world experience, has been great. I did a few talk shows and performed for the President at the Millennium Celebration, but I've been so busy with the live shows and touring that I haven't been involved directly with the big projects. Someone has to be playing the shows night after night! The show must go on, you know?

Todd, tell us a little about your experiences as a producer. Were there any specific challenges?

Perlmutter: I help decide how all the in-

struments need to sound for the recording. I end up spending a lot of time trying to figure out how to get the drums to sound better. I have the best drum tech in the world, Carl Plaster. He knows how to get the drums to happen from the drumhead to the mic. Some of the original Blue Man Group instruments, such as the PVC Instruments and the Airpoles, were difficult to record. The PVC Instrument is microphonic, meaning, it amplifies the other instruments being played around it. That makes it difficult to record. Airpoles don't make a lot of noise either. The mics need to be really close to the poles while they're being played. I don't



Darby Rotach/Courtesy Blue Man Productions

know how many takes I have where it goes, "Swish, Swish, BOOM," when they hit the mic.

Do you ever get tired of playing the same show night after night?

Perlmutter: I have played about 500 Tubes shows. The show and the group of performers were different every night, so it was pretty easy to keep it fresh. If I ever got a little bored, I would simply concentrate on trying to shake someone else's show via pranks or performance changes. Luckily for everyone else, I now work mainly on new material.

Weiner: To be honest, there is never the same show on any night. Things change, be it cast members, venues on tour, or just choices that performers make. There is a fair amount of improv in the show, so that keeps it fresh as well. No two cast members throw a broom the same way, or swing garbage can lids the same either, so you have to be on your toes at all times. I have friends who do



Dan Weiner

other Broadway shows, and they get bored after a few months doing the same show, the same way, every night. Luckily, we don't have that option, and that's what I think makes *Stomp* so honest and fresh.

How much improvisation is involved in the show?

Perlmutter: The theatrical shows need to be improvised every show, because the band has to follow the action happening onstage. It's extremely interactive. Most of the parts are set, but there is room to breathe because there needs to be.

Some of the most exciting moments of improvisation happened during the recording of *The Complex*. We gave the Vegas cast drummers some rough parameters for a few songs we were working on for the CD. For instance, "Piano Smasher" is completely improvised by the Vegas drummers. I just gave them a tempo and they gave us a groove. We then wrote the song around the groove they played. Those guys have developed an unbelievable group vibe from playing with each other for the past three years. You can't write that down! Those sessions were just crackling with energy and it comes through on the recording. The drummers from the Vegas show are incredible talents. They all play in a band together in Vegas called Uberschall. It's a groovy improv band with four to six drummers, two guitars, bass, and sometimes a DJ. It's great to see them play together outside the show.

Weiner: There are definitely points in *Stomp* that are open season; I would say maybe around 30 percent is improvised. Sometimes there is structure within these sections, where there will be solos with the intention of building tension that goes into the next part that is written. Any solos that you see are definitely improvised, as well as a lot of the movements. Improvisation is a big part of the show and can change the show drastically from night to night, depending on how people react. Sometimes the soloist decides to take it to another place on a given night. It is

interesting to see how people will use the open space that has been given to us. Obviously there is a structure of music and movement, but there is always plenty of room for self-expression.

When you're on tour, you end up hanging out a lot. We'll usually find a couple of hang-out places in whatever venue we happen to be playing. Sometimes, people will ask us if we'll do a number for them right then and there. We end up having a great time just improvising together in the moment. Those have been some of the best moments for me. We're just playing because we like to play. It has nothing to do with the show; it's just people having fun and playing music.

How does the show align with your feelings toward music in general?

Perlmutter: I was lucky to find *Blue Man Group*. There is a tribal feeling attached to playing drums. The Blue Men want to express that feeling to the audience. That primal gut first reaction is what got me interested in music in the first place. Music should be something unique and inspirational, something that is happening then and there.

In what ways do you see your activity influencing the percussion industry and/or percussion education?

Perlmutter: I guess because *Blue Man Group* pushes the envelope for drum technology and group drumming performance, we're moving some concepts ahead. We modify a lot of our drums in our own shop. We're always trying to figure out which drums can have a huge impact and still sound that way when covered in paint. It's not easy. We've been doing experiments for years on how many drummers can play at the same time. So far, we've never had too many. I urge anyone to find the answer.

Most of all, though, I think that *Blue Man Group* has opened people's minds to what melodic percussive instruments can do. We're playing plumbing pipes and making music out of them! There are instruments available everywhere.

Weiner: I think *Stomp* has really opened up people's minds to the possibilities of music, and rhythm in particular. A ton of people approach me after shows and tell me how skeptical they were coming in the door, and how excited they were leaving. Also, seeing kids leave the show banging on anything they can get their hands on is very inspiring. Everyone feels rhythm, but they don't always get an opportunity to express themselves and be part of the experience. *Stomp* includes the audience in the journey, instead of simply giving a presentation where we give and they receive.

Stomp is one of the few experiences where you see people truly expressing themselves through music and showing you their unique personalities. It is inspiring to students, and there are people in the show that are learning as well. In *Stomp* there are dancers, actors, and musicians who are all going through the same process.

There is a lot of imitation in the music world of what we do. Before I did the show, I was against anything that had a rip-off quality. Then I realized that it would be selfish of us to do it and say no one else can be a part of it. You know, there were

people banging on trash cans long before *Stomp*. There was even a Fred Astaire movie where he put trash can lids on his feet and danced around. If our show gets people up and thinking about the possibilities of sound, then it is a positive thing!

What are your plans for the future?

Perlmutter: I'm ready for almost anything. I would like six months off at some point to do some relaxing and maybe get better at the ukulele.

Weiner: I see myself continuing to make music in New York. It's such an amazing city, with so many great musicians, that I can't see myself anywhere else. Of course, you never can tell where your life will lead, but that's the plan for now.

John Lane is pursuing a Master of Music degree in Percussion Performance at the University of North Texas, where he studies with Christopher Deane, Mark Ford, Ed Smith, and Ed Soph. John serves as a teaching fellow at UNT. He received a Bachelor of Music Education degree from Stephen F. Austin State University, where he studied with Dr. Scott Harris. As a

member of the UNT Wind Symphony, John has recorded for the GIA and Klavier record labels. He has also performed with the Orchestra of the Pines, Myriad Brass Ensemble, and Bain Percussion Group. John is a former member of the Cavaliers Drum and Bugle Corps. PN

SYMPHONIC AND WORLD PERCUSSION COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair positions of the PAS Symphonic and World Committees. Among the many responsibilities, the chairs will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committees and the Percussive Arts Society.

Deadline for applications:
February 1, 2004

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

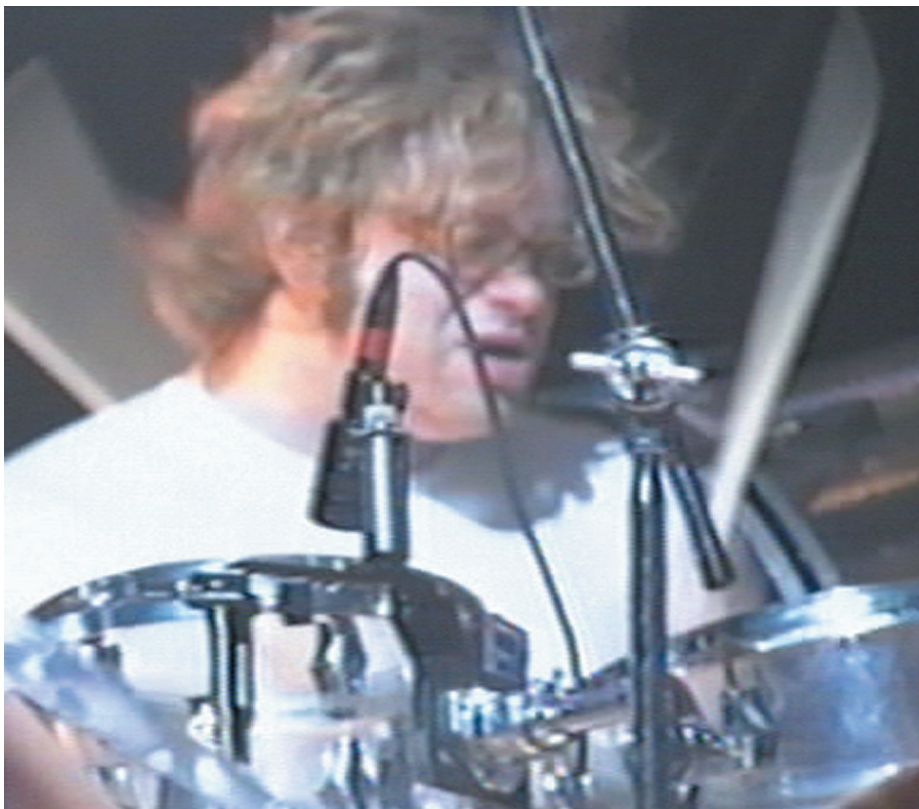
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Todd Perlmutter

Paradiddle-Diddle Ride Patterns

BY TIM FRONCEK

While listening to and being inspired by the Branford Marsalis recording *Trio Jeepy*, featuring drummer Jeff “Tain” Watts and legendary bassist Milt Hinton, I picked up on Tain’s ride cymbal beat displacement on “Housed From Edward,” a 12-bar blues. This got me thinking about using the paradiddle-diddle sticking and its permutations as a basis of giving the illusion of a shifting pulse against a steady walking-bass line.

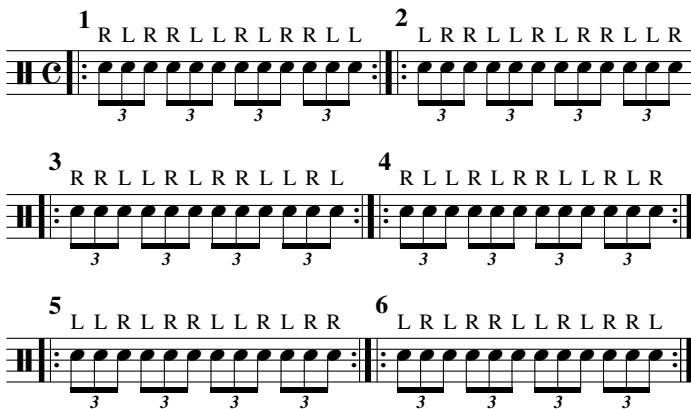
In working with students who might not have had a lot of rudimental background, I have found that they tend to take each rudiment only as it is presented. So, I try to give them variations to prepare them for upcoming literature.

Example A shows the paradiddle-diddle as it appears in the listing of PAS International Drum Rudiments.

Example A

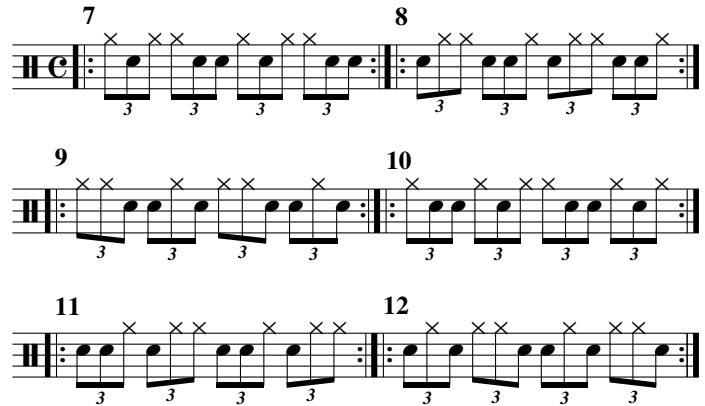


After getting comfortable with Example A, practice Pattern 1 as a triplet figure at different tempos. Follow this by playing Patterns 2–6 on a pad or snare.



Now change the sound source, playing each pattern as a fill or between snare and ride cymbal. For example, by placing the right-hand notes of Pattern 4 on ride cymbal and the left-hand notes on snare, we get Pattern 10, which features the standard jazz ride pattern. Add the kick drum on all four beats (feathered) and the hi-hat on beats 2 and 4.

Work on all of the variations and then play each one as a cymbal turnaround at the end of a phrase, or create a longer sense of tension by extending the variation for a whole section of the tune. This will give the illusion of playing ahead or behind the basic pulse.



I hope this use of the paradiddle-diddle will add some interesting variations on your ride patterns and overall kit performance.

Tim Froncek is an affiliate professor at Grand Valley State University, an adjunct professor at Grand Rapids Community College, and visiting artist at Western Michigan University. Tim studied drums with Rupert Kettle, toured with Woody Herman in 1983, and currently performs with the Western Jazz Quartet.

PN

HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to:

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2. Include a cover letter stating the author’s name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief “author’s credits” bio. A photo is optional.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author’s responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status. If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

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Applying Bulgarian Rhythms to Drumset

BY GEORGE TANTCHEV

It was 1958 when a young jazz musician visited a crowded marketplace in Istanbul, Turkey. Fascinated by the sound of street musicians playing a rhythm he had never heard before—1-2, 1-2, 1-2, 1-2-3—he wrote one of his classic jazz compositions. His name, as you have probably guessed, was Dave Brubeck, and the piece was “Blue Rondo A La Turk.”

Since then, asymmetric rhythms have become integral for pop, rock, jazz, new age, and other musical styles. Musicians began to blend different genres with ethnic motifs and rhythms. Some of them were also influenced by Eastern European music where asymmetrical rhythms abound. Especially rich in these rhythms is Bulgarian folk music.

Basically, Bulgarian rhythms are combinations of simple duple and triple meters with an accent falling on the heavier or longer beat. The various groupings of short and long beats of each particular rhythm, and the numerous accent possibilities embodied in them, could serve as an endless source of inspiration and/or improvisation. Drumset players could greatly benefit by learning such rhythms and incorporating them into their favorite style of playing. For example: following are two of the most common Bulgarian rhythms: Paidushko Horo 5/8 (2+3 and 3+2) and Rachenitza 7/8 (2+2+3 and 3+2+2). These rhythm patterns can be used in several different musical styles.

Notation Key

Hi-Hat w/stick Ride Cymbal Snare Drum Bass Drum Hi-Hat w/pedal

Paidushko Horo 5/8 (2+3)

Basic Rhythm

Swing

Rock

Funk

Samba

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AMY LYNN BARBER: Barber has had a distinguished career as a soloist, chamber and orchestral percussionist, and teacher in the United States and Europe. Formerly on the faculties of the Prague Conservatory, Interlochen Arts Academy and Texas Wesleyan University, she is an artist/clinician for Zildjian and Yamaha. She earned the B.M. degree from Boston University, M.M. from the University of Massachusetts, and the D.M.A. from the Hartt School of Music. Her teachers have included Thomas Gauger, Peter Tanner, Alexander Lepak and Leigh Howard Stevens.



(Photo © Peter Schaaf)

CRAIG PARÉ: Paré has had a distinguished career as a timpanist, percussionist and teacher for more than 27 years. He has performed at the Spoleto Festival in Charleston, S.C. and Festival Dei Due Mondi in Spoleto, Italy. Active as a performer, Paré is currently principal timpanist with the Terre Haute Symphony Orchestra, has performed with the Indianapolis Symphony Orchestra and recorded with Hal Leonard Publications. He earned a B.M. from Barrington College, M.M. from Florida State University and a D.M.A. from the University of Cincinnati College Conservatory of Music.



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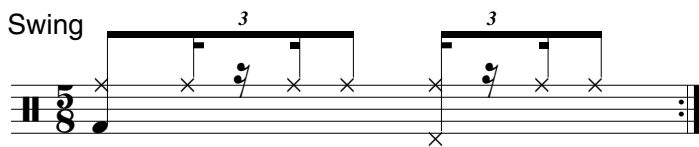
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Paidushko Horo 5/8 (3+2)

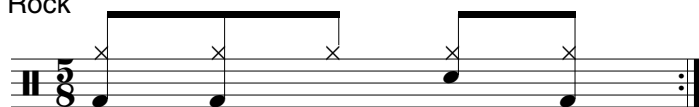
Basic Rhythm



Swing



Rock



Funk

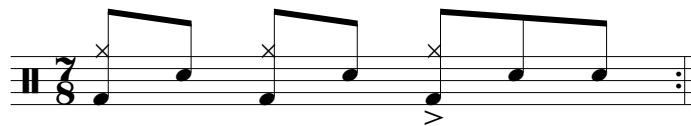


Samba

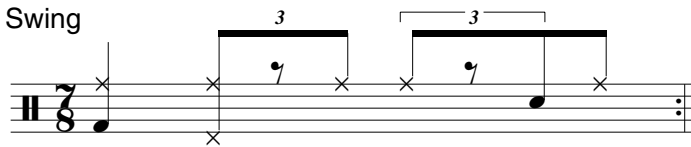


Rachenitza 7/8 (2+2+3)

Basic Rhythm



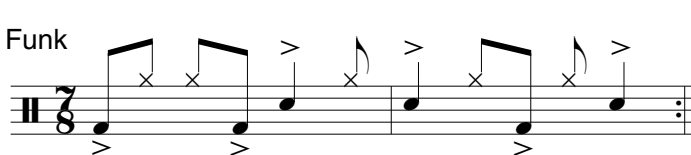
Swing



Rock



Funk



Samba





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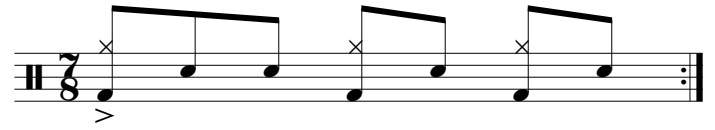
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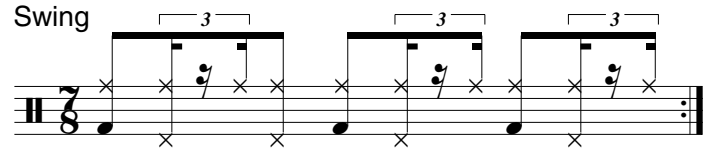
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Rachenitza 7/8 (3+2+2)

Basic Rhythm



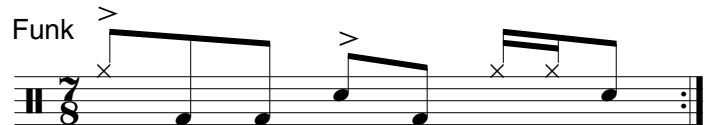
Swing



Rock



Funk



Samba



George Tantchev is completing his D.M.A. at the University of Oklahoma and is on the faculty of the Merit School of Music in Chicago. He holds an M.M. from Ithaca College and a B.M. from the Music Academy in Sofia, Bulgaria. PN

Shortcuts and Practicing: They go together like a fish and a bicycle.

BY BILL MOLENHOF

Franz Schubert's teacher gave him a little box with five buttons in it. The instruction was to practice the assignment until he could play it perfectly 5 times in a row, and then put one button in the box. The next piece received the same treatment, so that on a good day he would have 5 pieces played perfectly 5 times each.

At Berklee, Steve Swallow encouraged us to practice both slower and faster than normal as well as playing things in different keys "just for the fun of it".

Marimbist Gordon Stout once told me about how much he loved to practice slowly. When practicing, it is important to think about the DEPTH of learning as opposed to simply SPEED of learning. If we truly learn something to the best

of our ability the first time, it saves considerable time, frustration, and your money in the long run.

And the great pianist Bill Evans once said in a radio interview, "it is much better to practice one tune for 24 hours than 24 tunes for one hour."

These musicians have tremendous control, spectrum, identity, nuance and experience. They all came to such a high level thru an individual path and method, but I think you can be pretty sure that they found it necessary to go as deeply as possible into the material which they wanted to master, and master it they did. A careful consideration of total honesty with oneself is mandatory. And that takes a long time to develop, but it is worth it in the long run. It is critical to be encouraging with yourself and to set up the practice method such that not

too much is expected immediately. There is a mirror-image effect of how we feel about ourselves and our music-making going on during the practice time. It takes time to learn deeply and thoroughly.

One day at the American Conservatory in Chicago I was doing a little teaching and noticed a poster of a mountain goat up on a summit in the Rockies. The caption was: "Hey, I'm so far behind I think I'm first!" If you take your time and seriously go for deeper learning in the practice, you may wind up further ahead than you ever thought possible.

FAMOUS QUOTE

"Get yourself a better metronome, and teach yourself to practice."

— BILL MOLENHOF,

BILL'S BIG BIO

➤ Bill began his professional career touring the Pacific Northwest and Alaska with guitarist Wayne Johnson, drummer Danny Gottlieb, bassist Dewey Dellay and singer Oleta Adams in 1974. At 21, he was invited to teach at Berklee. During that period, he began composing and playing with artists such as Pat Metheny, Ed Thigpen, Alan Dawson and others. He conducts countless workshops and clinics, and has been a faculty member at the Manhattan School of Music, Ithaca College, Temple University, and presently is in-residence at the Hochschule für Musik, Nürnberg, Germany.



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Lessons Learned On and Off the Field

BY PAUL BUYER

I have been a sports fan all my life. Growing up in the Chicago area, I followed the Cubs, Bears, and Bulls on a regular basis. In high school, I played on the golf team and played in band. In college, I started teaching drumlines and later marched drum corps. As I became more involved with marching percussion at the college level, I started to notice that marching band and football were becoming a unique laboratory of study. The more I explored, the more interested I became in the lessons common to sports, music, and life.

I have studied leadership for several years, and it has quickly become a passion. Many of the lessons I teach my drumline during the season are about life. These are not lessons on stick heights, timing, or technique, but lessons on teamwork, leadership, and commitment. These are lessons that, hopefully, my students will apply to their lives as they prepare for their careers. Marching percussion and marching band activities can serve as a vehicle for teaching our students some of life's most valuable lessons. Following are nine lessons I have learned on and off the field.

HARD WORK

"There is no substitute for work." — Vince Lombardi, *Hall of Fame football coach, Green Bay Packers*

It is no secret that to achieve anything significant in life, hard work is required. People who work hard have initiative and a mind-set to go after something. They exhibit determination, persistence, and relentless effort. They arrive early and stay late, burn the midnight oil, and go above and beyond what is expected. People who work hard are passionate, driven, self-motivated, and self-disciplined.

To achieve success in a marching percussion ensemble, all members must be willing to work hard. They must practice individually, memorize their music, and give their best effort in rehearsals. They

must be willing to have sectionals outside of rehearsal and spend time maintaining their equipment. In a drumline, as well as in the workplace, a strong work ethic is not optional. Author and coach Bruce Brown states that once good work habits are developed, it essential that all success enjoyed by the individual or group is attributed back to the preparation that preceded the performance.

PREPARATION

"Failing to prepare is preparing to fail."—John Wooden, *Hall of Fame basketball coach, UCLA*

Preparation is the key to success. Although preparation does not guarantee a successful outcome, it sure puts you in position for one. At the beginning of the season, I talk to my drumline about the importance of preparation. The following is an excerpt from my syllabus:

You must practice outside of rehearsal. Since we usually have just two weeks to prepare a show, the playability and memorization deadlines will require you to learn your music sooner rather than later. This will give us more time to clean the show and will give you more times to run through it with the band successfully. By doing this, you will become confident in your performance. Musicians need consistent repetition over a period of time to perform at a high level. "Cramming" does not work when memorizing music. Cramming will always lead to your mind "breaking" when it comes time to perform. To help you memorize your music, repetition, visualization, vocalization, taking one chunk at a time, and practicing with recordings are all recommended.

I also emphasize the importance of having quality rehearsals. Eliminating the myth that rehearsals are not as important as performances will get the drumline and the band in the mind-set that in order to have great performances, they must have great rehearsals. Having

sufficient rehearsal time to prepare music and drill at a high level is also critical to a successful performance.

CONFIDENCE

"The biggest thing is to have a mind-set and a belief you can win every tournament going in."—Tiger Woods, *PGA Tour golfer*

This quote is unprecedented. No professional golfers in their right minds, until Tiger, could ever conceive of winning each tournament they entered. But Tiger Woods has complete confidence in his abilities because of his outstanding work ethic, meticulous preparation, and past successes. Developing a strong work ethic leads to good preparation, good preparation leads to confidence, and confidence leads to believing in yourself and trusting in the fact that your preparation and hard work will pay off in the long run. As author and leadership expert John Maxwell observes, "Hope is not a strategy."

For musicians, confidence is absolutely essential to performing well. For educators, it is very important to instill confidence in our students. Many times, the turning point is when a leader shows more confidence in group members than they have in themselves. I often encourage my drumline to "get over the hump" in terms of memorizing music and learning a show. One technique I use is a confidence scale. I ask them, "On a scale from one to ten, what is your confidence level?" If, for example, the bass drum line is at a seven, they immediately become aware of the gap between where they are and where they want to be. Another technique is to have the drumline play a phrase "clean" four out of five times. If they can do this, they will become confident in their ability to play clean consistently and feel like there is an excellent chance of playing clean in performance.

CONSISTENCY

“Excellence is not a singular act. You are what you repeatedly do.”—*Phil Jackson, head basketball coach, Los Angeles Lakers*

When I was in drum corps, I vividly remember my instructors saying, “Good job. Now play it that way *every time*.” Although I understood the intent, I did not believe this was realistic. To play something the same way hundreds, even thousands, of times did not seem possible; however, making the effort to try taught me the importance of consistency. Baseball great Willie Mays said, “It isn’t hard to be good from time to time...what’s tough is being good every day.”

Striving to play at a high level in every warm-up, rehearsal, and performance throughout the season is an important step to becoming an excellent drumline. Whenever I start to sense a lack of effort or focus with my students, I tell them, “You are not a faucet. You can’t turn it on and off whenever you feel like it.” Like confidence, consistency is a mind-set. Instead of my students being surprised when they play well, they are surprised when they do not. If a drumline plays “clean” only one out of five times in rehearsal, the chances of playing clean in performance are not very high. Football coach Marty Schottenheimer says, “You have to set the expectations as high as they can possibly be. Even if you fall short, the pursuit of it alone will make you a better player.”

COMMITMENT

“Perform at your best by choice rather than chance.”—*Gary Mack, author and sports psychologist*

People’s commitment, or lack of commitment, will always make or break an organization. Because commitment is a choice, extraordinary things happen when everyone on the team makes a decision to buy into an organization’s goals and vision. Committed people finish what they start and do what they say they are going to do. They are people who can be counted on, depended on, and trusted—especially in times of adversity.

In a marching percussion ensemble, students make a commitment in a variety of ways. They must demonstrate good attendance, show up on time, be prepared for rehearsals, and embrace

the time commitment marching band requires. They must make a commitment to each other and put the group ahead of themselves. They must also make a commitment to the goals and philosophies of the organization. Although students may say they are committed, in reality they may not be. Head Colorado football coach Gary Barnett says, “We know what a person thinks, not by what he tells us he thinks, but by his actions.”

ATTITUDE

“Your attitude is a choice.”—*John Maxwell, author and founder of Injoy, Inc.*

When I think of someone who has a positive attitude, I think of Lance Armstrong. His incredible story of overcoming cancer and winning the Tour de France four times was largely a result of his positive attitude. Many people mistakenly think that one’s attitude is a result of circumstances that happen *to* you. In reality, attitude is a choice. We have the power to decide how we respond to a situation.

I have found that when an attitude problem arises in a drumline, it is usually the result of selfishness. For example, if students choose to have a negative attitude about audition results, musical difficulty, or being a team player, I make it clear that the best interests of the group will always be put first. A positive attitude and the ability to get along with others are very important to becoming a member of the drumline as well as evaluating people for potential leadership positions in the band. John Maxwell states, “Good attitudes among players don’t guarantee a team’s success, but bad attitudes guarantee its failure.”

LEADERSHIP

“The performance of an organization is the ultimate measure of its leader.”—*Colin Powell, U.S. Secretary of State*

Leadership is the ultimate responsibility. It is not based on position, seniority, or title, but on character, competence, trust, respect, and communication. Leaders lead by example and care about the people they work with. They are optimistic, organized, passionate, loyal, dependable, selfless, committed, and consistent. They set the tone and get people to work together toward a common goal. They are connected to the vision of the organization and are committed to excellence.

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According to Maxwell, "Look at any team that has achieved success and you will find that it has strong leadership."

In a marching percussion ensemble, leadership should not be based on talent alone. The best players are not always the best leaders, because a player's chops and musical ability cannot measure one's attitude, character, and work ethic. Section leaders in a marching band are people who can separate their professional leadership responsibilities

from the personal relationships with their friends. Powell says, "Good leadership involves responsibility to the welfare of the group, which means that some people will get angry at your actions and decisions." To truly provide effective leadership in a drumline or marching band, student leaders must share the same philosophy as their directors and buy into the vision of the organization.

TEAMWORK

"Teamwork is not a matter of persuading people to set aside personal ambitions for the greater good. It's a matter of recognizing that your personal ambitions and the ambitions of the team are one and the same."—*Pat Summitt, head basketball coach, University of Tennessee*

Teamwork is the willingness and ability of a group of people to work together to accomplish a common goal. It is also the desire to belong to something bigger than ourselves and achieve something we cannot achieve on our own. Teamwork requires people to respect and support each other, be responsible to each other, and deal with conflicts constructively. Team building is a challenging and ongoing process. According to peak-performance expert Jeff Janssen, "Each team and each new season is different...because of the continual influx of new players, the departure of past players, and the maturation of current players."

In order for a marching percussion ensemble to reach its potential, *everyone* on the team must buy into three concepts of teamwork. The first concept is appreciating each person's role on the team. Each individual must feel important and that he or she is contributing. Nothing will destroy a drumline faster than treating snare drummers like kings and others like peasants. The second concept is putting the team ahead of individual agendas. To look at the big picture and do what is in the best interests of the drumline or band requires maturity, sacrifice, and selflessness. The third concept is buying into the vision and embracing a common goal. According to Pat Williams, Senior Executive Vice-President of the NBA's Orlando Magic, "Those who aren't rowing are dragging their oars in the water—and a dragging oar pulls the entire boat off course. Everybody's oar must be in the water...everybody must be rowing in sync."

In his book *Championship Team Building*, Jeff Janssen presents an exercise called "Strung Together." The purpose of this exercise is to help players understand, accept, and appreciate their roles. It also demonstrates that the success of the team will depend on everyone's willingness and ability to do so.

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person holds one end of the string, have him or her toss the ball of string to a teammate. Have the first player answer the following questions about the teammate now holding the ball: "What does this person bring to this team? What do we need from this player in order to reach the goals we have set for ourselves?" Continue tossing the ball from player to player (with each person holding on to his or her end of the string), defining and appreciating everyone's roles until the entire team is holding the string. Then, ask the team what would happen if a connection is cut or a person lets go of the string.

FOCUS

"Once you reach a certain level of competency, the mental skills become as important to performance as the physical skills, if not more so."—Gary Mack

Focus and concentration are mental skills one must master to attain high performance. Focus is the ability to concentrate on the task at hand without being distracted. It means being aware, paying attention to, and noticing what is happening *while engaged* in an activity. Some examples include driving a car, reading a book, hitting a baseball, or playing a musical instrument. Basketball great Michael Jordan says, "Focus looks like a laser, not a flashlight." Other mental techniques such as visualization and imagery can also help sharpen one's focus.

It is true that the atmosphere surrounding a college football game is not the optimum environment for making music. However, if members of a marching band can stay focused on their musical performance in the midst of thousands of screaming fans, a Jumbotron screen, award presentations, bad weather, and football players kicking overhead, they have clearly developed the mental skills of a champion.

The primary focus technique I use with my drumline is to make them aware of the visual, auditory, and kinesthetic channels of learning. At different times throughout a warm-up or rehearsal, I will ask them to focus their awareness on how they look, sound, and feel *while they are playing*. This immediately focuses their attention and they are less likely to become distracted.

CONCLUSION

In order for a marching percussion ensemble to reach its full potential and achieve a high level of excellence, the players as well as the instructor(s) must adopt all nine lessons. A drumline that works hard but has members who are not committed will not achieve its goals. A drumline that prepares well but has members with bad attitudes will not achieve its goals. A drumline that has strong leadership but has members who are unwilling to work together as a team will also not achieve its goals.

Although many of these lessons are interconnected and depend upon one another, each lesson can be presented, discussed, and taught individually. Since every drumline and every situation is different, the lessons can be addressed at different times throughout the season or with certain individuals. A drumline that works hard, prepares well, plays with confidence, is consistent and committed, demonstrates a positive attitude, has strong leadership, works together as a team, and knows how to stay focused can expect to achieve the goals it sets for itself.

Bruce Brown concludes, "Don't leave it to chance. (Coaches) cannot make the assumption that simply being part of an (athletic) experience will ensure that the participants will learn these lessons. Like anything else we hope to accomplish in our sport, we must plan for it, and teach it if we want it to happen."


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Do You Udu?

BY ROBERT J. DAMM

The udu is a clay-pot percussion instrument that originated with the Ibo tribe of Nigeria. Demonstration of the udu in Alex Acuna's *Drums and Percussion* instructional video led me to purchase my own udu, a useful instrument for a variety of live performances and studio sessions. This unique instrument naturally sparked many questions from listeners about its origin, leading me to discover more about its place in Ibo culture.

Ethnomusicologists have classified the udu as an idiophonic aerophone because the body of the pot is a "sonorous substance which is struck" and its tone is created by manipulating "an enclosed column of air." Musical clay pots come in a range of sizes, from 6 to 12 inches in diameter (Nicklin 54).

In Nigeria, the udu is cradled between the knees in the lap of the performer, who sits either on a mat or on a bench (Echezona 85). The udu is traditionally held on the lap with the side hole facing upwards (Nicklin 53), and typically emits two varied tones when the player alternately strikes the open side hole and the top end hole (the mouth of the pot) with the palms of the hands.

A traditional Nigerian technique involves the performer striking one of the openings while rhythmically modulating the tones of the air chamber by opening and closing the other hole with the palm (Blench 48; Echezona 86; Euba 5; Nicklin 53). "The performer can beat very complicated rhythms on the [openings of the] udu and, at the same time, produce another quality of sound by rhythmically beating on the body of the instrument" (Echezona 86).

Sometimes a flat beater made of plant fiber or a piece of hide is used to strike the top hole (Euba 5; Omibiyi 32). Pebbles and other objects are often put into the udu; these create additional timbres as the instrument is struck or "when the performer agitates the instrument while performing on it" (Echezona 86). "Performers display a considerable degree of ingenuity in playing the instrument, with individual and regional variations in techniques and

standards of performance" (Nicklin 54).

Perhaps the most significant fact about the udu is that in Nigeria it is principally played by women (Akpabot 23; Blench 48; Echezona 20; Euba 5; Nicklin 53; Omibiyi 32). Very little has been written about the udu, and of the fewer than ten sources I found about the udu, none were written by Ibo women or specifically acknowledged the perspective of a Nigerian woman. In order to truly understand the cultural significance of the udu, it is imperative to solicit the views of a culture-bearer.

Therefore, I contacted Elizabeth Udemgba, an Ibo woman now living near my community. Although her experiences are not necessarily representative of all Ibo women, she has conveyed valuable first-hand information about the use of the udu in traditional Ibo culture.

Udemgba explained that "udu" is not only the name for the musical instrument but also refers to water pots and cooking pots. The word "udu" also relates to the word "udo," which means "peace" in the Ibo language. The name for the musical

instrument correlates with the culturally accepted notion of peacefulness as a feminine quality. Women are peaceful, and the udu is a women's instrument. A war dance, considered masculine, would be accompanied by drums and bells played by men. By contrast, there are feminine categories of music which are performed by women and will, therefore, utilize the udu. The female musical genre called "egwu obi" literally means "song of the heart" and is performed with udu (one or two, three at the most).

Women also use the *aja* (wooden blocks with handles used as clappers) and the *ncheka* (gourd rattle) to provide accompaniment for the udu. Another instrument used by women is the oenamapoeic *yom-yom*. These tiny jingle bells are strung together and tied around the ankles and waist of the dancers.

A clear delineation of gender attributes and gender roles pervades Ibo culture. In *Things Fall Apart*, a novel by Nigerian Chinua Achebe, the conflict results from the main character's obsession with being masculine and his fear of turning out to be like Ukoy, his father. Ukoy, a musician, is considered feminine and as such a failure to his son. The character development of Ukoy includes references to Ibo music: "He could hear in his mind's ear the bloodstirring and intricate rhythms of the ekwe [wooden slit drum] and the udu and the ogene [iron bell], and he could hear his own flute weaving in and out of them, decorating them with a colorful and plaintive tune." The novel provides many insights into Ibo culture through descriptions of material traits, family and social organization, government, war, religion, and mythology.

According to Giorgini, the udu "is the invention of some ancient village potter who struck a second opening in the side of a traditional clay water vessel and discovered the resonating sound it produced." Udemgba recounts the story told to her by her father when she was very young and asked why the udu pot had a hole in the side:



Elizabeth Udemgba with her udu

A young girl had gone to the stream to

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fetch water, and on the way she fell and dropped her water pot, breaking the hole in the side. She sat down and cried about what had happened and she cried by singing (which in Ibo is called “mbem”). She began tapping on the pot to accompany her song and found that is created a lovely sound. That is how the udu became a musical instrument.

The udu I showed Udemgba was the LP Claytone #4, which has a diameter of approximately 11 inches. She said that this size was typical for the traditional udu but that smaller ones were also common. Larger clay pots are too big to be held on the lap and are placed on the ground, where they are played with a paddle. These larger pots may have clay feet attached to the bottom to keep them from tipping over but do not feature the side hole. The Ibo udu always has a handle near the spout for carrying and can be played with one hand while held in the other.

Echezona wrote that the udu, as a work of art, is often decorated with artistically placed lines and rounded protuberances. Udemgba said that the udu is made from fresh clay and traditionally has a rough clay finish of black or brown. The woman who plays the udu may decorate it with

lines or carvings (of animals for example) but it is usually kept in its simple form.

In Ibo villages, girls and women meet each week according to age groups for music rehearsals. The song and dance practice is held at the home of the person responsible for storing the instruments. Some women sing, some dance, and some play instruments. The udu is the major instrument to accompany women’s dance because the udu rhythm indicates the dance steps. “The two predominant pitches employed serve to tell the dancers whether they are expected to use the right or the left leg, or, when one foot is doing the motion, whether that foot should move up or down” (Echezona 87).

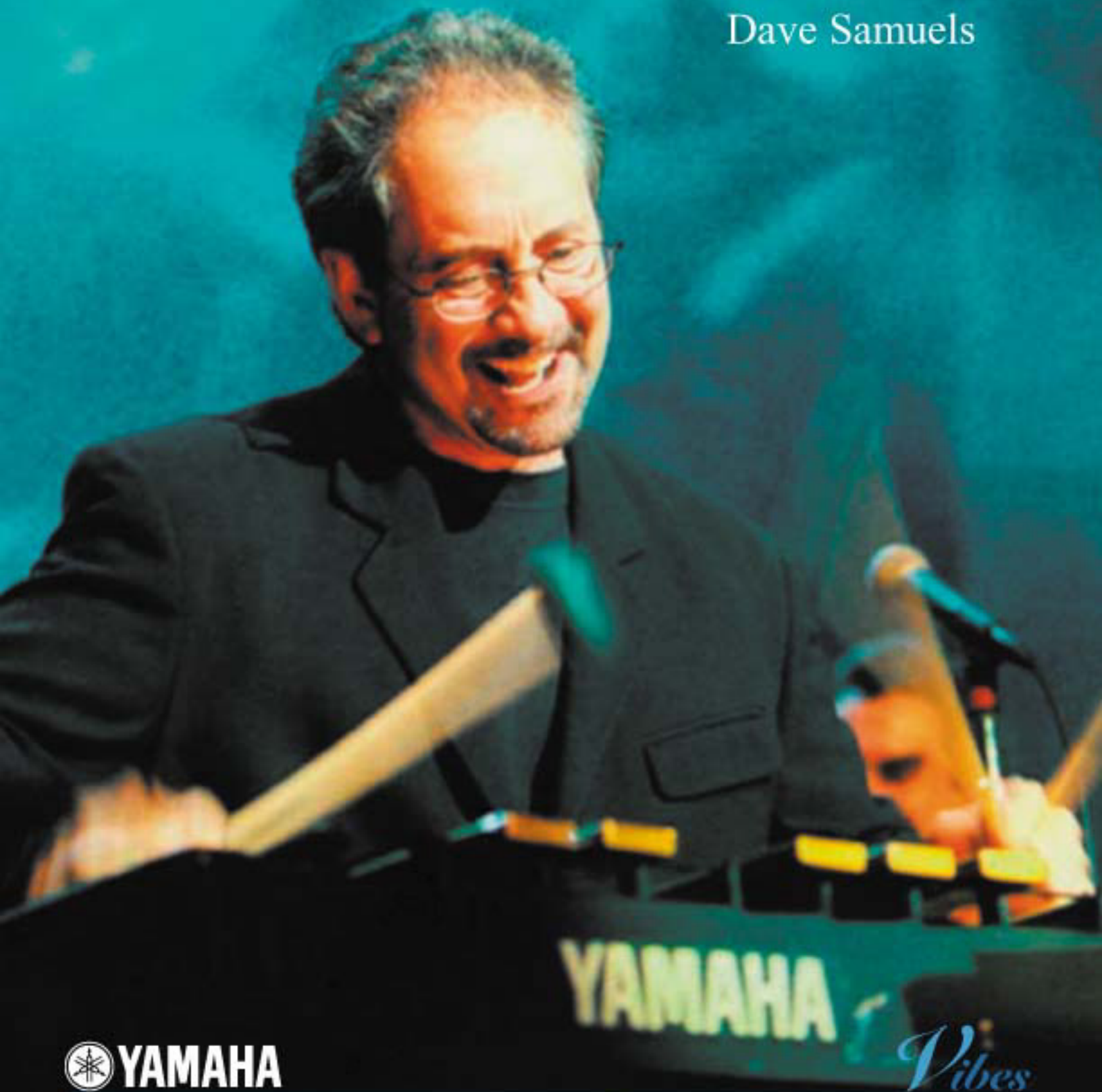
The udu is used to provide social and ceremonial music, for entertainment, to supply rhythms for dancers, and to accompany singing (Echezona 89). It is also used to accompany hymns in some churches (Nicklin 53). In the Ibo tradition, storytelling often includes call-and-response songs to highlight certain parts of the narrative and to allow the listeners to participate. These songs, when told by women, are accompanied by udu and rattle. Udemgba shared several very entertaining stories with me in which she demonstrated the use of antiphonal songs while accompanying herself on udu.

The udu also is used for “talking” in the same manner as other drums in Africa. Udemgba said, “The udu is always talking.” The Ibo have a tonal language, so by playing the rhythms of speech with corresponding tonal relationships available on the instrument, the udu can be used to “talk.” The rhythms can reproduce a woman’s name, telling her to listen for a message. Although the udu does not project well enough to be heard throughout a large town, villages are sufficiently small that the udu is effectively used as a communication device.

Do men ever play the udu? Answering this question requires an understanding of the complex spiritual beliefs and sacred ceremonies of the Ibo people. When ancestral spirits return to the village to visit, they appear as *mmo* (masquerades) via initiated males dressed in ceremonial costumes. Women are not allowed to be near the masquerades and will run screaming in fear when they see the costumed men enter the village. The spirits may be male or female ancestors, and if the spirit is feminine, she will require feminine music for ceremonial dancing; thus, appropriate music will be played on feminine instruments such as the udu. This is the only occasion in which an Ibo man will play the udu. Udemgba added that the men would

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RESOURCES

Instruments

Frank Giorgini has been creating udus for nearly 30 years. His instruments are available through the LP Udu Drum Claytone Series. In addition to traditional Nigerian-style udus, he has created several new shapes of clay drums. His designs, such as the Udongo II and the Mbwata, feature two pots in one instrument. His collaboration with percussionist Jamey Haddad resulted in the Hadgini. This dual-chambered drum relates to the design of the Indian tabla. He also developed the Utar and the Tambuta, which have a wide, flat surface to accommodate traditional hand drum techniques.

Joe Agu, founder of the Rhythms Exotic Afro Percussions company, designs traditional musical clay pots and creates unique hybrid instruments. His catalog includes the Udu Igbah, which has a single drumhead mounted on one side; the Bata Udu, which incorporates two drumheads mounted on opposite sides; the Umkhonto, which has the drumhead on the top with the two playing holes on opposite sides; and the Udu Guiro, which includes a drumhead, two playing holes, and a ribbed surface for scraping.

Stephen Wright is the owner and operator of the Wright Hand Drum Company. His clay percussion instruments include *Ubangs*, bongos, dumbbeks, *ghatams*, claypans, and shakers. The *Ubang* is an adaptation of the udu that has a flatter playing surface while maintaining the traditional top end and side hole openings.

Barry Hall builds unusual ceramic musical instruments and performs on them with the Burnt Earth Ensemble. The Burnt Earth shop offers unique ceramic clay drums, didjeridus, the hybrid "didjibodhrans," horns, flutes, and rattles.

Search the Web for "udu" and you will find other sources for instruments.

Instructional Video

Brian Melick, through LP Music Group, has available *How To of Udu* in video or book and audio package. The video features demonstrations of basic techniques and six improvisations applying the techniques.

Joe Agu of the Rhythms Exotic Afro Percussions company offers *Udu Magic: The Art of Udu Drum Playing*. This video, with companion CD, features the

company's udu products in solo and ensemble settings.

N. Scott Robinson made a video called *Hand Drumming: Exercises for Unifying Technique*. The first hour is divided into 35 exercises while the last 20 minutes features two percussionists utilizing a variety of clay drums and percussion instruments with bass and guitar.

Barry Hall released *Udu: Clay Pot Drums and How to Play Them*. He explains how udus are built and demonstrates various playing strokes. The video features Matthew Schertz showing how to apply Afro-Cuban, South Indian, and Middle Eastern drumming techniques and rhythms to the udu. Members of the Burnt Earth Ensemble perform several selections using udus with other instruments.

Recital Piece

I composed "Udu Dances," a three-movement recital solo featuring the udu. The suite was published by HoneyRock and reviewed in the April 2002 *Percussive Notes*.

Recordings

Evelyn Glennie: Her Greatest Hits

Evelyn Glennie

RCA Victor, 1997

Evelyn Glennie, percussionist

"Sorbet No. 3: Udu Trail" 1:55

Glennie plays an udu solo while wearing wrist rattles made of llama hooves.

Ghatam

Antenna Repairmen

M-A Recordings, 2000 (recorded 1995)

Robert Fernandez, M.B. Gordy, Arthur Jarvenin, percussionists

"Ghatam" 51:02

Composed and improvised percussion music played entirely on ceramic instruments designed and built by Stephen Freedman.

Inner Rhythms

Randy Crafton

Relaxation Company, 1996

Randy Crafton, percussionist

"Udu Gamelan" 18:04

Percussion music for meditation and/or relaxation. This track features shaker ostinato, repetitive patterns, and improvised solos on seven different udus made by Frank Giorgini.

Live At The Blue Note

Will Calhoun Quintet

Half Note Records, 2000

Will Calhoun, percussionist

"Umoja" ("Unity") 9:31

The first six minutes of this jazz-funk ballad includes Will on udu (he switches to drumset for the last part of the tune).

Percussive Voices

Brian Melick

Hudson Valley Records, 2001

Brian Melick, percussionist

"Shell Shock" 7:45

"Udu Trance" 7:32

"Conversations" 3:25 (originally included on the *How To of Udu* instructional video)

Percussion music with three tracks featuring a variety of udus designed by Frank Giorgini.

Planet Drum

Mickey Hart

Ryko, 1991

"Udu Chant" 3:40

Sikiru Adepoju, Mickey Hart, Zakir

Hussain, Airto Moreira, percussionists

Percussion ensemble music; on this track, Zakir Hussain plays custom-made electronic triggers connected to digitally-sampled udus by Frank Giorgini.

Rhythm & Beauty: The Art of Percussion

(companion CD for the book by the same name)

Rocky Maffit

Watson-Guptill, 1999

Rocky Maffit, percussionist

"Udu Time" 2:06

Improvised music for udus and clay ocarinas.

Udu Magic

(companion CD for the video by the same name)

Joe Agu

Rhythms, 1998

Joe Agu, Hugh Humphrey, Marquinho

Brasil, percussionists

"Faith" 5:12

Percussion trio featuring Joe Agu's udus.

Vortex

Eddie Palmieri

Tropijazz, 1996

Paoli Meijias, percussionist

"Whirlwind" 8:35

Latin jazz music featuring a one-minute introduction for udu solo.

likely set the udu on a ring of banana leaves on the ground and play it with a paddle rather than hold it on their lap to play it with their hands as women do.

The udu, a domestic implement turned musical instrument in the hands of Nigerian women, is a versatile addition to the percussion cabinet. In light of current interest in women's issues, the udu, as an instrument traditionally played by Ibo women, is perfect for any recital celebrating women in music. Audiences are fascinated to learn that a clay pot can be a very expressive percussion instrument. They also are intrigued to discover that the udu is not simply a novelty item, but is an important musical instrument with an ancient African tradition.

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WEB SITES

- Burnt Earth: www.ninestones.com
Latin Percussion: www.lpmusic.com

Rhythms Exotic Afro Percussions: www.Afro-rhythms.com
Wright Hand Drums:
www.wrighthanddrums.com

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Self-Motivation: Finding Your Focus

BY ANDY HARNSBERGER

Let's face it: By now, music has seeped its way into your everyday existence. The choices you make in almost everything are based upon it: when you practice, what you listen to, even what you read in your spare time. You obviously wouldn't have your nose buried in this magazine if you hadn't decided that you want to improve some aspect of your playing. Bottom line: Music is an obsession. Yet somehow, even at this point, many serious musicians still manage to lose momentum.

At any given time on the journey toward your goal, you may find yourself in a negative feedback cycle where the more infrequently you improve, the more discouraged you become. Your brain starts to make excuses not to do the things that you need to do on a regular basis to break out of the rut.

What you need is a good dose of motivation, the same kind you had when you first started playing and practicing. Remember those days? Back then, it didn't take much to get you behind the instrument. You were making improvements, sounding good, and you loved every minute of it. Sure, times have changed and there may be a lot more going on in your life, but in the beginning, practicing was the priority—no matter what!

So what will bring you back to the glory days of gradual improvement and continual musical growth? What will motivate you even when you hit the much-dreaded plateau? The most overlooked source of motivation and inner strength simply comes from the acknowledgement of why you are doing this to begin with.

The word *motivation* seems to be misunderstood at times. The root word *motive* should prompt us to look inward for the reasons we do what we do. All too often, people wrongly look to others to provide them with their own purpose. Others may provide incentives for you or inspire you, but they cannot know your specific reasons for doing something. Many musicians tend to look outward for

motivation and do not take the time to look inward for a clearer focus. Your motives must come from your own perception of what your personal best will bring to you.

It is virtually impossible to commit yourself wholeheartedly to anything without a full understanding of why you are doing it. This question will arise early and often (especially when you have to practice scales on a Friday night!), and it would be wise to prepare an answer before it stops you dead in your tracks. We all have our own reasons for being percussionists, but not everybody is consciously aware of what those reasons are. It's just a matter of digging them out of your head.

“All too often, people wrongly look to others to provide them with their own purpose.”

Mental energy is a form of power, and you have total control over it. Thought power is like that of radio waves: You can't see them working, but their effect is real and profound. By enforcing the control you have over this mental force and learning how to channel it into your intended outcome, you can directly influence your performance as a musician.

If you need proof, just ask any successful musicians who were able to push themselves beyond barriers on a regular basis. Even if it wasn't done consciously, they probably had reasons to justify the hard work and dedication. All the power you need to reach your goals rests inside you. It is your job to summon that power from within your soul and allow it to drive you to the next level.

Ask yourself: What is exciting about percussion? What makes it so appealing? Who will you be when you reach your goal? How will you feel? How will others see you? What new music will you play

or listen to? Link it to every aspect of your life—physical, mental, social, everything! This will now become your unlimited source of personal motivation.

You should try to discern at least five benefits you will receive, or want to receive, when you reach your goals. Dig deep and write down what you will ultimately experience when you get there. Putting your purpose on paper and reading it allows you to see, hear, and feel the reasons for your commitment, maybe for the first time. Being able to place direct purpose behind your actions helps form the foundation for true commitment. When definite reasons are linked to practicing, it will become increasingly difficult for your brain to make excuses.

Honesty is vital at this point. Your overall effort is determined by the strength of your motives. Look at your purpose statement again. If you don't get even a little excited, ask yourself those questions one more time. We're looking for reasons a little more useful than “to be good.” If you deceive yourself with weak motives, you can only expect weak

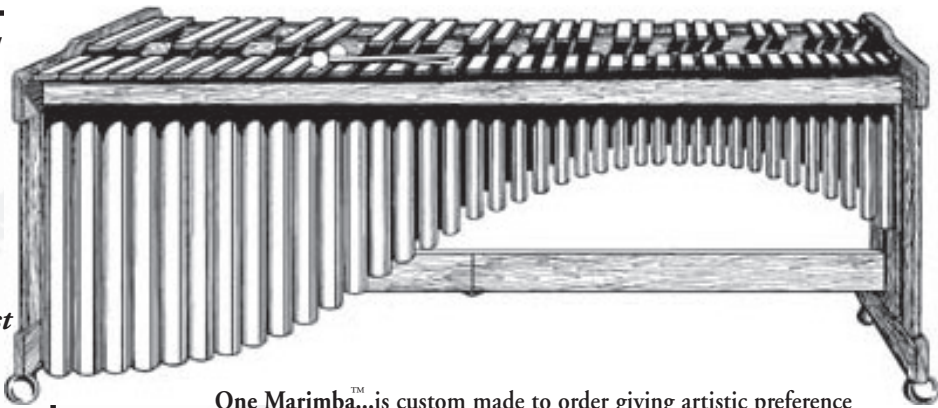
results. If the purpose behind your behavior is rooted deep within, you may expect outstanding results. Strong motives automatically activate strong sustained effort toward the desired outcome.

Musicians who understand this seem to have an aura about them in the practice room. They exude determination in every note they play, and they never seem to stagnate. This is because they have learned to link purpose to their actions, which ensures that every note becomes a significant, meaningful element in the grand scheme of reaching their musical goal.

Another effective way to bolster your motivation is to ask yourself what will happen if you do *not* achieve your goal. What will be lost if you never fulfill your dream? Again, link it to every aspect of your daily life and make another list of five things that you will *not* get if your goals are never met. You can use these negatives to distance yourself from the

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bad habits and thoughts that have sabotaged you in the past.

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consciously aware of your motives, there can be no turning back. Your subconscious will neither allow nor accept it. If percussion is your love, then study your passion. Be true to the reasons behind your quest for your personal best and you will guarantee yourself endless progression and musical satisfaction.

Andy Harnsberger earned his Doctorate of Musical Arts in Performance and Literature degree at the Eastman School of Music in Rochester, New York, where he also received the prestigious Performer's Certificate. He received his Bachelor of Music and Master of Music degrees from Virginia Commonwealth University in Richmond, Virginia. He resides in Atlanta, Georgia, and is active as a marimba recitalist/clinician and freelance percussionist. Dr. Harnsberger is Director of Percussion Studies at Lee University in Cleveland, Tennessee and is a performing artist and clinician for Pearl/Adams, Innovative Percussion, and Sabian.

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Selecting Solo Material For Grade School Percussionists

BY JEFF HOKE

As solo and ensemble season approaches, one challenge posed to private teachers and band directors is the selection of appropriate literature for the grade school percussionist. An appropriate selection of solo literature is one in which the concepts presented are familiar to the student but also represent the next logical step in the student's developmental process.

Though challenging students is a valid pursuit, educators must resist the urge to choose literature that is too advanced. Doing so runs the risk of "leap-frogging" concepts and creating an uncomfortable flow of information to students. Additionally, a student's band director and private teacher should communicate prior to a selection being made on the student's behalf. The input of both educators will result in a more thorough understanding of the present status of the student, more than either instructor is capable of providing individually.

The library of literature for the grade school percussionist is relatively small, and at times lacking musical elements crucial to the developing musician. To combat this problem I have established the following criteria, which has proven helpful in selecting appropriate literature for solo and ensemble performance.

SNARE DRUM SOLOS

A. Does the content of the piece present elements from each of the four rudimental categories (paradiddle, drag, roll, and flam)?

B. Is there an opportunity for the performer to display open-stroke, closed-stroke, and press rolls, as well as interpret the release of these rolls in both tied and untied examples?

C. Is change of timbre a characteristic of the piece? Playing on the rim, rimshots, stick shots, stick-on-stick playing, and the use of different locations on the head can serve as effective ways to increase the student's understanding of this concept.

D. Is the piece composed in such a way

as to present commonly used forms?

E. Are there opportunities for the student to display musical expression, both written and unwritten?

F. Is change of tempo and/or meter addressed?

G. Is the overall difficulty of the piece appropriate for the student?

MALLET KEYBOARD SOLOS

A. Is the instrumentation of the piece such that the student is able to gain access to the appropriate instrument for practice on a regular basis?

B. Does the piece call for two, three, or four mallets, and does the student possess the technical facility necessary to control what is called for?

C. Is the piece in a key that the student has previously studied or is prepared to study?

D. Are there melody lines in the piece to which students can relate and use as a tool to guide them to the next pitch?

E. Does the piece contain rolls (tied and untied), scale passages, thirds, arpeggios, and chords that encourage conversation about basic theory?

Also see applicable criteria under Snare Drum Solos.

TIMPANI SOLOS

A. How many timpani does the piece call for, and is the student able to practice on a quality set of timpani on a regular basis?

B. Does the piece call for any tuning changes? If so, has the student had the training necessary to accomplish these changes?

C. Are there opportunities for the student to display dampening and/or muting techniques?

D. Does the content of the piece allow the student to display interpretation of both tied and untied rolls?

E. Can both legato and staccato strokes be incorporated into the piece?

F. Are there passages that require the student to use cross-over sticking or double strokes from drum to drum?

Also see applicable criteria under Snare Drum Solos and Mallet Keyboard Solos.

CONCLUSION

A final consideration when selecting a piece for solo or ensemble performance is whether or not the piece is of interest to the student. Young students will practice and perform at a higher level if they enjoy the piece they are playing. Using the above criteria, and the input from the private teacher and band director, appropriate solo and ensemble material can be found for the grade school percussionist to meet both the immediate contest and festival needs as well as assist in the long-term development of the student's percussion skills.

Jeff Hoke earned his Bachelor of Arts degree at Augustana College and is a private percussion teacher, arranger/composer, adjudicator and clinician throughout the Midwest. **PN**

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Thicker Sounds on Mallet Instruments

BY JERRY TACHOIR

Even when played with contemporary four-mallet technique, mallet instruments tend to have a thin sound compared to piano and guitar. This lack of assertive, thick-sounding chords, especially on a three-octave vibraphone, is something I try to overcome. It wasn't until I took a course called "Line Writing," taught by Herb Pomeroy at the Berklee College of Music, that the world opened up to me. This course is primarily a big band writing course; as a mallet player, I initially didn't think it would change my mallet-playing style. But a few of the "line writing" concepts changed my view regarding chord voicings.

Herb teaches a concept of using dissonances within chords to create a thicker sound. The more dissonances within the chord, the thicker the overall sound. Herb also teaches that in a musical composition there should be a primary climactic moment, and perhaps several secondary climactic moments. The object is to voice the chord at the primary climax of the composition with as much PD (prime dissonance) as possible, and every voicing before and after this primary climax should not exceed the number of PDs in the climax.

Prime dissonances are half-steps, major sevenths, and allowable flat-nine intervals. This climax approach is used for orchestrating an entire piece of music, but the concepts of dissonance are the same for comping.

There are many rules one must know to fully utilize this writing technique and get the intended sound. But in a nutshell, we are trying to get the intended chord sound (major, minor, diminished, etc.) while using available notes from the related mode of each chord and incorporating as many allowable PDs as we feel necessary to enhance the thickness of the chord.

Here is an example of a D-7_{b5} chord. The first voicing is a typical one played by most beginning mallet players. The second example utilizes one PD—a half-step between the G and the A-flat (the eleventh and the flat fifth). Listen to the sound of both voicings. You should be able to hear the dissonant rub between the PD of the second chord.



The more PDs we add, the more aggressive the sound will become. As four-mallet players, our only way of adding more notes is to reattack over a sustaining chord on the vibraphone.

It is important to keep in mind the intended chord sound, and this can be accomplished by maintaining the guide tones within your voicing. Guide tones are primarily the third and seventh of a chord, and when played alone, these two notes can bring out the intended chord sound.

You will note that the third, one of the guide tones, is missing in the second example. One of the "line writing" rules is that an eleventh is an excellent choice on minor chords and can be used in place of the third.

I find that on the vibraphone, because of its limited range, if I can play the guide tones with my left hand on the lower notes of the instrument where there is a bigger sound, the intended chord sound and progression will be audible. My right hand is then free to enhance the rest of the chord with the melody, a chord tone or tension, or an allowable dissonance. Initially, this requires a lot of thinking and analysis that becomes easier (if not automatic) after some practice. Finally, we can compete with pianists and their lifelong quest for the perfect voicing!

Jerry Tachoir has performed and presented improvisation and advanced harmony clinics at major colleges and universities throughout the U.S., Canada, and Europe. In addition to numerous recordings by Jerry and Group Tachoir, he has authored *A Contemporary Mallet Method – An Approach to the Vibraphone & Marimba*, published by Riohcat Music and distributed by Mel Bay. Jerry has been featured on NPR's *Morning Edition* and *Jazz Live*, at PASIC, and at music education conventions as a clinic and performer. His Web site is www.tachoir.com.

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Introducing Stevens Grip to Young Percussionists

BY GIFFORD HOWARTH

The growth of four-mallet percussion at the high school level has increased tremendously over the past 10 years. Of all the different grips, the Stevens grip has become one of the most popular in North America. Unfortunately, it is also the most misused grip. It is very easy for a young percussionist to develop bad habits that will lead to physical problems.

Over the past five to six years, I have introduced four-mallet technique to thousands of young students. During this period I developed my own approach to introducing the Stevens grip. It had become apparent that terms such as “double lateral,” “double vertical,” and “independent mallet rotation” were difficult for young students to comprehend. These were the terms I used in college while I was studying Stevens’ book, *Method of Movement for Marimba*. However, these terms are often difficult for younger students to understand.

The following is an introduction to the basic terms and approach I use with younger students.

ROLES OF EACH FINGER

Each finger has a certain job to do when holding the mallets.

Index finger: A “table top” for the inside mallet to rest on; also responsible for interval changes by bending and pointing finger horizontally.

Thumb: Rests on top of the inside mallet shaft to hold it in place on top of the index finger. This does not take a lot of pressure, just enough to keep the shaft in place.

Middle finger: Keeps the tip of the inside mallet in place on the palm. I call this the “Spiderman move.” The finger only needs to exert enough pressure to keep that tip in place.

Ring and Pinky fingers: Wrap completely around the outside mallet shaft. Their only role

is to hold that outside mallet in place. These fingers will take time to develop the strength to do this for a long period of time. Don’t give them any other roles initially.

These roles of each finger do not include motions for executing the different strokes (double vertical, independent rotations) because *the fingers are not responsible for the strokes. The wrists are!* This is the most misunderstood concept of the Stevens grip. The power of the strokes and the control of the strokes are left up to the wrist, not the fingers. The fingers need to control the mallets in place, and that is all.

BASIC STROKES

In my mind, all four-mallet playing and techniques can be boiled down to two basic strokes: the double-stop stroke (double vertical) and the rotation stroke (independent mallet rotation). Simply said, both mallets in one hand play at the same time or only one mallet plays at a time. Of course, it isn’t that simple. There are hundreds of variations on these two strokes, but they all relate to the two basic strokes. All the sticking combinations are simply combinations of the double-

stop or rotation strokes. When students understand this and can start to dissect what their hands and wrists are doing while they play, the learning process is easier.

PHYSICAL PROBLEMS

Blister on the outside of the middle finger: Blisters in this location are somewhat inevitable. With time, the blisters develop into calluses. The problem is that most young players develop blisters too quickly and too often. This is most likely due to one of two reasons: over-squeezing the outside mallet in place by the ring and pinky fingers, or not enough control of the outside mallet, allowing the outside mallet to bounce around when it is not used. The player needs to find a happy medium between these two extremes.

Cramped and sore ring and pinky fingers: Due to squeezing the outside mallets too much. The player needs to relax and only squeeze enough to have control of the mallet. Cramps also come into play with students who have very long fingers. In this situation try using mole-skin, racket tape, or foam pencil grip to help increase the diameter of the mallet shaft. For true beginners with this grip, the muscles in the ring and pinky fingers will need time to develop. These fingers are usually not responsible for carrying the weight of the mallets.

Blister on the palm where the tip of the inside mallet is making contact: Extra pressure is placed on the inside mallet being forced into the palm. The middle finger might be jamming the mallet into the palm, or the index finger might be curled in toward the palm and pushing the shaft into the palm too much. The middle finger should put just enough pressure to keep the tip of the mallet in place. The tip of the index finger should be pointing across the player’s body most of the time.



PHOTO COURTESY MARIAMBA PRODUCTIONS

The index fingers point to each other.

Tendonitis and Carpal Tunnel Syndrome: These problems are very evident with young percussionists who play with too much tension. Tension in the hands spreads to the wrists and arms, putting extra stress on tendons and muscles. This excess tension leads to very poor technique and playing too loud with insufficient stroke height. Other issues that can also lead to tendonitis or carpal tunnel problems are the use of heavy mallets for beginners, poor posture, and lack of a correct warm-up before each practice session.

A teaching tool I use for beginners that seems to help alleviate most of these problems is having them play without the mallets. Have students rotate or bend the wrist as if they are playing, and let them realize how relaxed they feel without the mallets in their hands. A relaxed, fluid stroke should be the goal. When the mallets are placed back in the hands, the students need to maintain the feel they had when the mallets were not in their hands.

Gifford Howarth teaches at Penn State University in State College, Penn. and Nazareth College in Rochester, New York. Howarth is very active giving clinics, workshops, master classes and recitals throughout North America. This past November, Vic Firth, Inc. released the Gifford Howarth Signature Series Marimba Mallets. His approach to teaching

four-mallet techniques led to the publication of his method book, *Simply Four; 4-mallet percussion as easy as 1-2-3...(4)*, published by Tap Space Publications. Howarth is a WGI National Percussion Adjudicator and works with the Cadets Drum and Bugle Corps and the Syracuse Brigadiers. Visit his Web site at www.giffordhowarth.com PN

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Early Development of the Xylophone in Western Music

BY DAVID P. EYLER

The history of the marimba has been traced through many sources from its origins in Southeast Asia and the islands of the Indonesian Archipelago to further development and refinement in Africa. African slaves brought the instrument to Central America, where Guatemalans adopted the marimba as their national instrument, making several structural innovations in its construction. To examine its history further, we must follow the development and progress of the xylophone to Europe.

The xylophone also had its roots in Africa and Southeast Asia; however, it came to the United States by way of Europe. Sibyl Marcuse informs us that the xylophone was brought to Europe from Indonesia.¹ Its name is derived from the Greek *xylon*, meaning “wood,” and *phone* meaning “sound.” The instrument was first mentioned by Arnold Schlick in 1511 by the name of *hultze glechter* (“wooden stick”) in his *Spiegel der orgelmacher und organisten* (1511).² A xylophone (*stroh fiedel*) is depicted in Martin Agricola’s *Musica instrumentalis deudsch* (1528), and a century later in Michael Praetorius’ (1571–1621) *Syntagma musicum* (1618).³ The name *stroh fiedel* (“straw fiddle”) is descriptive of this early form of the xylophone, which consisted of wooden bars laid over bundles of straw.

Early in the nineteenth century the xylophone was popularized as a solo instrument by the Russian Michael Józef Gusikow (1806–1837), whose playing attracted the admiration of Mendelssohn, Chopin, and Liszt.⁴ In a letter to his mother on February 18, 1836, Mendelssohn wrote that Gusikow “is inferior to no player on earth either in style or execution, and delights me more on his odd instrument than many do on their pianos... I have not enjoyed a concert so much for a long time.”⁵ Gusikow’s history is as follows:

He was born at Sklot, a little town near Mohilev, where his family had been musicians for upwards of a hundred years....

Gusikow...set to work to make a musical career possible for himself. For this purpose he chose a musical instrument of the street or village fair, and resolved to introduce such improvements into its tone and range as would make it capable of the most subtle shades of execution and interpretation. This instrument, called *Jerova I Salomo* by the Jewish people, was of most ancient origin...but the use of it had spread...among the Tartars, the Cossacks, the Russians, the Lithuanians, and as far as Poland. It was formed...out of a number of slats or strips of pinewood upon a bed of straw...played with a pair of hammers like a cymbalom....

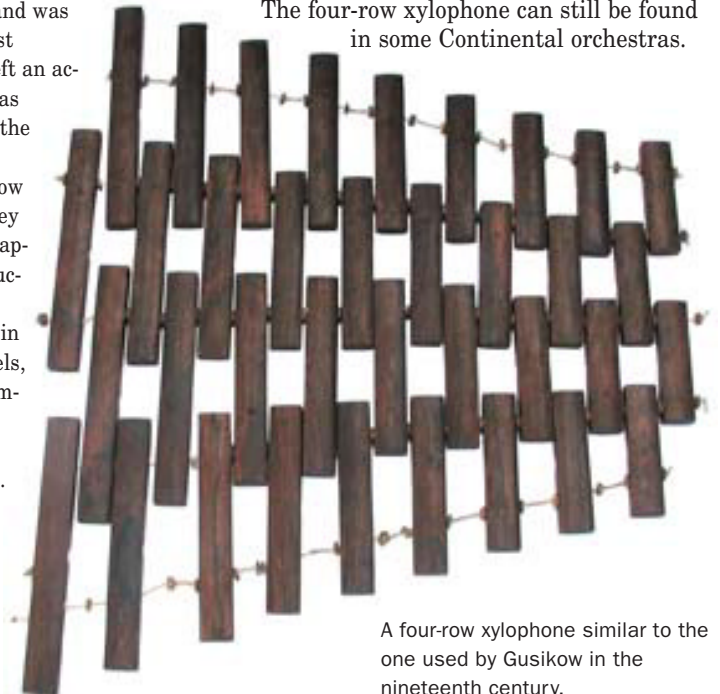
Gusikow increased the number of the strips...to two and a half octaves, disposed chromatically, not in the order, alternatively, of semitones, but arranged in a particular way in order to facilitate his execution.... Three years were spent by Gusikow, from 1831, in perfecting his instrument. But, at length, his preparations were complete, and in July 1834 he set forth with his four brothers or relatives to Kiev and to Odessa, where he performed in the opera house and was heard by the violinist Lipinski, who has left an account of him.... It was due in large part to the encouragement of Lipinski that Gusikow undertook his journey to Western Europe, appearing with wild success in Vienna, in Milan, in Germany, in Paris, and in Brussels, where his health completely broke down, and it was evident that he was dying....

Further accounts of his genius are given by Mendelssohn, who heard him play in Germany; and by Fetis, the musical

biographer, who...saw him continually during the four months that he was ill in bed in Brussels, and dying, and took down from him, personally, the facts and details of his life.⁶

Gusikow performed well-known pieces, including Russian, Polish, and Jewish popular melodies and folk songs, along with some of his own compositions. Gordon Peters states that “his most successful number was a transcription of Paganini’s ‘La Campanella.’”⁷ Gusikow died on October 21, 1837 during a concert at Aix-la-Chapelle. For more detailed information on Gusikow, refer to the article “Michal Józef Guzikow: Nineteenth-Century Xylophonist, Part I” by John Beckford in the June 1995 (Vol. 33, No. 3) issue of *Percussive Notes*.

The instrument made popular by Gusikow was a four-row xylophone consisting of “a series of twenty-eight crude wooden bars arranged, semitonally, in the form of a trapezium, the four rows resting on five straw supports.”⁸ The player stands at the wide end of the instrument. The four-row xylophone can still be found in some Continental orchestras.



A four-row xylophone similar to the one used by Gusikow in the nineteenth century.

During the nineteenth century the xylophone appeared in several new guises, as the *Triphon* and the *Tryphone*. Sachs refers to the *Triphon* as a *xylostron* (invented in 1810), while the *Tryphone*, introduced about 1870, has been credited to the Parisian Charles de Try, the greatest xylophone virtuoso of the later nineteenth century.⁹ Try's instrument may have been constructed in the manner of a piano with two rows of bars. It is also speculated that Saint-Saëns, hearing the instrument through Try's performances, was attracted to the xylophone and used it in his "Dance Macabre" (1874).¹⁰

For many years, the xylophone's first appearance in an orchestral score has been attributed to Saint-Saëns, but recent investigation has uncovered a composition titled "Champagne Galop" written by the Danish composer Hans Christian Lumbye in 1845, which includes a solo part for xylophone. Lumbye refers to it in his music as *traespil* ("play of wood").

A conductor of that era, Emilio Wilhelm Ramsoe (1837–95), in his interpretation of the program of the "Champagne Galop," refers to the instrument as having the sound of a champagne cork popping out of a bottle. The author has traced this composition to the Royal Library in Copenhagen, which contains the score and parts. The score is not Lumbye's original score, which has been lost, but is a set of parts belonging to Lumbye's son, Carl Lumbye, that can be considered trustworthy.¹¹

In "Dance Macabre" Saint-Saëns uses "the dry and hollow notes of the instrument [to] represent the bones of skeletons as they dance over the stones of a graveyard."¹² Twelve years later, he again used the xylophone with the very same theme to portray "Fossils" in "Carnival of the Animals" (1886). Later appearances of the xylophone include its debut in a symphony, the first movement of Mahler's Sixth Symphony, its frequent uses by such composers as Hindemith, Walton, Britten, Stravinsky, Kabalevsky, Shostakovich, Prokofiev, Puccini, and Ketelbey, to, more recently, appearances in works by Boulez, Messiaen, Ravel, Tippett, and Lutoslawski, which place great technical demands on the performer.

In the United States, John Calhoun Deagan began his first experimentations with making bar-percussion instruments around 1880. This was prompted by his discontent with the accuracy of tuning of

the orchestral bells being used in symphony orchestras. Clair Musser states that during this same period:

American musical instrument manufacturers began making the small xylophone as a trap instrument for the drummer. These first instruments were similar to the European xylophone and were made of

various woods—maple, rosewood, cocus, and so on. The scale was our diatonic with B-flat added.¹³

In 1888, Deagan constructed the "first true xylophone of orchestral quality," which included tubular brass resonators under the tone bars for maximum sound projection.¹⁴ This instrument launched the

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career of the modern xylophone, beginning with its use in recordings, and as a form of popular entertainment by Vaudeville performers around the end of the First World War.

ENDNOTES

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11. Personal letter from Mette Muller, director, Musikhistorisk Museum, Copenhagen, Denmark, 18 October 1983. The author was made aware of this composition from a recording of the "Champagne Galop" in the Gerhardt Marimba-Xylophone Collection by the Copenhagen Symphony Orchestra. (*The Music of Hans Christian Lumbye*, recorded by the Copenhagen Symphony Orchestra on Capitol Records #SG7253, Lavard Friisholm conductor.)
12. Harold D. Smith, *Instruments of the Orchestra By Sight, Sound and Story; A Description of the Instruments and Their Uses* (Camden, New Jersey: Victor Talking Ma-

chine Co., 1918; revised by Frederick J. Schneider, Camden: RCA Manufacturing Co., 1937), p. 65.

13. Clair Omar Musser, "The Marimba-Xylophone," *Etude Magazine*, Vol. 50, No. 4 (April 1932), p. 251.
14. Hal Trommer, "A Chronology of the J. C. Deagan Company," (Chicago, Ill.: By the Author, 4231 N. Wolcott Avenue, 1983), p. 2. [Paper privately printed and presented to the author by Hal Trommer, Knoxville, Tenn., 6 November 1983.] By the mid-teens, Deagan precision tuning forks and tuning bars were established as the "tuning standard of the world." About this same time, the Deagan company introduced the quality mark "Nagaed" (Deagan spelled backwards), which was used to identify Honduras rosewood "meticulously selected for uniform resin density, quarter-sawed grain, color and overall perfection, for tone bars of superior-grade models of xylophones, marimba-xylophones and marimbaphones." Trommer, "Chronology," pp. 3–4.

Dr. David P. Eyler is Director of Percussion Studies at Concordia College and Principal Timpanist of the Fargo-Moorhead Symphony Orchestra, where he recently premiered the "Concerto for Timpani and Orchestra," which he commissioned of composer Russell Peterson. Eyler's compositions and arrangements are published by Ludwig Music, Music For Percussion, Per-Mus Publications, Pioneer Percussion, and the Musser Division of Selmer. His articles have appeared in *The Instrumentalist*, *Percussive Notes*, and *Percussionist*. Eyler serves as First Vice President of the Minnesota PAS Chapter and is a member of the PAS Percussion Ensemble and College Pedagogy Committees.

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Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

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Serebrier's Hi-Hat, Verdi's Overtures, and Haydn's French Manner

BY MICHAEL ROSEN

Q. We are doing Serebrier's "Symphony for Percussion." Although there are many odd things in the notation and instructions, I can make a judgment call about most of them. However, the solo in movement II has me perplexed. Measure 22 indicates two suspended cymbals, but what is "H.H."? That is followed by a "sticks" indication. Several measures later there appears an odd direction: "stick against stick over edge of cymbal." I can't come up with any satisfactory sound from such a configuration! It is also curious that this movement calls for a low SD and Tenor Drum, which are not in Perc. 4's setup. Can you help?

—John Rack, Ph.D., University of North Carolina at Wilmington

A. H.H. is hi-hat. The composer indicates two suspended cymbals for the remainder of the measure. Of course, the hi-hat should be on a different line than the suspended cymbal. The "sticks" indication lets you know that you should strike the hi-hat cymbals with sticks, rather than playing the instrument by operating the pedal.

Regarding the "stick against stick over edge of cymbal," the way I have played this is to close the hi-hat slightly and play the sticks on it. I agree that it is not at all clear what the composer wants, but I think this sounds good here.

In terms of the low snare drum and tenor drum, you can add the other snare drum and the tenor drum if you want to, but I just play this on snare drum and tom-toms. This movement is Serebrier's attempt to write for a drumset, but I don't think he was sure how to write for it. Perhaps he added these instruments while he was writing the piece but forgot to put them in the Instrumentation page.

When confronted with these kinds of contradictions and unclear notation I just play what I think sounds best within the

style of the piece, not unlike the way a modern conductor interprets a score by a 19th-century composer. If the composer can be contacted, I try to do so to clear up an unclear notation, but if not I just use my musical instincts to tell me what to do. In this case, the effect of a drumset solo is what's important, not exactly which drum is played on a particular beat.

I would like to add that I have had this situation come up many times and made my own choices, and have had the composer in question compliment me on my decision. Don't worry so much about each note. Just make music.

Q. I have only performed two Verdi overtures: "La Forza del Destino" and "Nabucco." The percussion parts for these are scored only for bass drum, but in practice, cymbals play in tutti with bass drum. My question is very simple: does Verdi want cymbals in these overtures?

—Jenny Tan

A. Cymbals are meant to be played with bass drum in both overtures. Originally the cymbals and bass drum were played by the same player with a bass drum/cymbal attachment in the smaller orchestras, and sometimes played with two players in the larger orchestras. Here's what Mike Quinn, who used to play in La Scala in Milano, says about this question:

"'Forza' and 'Nabucco' certainly have cymbals, at least in Italy. If you never played a cymbal part in these overtures you are missing out on some fun! In fact, the 'Forza' cymbal part is sometimes used for auditions. I personally don't leave cymbals out unless I see the indication 'cassa sola'"

To delve deeper into this question I quote from *I Timpani e Gli Strumenti a Percussione nell'ottocento Italiano [Timpani and Percussion Instruments in 19th Century Italy]* by Renato Menucci

(Parma, Istituto nazionale di studi verdiani, 1998): "The term 'grancassa' refers to an instrument consisting of both bass drum and cymbals. The cymbal would have been played by one player. One final precise terminology is still necessary as regards the term 'cassa,' which is often encountered in scores of the 19th century...This term cannot be interpreted as an abbreviation for 'grancassa.' The hypothesis others have proposed that the bass drum was intended to be played together with the cymbal when indicated as 'grancassa,' while the term 'cassa' indicated that the bass drum be played without the cymbals, has no basis in fact." [M. Rosen, translator]

Q. I am playing a performance of Haydn's "Pauken Messe" ("Mass in the Time of War") where I found the indication "Play in the French Style." What does this mean? Should I use a special pair of sticks or hold the sticks in the French manner as opposed to the German way, or perhaps muffle the drums somehow?

A. To play in the French Manner is to make a series of notes, such as eighth notes or sixteenth notes, uneven and to therefore create a rather un-metronomic subdivision of the beat. The last sixteenth notes are played later than written and fall rather like the last of a quintuplet or a septuplet. It might also be double dotted. It creates a floating rhythmic feel that is not strict.

At the time of Haydn (1732–1809), and even earlier, the influence of French fashion on all aspects of upper-middle class culture was very strong. Therefore Telemann was more highly esteemed than Bach in French music of the time. This term would not have been necessary to use in France because French musicians would know how to perform in this manner and would do so by convention. However, it would have been necessary to



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bring it to the attention of German or English musicians in the music of Haydn.

Jeremy Montagu explains it quite well in his book *Timpani and Percussion* (Yale University Press, 2002, p. 90): "One ever-present form of elaboration was still Francese or French Style...The two main French musical characteristics in this period were the use of ornaments, especially to fill gaps between non-adjacent notes (everybody ornamented cadences, not just the French) and the use of notes *inégaes*, lengthening the first of a pair of notes so that they become slightly unequal...Certainly 'swinging it a bit' is probably the nearest equivalent in our language, adds a great deal of life to that and other music, and lifts it from the stodginess one sometimes hears without the need for the excessive speed which is common in modern recourse."

I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about

Terms Used in Percussion. *I will answer you directly and then print your questions for the benefit of readers of Percussive Notes. You can e-mail your question to me at michaelrosen@oberlin.net.*

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

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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: _____

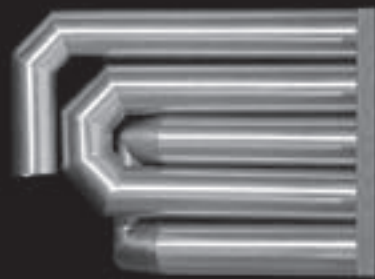
Please include a \$25 U.S. Contest Application Fee; make checks payable to Percussive Arts Society.

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.



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Coping With a Playing Related Injury

BY KARL HAAS

One day at the beginning of my second semester as a percussion performance graduate student, I woke with a burning pain behind my shoulder blade. At first I thought that I had just “slept wrong” on my arm, but after several days the pain had not gone away.

I made an appointment with a leading neurologist who specialized in injuries associated with performing arts. I was diagnosed with a Brachial Plexus Neuropathy, meaning the nerve that controls the muscles in my shoulder blade had somehow become damaged and would slowly heal itself over the next six to eighteen months. The injury took place in early January and it wasn't until spring that I could play for more than thirty minutes a day without pain! In fact, it wouldn't be until September that I could practice for more than two hours on consecutive days.

As you can imagine, this had an immeasurable impact on my life, including a serious loss of chops as well as a loss of a semester of school, not to mention a ten-month stall in my professional playing career before it could even get off the ground. Here is some advice for anyone who is recovering from an injury that is

affecting your playing, based on my own experiences.

If you are unfortunate enough to have suffered an injury that impairs your playing, you are going to find yourself with a lot of extra time on your hands. Find something constructive with which to fill your time while you are recovering.

“If you have suffered an injury that impairs your playing...find something constructive with which to fill your time while you are recovering.”

Treat this as an opportunity to learn something you previously didn't have time for. I took a jazz harmony techniques class for piano with Berklee College of Music professor Jeff Covell. If you are a classical musician, learn jazz harmony and theory, or arranging, composition, score study—anything! This will not only give you a chance to acquire another skill to help you once you get back into

action, but it will mentally “keep you in the game” for what may wind up being several months.

If you are a performing professional, continue to “make the hang,” go to your colleagues' performances, and make calls to your musical compatriots to let them know that you are still out there. You will be amazed at how quickly you will disappear from people's memories after a couple months of turning down every gig you get offered.

The most important thing to remember is that the healing process is gradual and can take a long time. Follow your doctor's and physical therapist's advice. Listen to your body; it will tell you when you are ready to start your comeback, and do it gradually, don't just jump right in after so long away.

Karl Haas is a free-lance percussionist and educator in the Boston area. He holds an M.M degree from the Boston Conservatory, where he studied with Patrick Hollenbeck and Nancy Zeltsman, and a B.M.Ed degree from Montana State University, where he studied with Bradley Fuster and Dean Ponseti. **PN**

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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.

2004 CATEGORIES

Category I: Vibraphone Solo

First Place: \$1000.00 plus publication by Studio 4 Music

Second Place: \$ 300.00

Third Place: \$ 200.00

Category II: Percussion Quartet

First Place: \$1000.00 plus publication by Meredith Music Publications

Second Place: \$ 300.00

Third Place: \$ 200.00

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

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send 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

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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The Role of Keyboard Percussion in Undergraduate Applied Lessons

BY KEVIN CLYDE

In terms of scope and sequence, teaching keyboard percussion can be challenging. Generally, four mallet-keyboard instruments are included in undergraduate study (marimba, xylophone, vibraphone, and glockenspiel)—five if non-western keyboard instruments such as the amadinda are included. All require a variety of techniques and all have different ranges and bar sizes, giving each instrument its own set of idiosyncratic elements.

Many incoming freshmen have limited experience at playing these instruments and have only four years in which to become proficient. This places a heavy burden on both student and teacher.

Most programs offer a relatively balanced educational approach toward keyboard study through fundamentals and/or basic techniques on each instrument. Schools surveyed begin keyboard instrument studies at the freshman level and dedicate most of the time to the study of marimba and xylophone. Vibraphone studies are withheld until the end of the sophomore and/or junior years.

An overwhelming majority of schools include studies in both two-mallet and four-mallet technique in the first year. Most students with no keyboard experience wait until the second semester of the freshman year or the first semester of the sophomore year to begin four-mallet study. Some schools have a set timeline on when to begin formal four-mallet instruction, such as the end of the sophomore year or beginning of the junior year. A handful of schools stated that four-mallet study does not begin until the two-mallet concept is solidified.

All programs surveyed believe that all students should attain a balance of two-mallet and four-mallet repertoire during their course of study. An exception may be made for a student wishing to pursue a solo keyboard career, thereby emphasizing four-mallet repertoire.

A topic of concern was the balance between two-mallet and four-mallet study. Which one takes precedence? It is under-

stood that each deserves a significant amount of attention. Thirteen respondents stated that they try to maintain a balance. Seven stated that they maintain an equal balance of two-mallet and four-mallet studies throughout the undergraduate program. Four stated that they focus on four-mallet technique due to the amount of available literature and the need to stimulate even more literature.

Two-mallet technique is more applicable to most professional performance situations, although marimba soloists and jazz vibraphonists could argue the point. Most ensemble literature, apart from that written for percussion ensemble, requires two-mallet technique. Nevertheless, many recent auditions have called for four-mallet technique utilizing Musser etudes or Bach transcriptions.

Sixteen of the surveyed schools require proficiency examinations, while three do not have a requirement. Other schools did not respond regarding a proficiency requirement. Most of the proficiency exams require sight-reading, arpeggios (major, minor, augmented, and diminished) and a thorough knowledge of major and all forms of minor scales. Some also require proficiency in modes, blues scales, four-mallet chord progressions and permutation studies, jazz comping, and improvisation.

Below are common materials (method books, solo repertoire, and excerpts) utilized in applied lessons. Numbers in parentheses reflect how many of the 33 responding schools use the materials mentioned.

METHOD BOOKS

Goldenberg: *Modern School for Xylophone, Marimba, and Vibraphone* (24)
Green: *Instruction Course for the Xylophone* (21)
Stevens: *Method of Movement* (19)
Bona: *Rhythmical Articulation* (11)
Friedman: *Vibraphone Technique: Dampening and Pedaling* (11)
Stout: *Ideo-Kinetics: A Workbook for Ma-*

rimba Technique (7)

Bailey: *Mental and Manual Calisthenics* (6)

Bergamo: *Style Studies* (5)

Peters: *Fundamental Method for Mallets* (5)

McMillan: *Percussion Keyboard Technique* (5)

REPERTOIRE

J.S. Bach: transcriptions (12)

Huesgen: *Trilogy for Vibraphone* (11)

Musser: *Etudes* (10)

Green: *Rags of George Hamilton Green* (9)

Kreisler: *Tambourin Chinois* (8)

Stout: *Etudes for Marimba* (6)

Stout: *Two Mexican Dances* (6)

Creston: *Concertino for Marimba* (6)

Peters: *Yellow After the Rain* (6)

Smadbeck: *Etudes* (5)

Hovhannes: *Fantasy on Japanese Woodprints* (4)

Abe: *Works for Marimba* (4), *Frogs* (4), *Michi* (3)

Milhaud: *Concerto for Marimba and Vibraphone* (4)

Molenhof: *Music of the Day* (4)

Finkel: *Solos for Vibraphone* (4)

Bach: *Violin Concerto in A minor* (3)

Tanaka: *Two Movements for Marimba* (3)

Rosauero: *Concerto for Marimba and Orchestra* (3), *Suite Popular Brasileira* (3)

Friedman: *Mirror from Another* (3)

A majority of the schools require students to study common orchestral keyboard excerpts. Eleven specifically stated that the students cover all of the standard excerpts. Three stated that the excerpts are studied in a specified order.

Commonly studied excerpts according to this study:

Bells

Dukas: *Sorcerer's Apprentice* (11)

Mozart: *The Magic Flute* (10)

Respighi: *Pines of Rome* (8)

Xylophone

Gershwin: *Porgy and Bess* (19)

Kabalevsky: *Colas Breugnon* (16)
 Shostakovich: *Polka from the "Golden Age" Ballet* (11)
 Copland: *Appalachian Spring* (6)
 Kodaly: *Hary Janos Suite* (5)

Vibraphone

None

Military band auditions use the keyboard excerpts listed above, as well as ones that are not usually called for in orchestral auditions. Material used in military band auditions usually focuses on showcasing the percussionist in a band setting. Following are keyboard excerpts, techniques, and solos that have been used for major military bands, such as The President's Own or the United States Air Force Band (Washington D.C.):

Xylophone

Barnes: *Symphony No. Three, Symphonic Overture*
 Herbert: *The Fortune Teller Overture*

Bells

"Standard" repertoire found on major orchestral auditions (See Richard Weiner's article, "Symphony Percussion Audition Repertoire" in the August 1999 edition of *Percussive Notes*.)

Marimba

Bach: *Violin Concerto in A minor*

Kreisler: *Tambourin Chinois*
 Dinicu/Heifetz: *Hora Staccato*
 Musser: Any four-mallet etude
 J.S. Bach: Any four-mallet transcription

Vibraphone

Bernstein: *West Side Story*
 Barnes: *Symphony No. Three, Symphonic Overture*




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Other

Sight-reading
All major and minor scales

Jazz vibraphone is missing from the curricula of most programs surveyed. A majority of programs offer students the opportunity to learn jazz vibraphone. However, it is not required in most college/university programs and not at all in the four conservatories.

Four of the schools require the study of jazz vibraphone and a proficiency exam as well. Learning repertoire and jazz techniques, such as “comping” changes and improvisation, is common on exams. Many performance majors with a jazz emphasis are required to study jazz improvisation and “comping” in depth.

These students are also required to study standard percussion repertoire and techniques. However, in the later years of undergraduate study, after acquiring the necessary skills, these students are allowed to supplement the standard repertoire with material from the jazz idiom. In other words, they are given permission to specialize, but not before attaining a certain level of proficiency in the general context. On the contrary, music education and classical performance majors are usually not required to study jazz.

In the area of world percussion, the course of study involving non-western keyboard instruments wasn't obvious. Fourteen schools require world elements, such as hand drumming and amadinda, while sixteen do not require any study at

all. However, four of the schools that do not require this kind of study stated that the students have opportunities for study within each school's ethnomusicology department. Others stated that this aspect of percussion is covered in percussion ensemble and through seminars.

Many of the others wished to include this element into the curriculum, but study is limited due to instrument availability and knowledge of the subject matter. Nevertheless, some schools stated that they maintain world percussion ensembles focusing on keyboard elements. Six of the schools maintain steel drum bands, three have gamelan ensembles, one has an amadinda ensemble, and one has a Mexican marimba ensemble.

In conclusion, the information gleaned from the survey leans towards the assumption that there isn't enough time to establish a stable foundation on every keyboard instrument during undergraduate years. Several questions remain. Do certain areas of keyboard percussion take precedence over others? If so, why? Does one avoid teaching an area due to lack of experience? Should one try to improve upon this lack of experience or just refer a student to another teacher? Do we need to modify curriculum to be all-inclusive? How do we achieve an all-inclusive curriculum that does not neglect other areas of percussion study?

This article was adapted from a section of the author's thesis, A Four-Year Curriculum For Applied Percussion at the Undergraduate Level. The author garnered his research findings through the examination of 33 United States college percussion programs. A broad overview of his research was presented in the June 2003 issue of Percussive Notes.

Kevin Clyde received a Bachelor of Science in Music Education degree from West Chester University, where he studied percussion under the direction of Dr. Christopher Hanning. In 2001 he graduated from Bowling Green State University with a Master of Music degree in percussion performance. Currently, he is an active-duty Air Force musician with the Band of the United States Air Force Reserve at Robins Air Force Base in Georgia. Clyde performs regularly with the concert band, Dixie Express (New Orleans jazz), jazz combo, and ceremonial band.

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New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of Percussive Notes.

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James Lambert

*Percussive Arts Society
701 NW Ferris Avenue
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Note: *Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.*

Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXTS

The Art and Heart of Drum Circles

Christine Stevens

\$14.95

Hal Leonard Corporation

This is a marvelous read for those of us needing guidance in facilitating drum circles. Many times I have felt that I possess the percussion knowledge to convey to drum circle participants, but lack the facilitation skills within the circle. Stevens comments clearly and thought-provokingly on instrument choices and logistics, the art of facilitation, arranging music for the circle, teaching strategies for different groups, and groove.

A compact disc is included for facilitators to practice cueing and call-and-response with several music tracks as well as tracks featuring established grooves. There is

also a wonderful appendix with a listing of resources (books, compact discs, videos and Web sites). Stevens's words helped remind me of the incredible opportunities we have to shape minds and spirits through drumming.

—Lisa Rogers

Drummer's Wake Up Book

Sam Ulano

\$19.50

Sam Ulano

Drummer's Wake Up Book is really a conversation with Sam Ulano. Whether you agree with him or not—and many don't—you have to admire someone for speaking his opinion on 70 years of musical experience. *Drummer's Wake Up Book* is in no particular order—just random thoughts Ulano has about rudiments, practicing, brain control, counting, musical terms, getting and keeping a job, warming up, learning percussion instruments other than snare drum and drumset, music schools, method books, staying in shape, and the music business in general.

Yes, Sam is controversial, but many of his ideas make sense. It is difficult in today's complex musical world to limit yourself to only one aspect of the music business. At times, Sam seems to be reflecting on a time many years ago when things were less hectic; however, perhaps these ideas are still valid. Read *Drummer's Wake Up Book* and find out.

—John H. Beck

A Focus on the Kaidas of Tabla

David R. Courtney

\$44.95

Sur Sangeet Services

This 306-page spiral-bound text is the fourth volume in Courtney's *magna opus*—*The Complete Reference for Tabla*, which also includes volume 1: *Fundamentals of Tabla*; volume 2: *Advanced Theory of Tabla*; and volume 3: *Manufacture and Repair of Tabla*.

The author explains that he has devoted an entire volume to the *kaida* because of its importance to north Indian tabla players, and explains that it is “one of the most im-

portant compositional forms for tabla.” Moreover, *kaida*, a form of theme and variation, “is used extensively for both solos and pedagogic purposes.”

The book is divided into three sections. The *kaidas* and their various forms are addressed in the first section; the second section deals with the *gharanas* (particular schools of tabla); the third section includes ten appendices, which provide a body of *kaidas* that the musician and teacher can use, including a “*kaida* finder.”

The musical notation features a series of mnemonic syllables (*bols*), which represent the various techniques employed in performance. Although notation using the *bols* played a very small part in the pedagogic process heretofore, now, “with the advent of modern music colleges...and a more Western approach to the educational process,” this form of notation has become more prevalent. The author suggests that the reader review volume two, wherein *kaida* is discussed, to maintain a proper perspective on the material presented in this fourth volume.

Courtney serves as his own worst critic, admitting that it is not possible to write a book that will fully satisfy musicians who want material of a utilitarian nature, and academics who are concerned with “academic form and intellectual rigour.” Nevertheless, Courtney's efforts will be welcomed by all who wish to seriously pursue the art of tabla, and must be appreciated for its contribution to a comprehensive study designed to be used by practicing musicians, teachers, even repair personnel, to focus on every facet of maintenance, performance and pedagogy related to tabla.

—John R. Raush

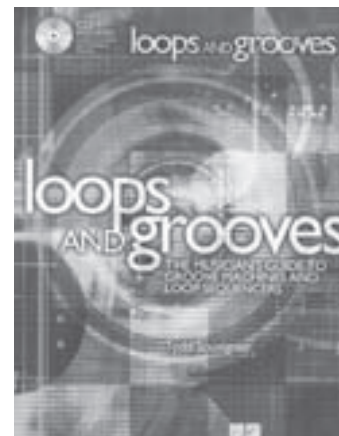
Loops and Grooves: The Musician's Guide to Groove Machines and Loop Sequencers

Todd Souvignier

\$19.95

Hal Leonard Corporation

Audio samples and digital “loops”



are an integral part of today's musical landscape—particularly pop, hip-hop and even some contemporary classical music. Understanding how to use the hardware and software associated with the creation of digitally-compiled music is the subject of *Loop and Grooves*. Geared toward the novice electronic musician who understands the rudiments of music, the book patiently walks the reader through the process of creating music based on repeated patterns. It demystifies the jargon, suggests popular hardware and software, points out common mistakes, provides a step-by-step illustrated walk through software creation windows, and assists the reader in applying general compositional principles to the ever-changing hardware and software available.

The text does not attempt to replace the owner's manuals of available hardware or software, but should help people get started creating their own music. The accompanying CD provides demo versions of software mentioned in the book as well as audio examples of good (and bad) loops and samples. *Loops and Grooves* is written in a “user-friendly” manner and would help anyone who would like a leg up on sequencers, loops and samples.

—Terry O'Mahoney

Percussion Handbook

Philippe Van den Bossche

\$11.43

Euprint Editions

Percussion Handbook is a collection

of exercises for snare drum, drumset, timpani, xylophone, marimba, vibraphone and accessory percussion. Each instrument has four- to twelve-measure exercises that address a particular technique. Other concerns are addressed such as arm and hand stretches, use of the metronome, playing in the center of the bar on mallet instruments and keeping a steady tempo. For teachers looking for extra material for their students, *Percussion Handbook* could be a choice. Although the exercises are not long, they cover important concerns.

—John H. Beck



rhythm or concept to several different families of percussion instruments—*training across* different groups of instruments. Lewis uses the Afro-Cuban *mozambique* and *guaguanco*, Brazilian *baião* and *samba*, Puerto Rican *meringue*, and drum rudiments to demonstrate how each of these rhythms may be applied to more than one instrument.

Lewis first demonstrates a

rhythm on drumset, then transfers it to congas, frame drum and tambourine, primarily through adapting the sticking pattern. He then applies the rhythm to keyboards. In the first example, he adapts the *mozambique* to the marimba by setting up a *montuno* pattern using four mallets, and then to a frame drum or *doumbek* with a variety of different strokes. He treats the *baião* to some different hand and foot variations, then converts it to a funk groove, and then adapts it for congas and *doumbek*. The *guaguanco*, *samba*, *meringue* and rudiments are given similar transformational treatments. The instructional CD features all of the exercise as well as loops for practicing.

Geared for the intermediate to advanced player who needs some creative input and not a “nuts and bolts” introduction to these world music rhythms, *Crosstraining* is a lesson in creativity, useful practice techniques, and world music style study—not bad for one book!

—Terry O'Mahoney

Tasty Rhythms: Fundamental Rhythm Method, Level 1

Jeff Brandt

\$20.00

Jay Bee Music

Brandt's approach to teaching basic rhythms is predicated upon a technique that many teachers have used, albeit in a much more limited fashion, in which words pronounced aloud help the student realize the appropriate sound of a particular rhythm pattern, e.g., “pea-nut butter” for a group of four sixteenth notes, and “can-dy cane” for a grouping of two sixteenths and an eighth. Brandt has chosen names of familiar edible items like “cup cake” and “cinnamon roll” (hence the text's title, “Tasty Rhythms”) that are also easily recognizable as pictures. For example, a picture of a peanut butter jar is used to represent “pea-nut but-ter.”

In the text's rhythm exercises, notation is accompanied both with pictures above the notes and a traditional counting scheme below. The publication contains 30 rhythmic exercises, 30 etudes, and 10 du-

INSTRUCTIONAL METHOD BOOKS

Crosstraining

Rob Lewis

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Mel Bay Publications

The premise behind *Crosstraining* is to make efficient use of one's practice time by applying one

III–V

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ets. Forty-one pages of the 86-page spiral-bound book are devoted to exercises and duets in 2/4 time; the remainder is dedicated to exercises and duets in 6/8.

Several features of this text approach the teaching of rhythm from a slightly different angle than that encountered in a typical percussion method. First, it eliminates the complications engendered when sticking concerns are added to the mix. The material in this text can be performed in many ways, all without sticks or mallets, by reciting the appropriate words, using handclaps, lap-slaps, foot-stomps, or using floor-pats while sitting, as well as by singing and playing the rhythms on an instrument.

Second, though aimed at students aged 7–12 (although the author touts the successful use of the book “to teach eartraining, percussion and general music fundamentals on the college and adult levels”), rhythms are not studied in a progressive order of difficulty as in many methods that begin with quarter notes and move gradually through eighth and then sixteenth notes and rests. In this text, the very first rhythmic exercise includes sixteenth notes. The author contends that teaching sixteenth and eighth notes first “enhances a student’s ability to subdivide and makes learning more interesting.”

This publication can be useful in the percussion studio, particularly with younger students, who will benefit from its emphasis on rote learning through the use of vocalization and the aural reinforcement provided by the 73-track CD, an approach that bears some similarities to the Suzuki method of instruction.

—John R. Raush

proficient in both concert and rudimental snare drum techniques. In fact, this publication is a companion text to his *A Sequential Approach to Fundamental Snare Drum*, devoted to the concert style. However, unlike that book, which is a beginning method, *A Sequential Approach to Rudimental Snare Drum* is directed at students from intermediate to college levels.

After a brief explanation of the “four fundamental ways of striking the drum” (“tap/down,” “stroke/up,” “tap/up,” “stroke/down”), the rudiments are presented, not in the order they appear in the PAS International Drum Rudiments, where they are organized into “families” (flam rudiments, drag rudiments, etc.), but in a sequence that the author asserts is successful with his students. The text covers all of the rudiments on the PAS list with the exception of the triple paradiddle, single flammed mill, flam paradiddle-diddle, inverted flam tap, and flam drag.

Following a concise, lucidly written introduction to each rudiment, which includes its description and suggestions for proper execution, students will find a brief exercise and a solo, which frames the rudiment in a typical rudimental context, followed by several additional “supplemental solos.” These well-written solos are of ideal length for use as weekly assignments. The text ends with three contest solos and a “certificate of completion.”

The material in this book provides an excellent compendium of rudimental drumming, and satisfies the needs of students at various levels of development, from the novice to the advanced, who may only need it for purposes of review.

—John R. Raush

Just Desserts

Edward Freytag
\$15.00

Row-Loff Productions

Just Desserts is a collection of 25 rudimental snare drum solos that is a logical sequel to Freytag’s *Rudimental Cookbook*. The first 17 solos range from very easy to moderately advanced and would be ideal for younger students. Solos 18 through 25 are quite challenging and have performance notes to assist the performer in mastering them. Overall, *Just Desserts* provides a wealth and diversity of con-

III–VI

SNARE DRUM

A Sequential Approach to Rudimental Snare Drum

Tom Morgan

\$32.00

C. Alan Publications

The goal of this 119-page, spiral-bound book, “to provide appropriate exercises and musical material for the development of a solid all-around snare drum technique,” reflects the author’s belief that students should become equally

II–IV



temporary rudimental solo snare drum literature.

—Jim Lambert

WORLD PERCUSSION

Mirage III

N. Scott Robinson

\$14.95

HoneyRock

Inspired by Glen Velez and other

performers, N. Scott Robinson has composed a driving five-minute work for two intermediate players of the riq, the Arabic tambourine. The piece was recorded on Robinson’s 1994 CD *World View*, and much of it sounds improvised, which leads this reviewer to believe that it is a transcription of that recording, as opposed to a composition that was subsequently recorded. The emphasis is not really the compositional aspect of the piece, but the subtle variations of sound available from the instrument, including finger strokes, open and closed sounds, rolls, jingles playing and rimshots.

Structurally, the opening recitative (notated in a series of shifting meters) gives way to a steady sixteenth-note groove that relies on the various sounds of the instrument to create a contrapuntal “melody” between the two players. Sixteenth-note rhythms are the basic pulse and building blocks of the piece, with occasional thirty-second-note embellishments. Most of the piece is in 4/4, with a brief 3/4

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section in the middle before the 4/4 recap. The real musical challenge is to make sense of the notation and execute the rhythms and sounds in a fluid manner.

The composer recommends riqs with plastic heads for projection, and provides suggestions regarding grip changes and other performance notes. Players will need to be familiar with the basics of frame drumming techniques, as there are no pictures or other detailed technique instructions. The composer suggests this piece for beginning or intermediate players, but the technical challenges might better be suited for intermediate to advanced players.

—Terry O'Mahoney

Bear Talk

N. Scott Robinson

\$12.95

HoneyRock

"Bear Talk" is a pandeiro duet written to be performed on Brazilian tambourines. Taking less than five minutes to perform, the interplay

between the two players creates an interesting rhythmic feel as well as tonal colors with the use of hand slaps, jingle taps, and contrasting head effects (open and muted). An excellent page of instructions clearly describes the techniques and tuning required for performance. The duo is a moderate tempo (quarter note = 78), and meters include 2/4, 9/8 and 5/8. For those wishing to include world music on an ensemble or recital program, this piece is ideal.

—George Frock

Shaken, Not Stirred

N. Scott Robinson

\$12.95

HoneyRock

This solo for riq (Arabic tambourine) is dedicated to Sean Connery. (The title refers to the way James Bond liked his martinis prepared.) The work is for an experienced riq player employing both cabaret and classical styles of playing. Robinson has provided clear and concise performance notes for this approxi-

mately four-minute work. "Shaken, Not Stirred" will definitely excite an audience!

—Lisa Rogers

Blume'n Cuban

Jeffrey Nearpass

\$38.00

C. Alan Publications

Dedicated to Julie Spencer-Blume, this Cuban-flavored ensemble piece for ten players uses marimba, congas, bongos, shekere, timbales, African cowbell, amadinda, xylophone (marimba may be a substitute), low conga and bass. The rhythms are typical Cuban type and the composition is layered—two instruments start, then are joined by more until the whole ensemble is playing. One section can be opened for solo playing. Basically the meter is 4/4, but some 7/16 measures are interspersed. There is also a long 12/8 section and then a return to 4/4 at the end. "Blume'n Cuban" would be a good feature on a percussion ensemble concert.

—John H. Beck

IV

Il Mano

N. Scott Robinson

\$12.95

HoneyRock

"Il Mano" is a two-minute, 20-second solo for tamburello, the Italian tambourine. It is suggested that a tunable, plastic-headed tambourine be used to ensure that the quality of sound and volume be consistent. Accompanying the music is a CD of a performance. "Il Mano" is written in 7/8 with a metronome marking of eighth note = 276. A knowledge of techniques used in tamburello, riq, and kanjira playing are necessary to perform the work. For those not familiar with these techniques, Robinson provides a thorough explanation. This fast moving and challenging solo would be an excellent encore to a percussion recital or a feature solo on a world music program.

—John H. Beck

VI

KEYBOARD PERCUSSION

Handful

N. Scott Robinson

\$12.95

HoneyRock

Dedicated to Glen Velez, "Handful" is a 3- to 5-minute solo for bendir, a Moroccan buzzing frame drum (use of a tunable, plastic-headed drum is recommended here), foot maraca, attached via shoelaces or tape, and optional "Tuvan throat singing." One large section invites the improvisation of the player, although an optional interpretation by the composer is also provided. The performer also has the prerogative of extending or shortening each section. Detailed performance notes discuss the three basic frame drum sounds and their notation. Performances must be executed from memory. "Handful" is featured on the 2002 CD *Things That Happen Fast* by N. Scott Robinson (New World View Music), and is included on a demo CD.

This piece affords an excellent opportunity to appreciate one of the lessons learned in the study of hand drumming—that a single, simple frame drum played with the fingers can be the source of an amazingly varied palette of sounds, as well as a musically satisfying and captivating performance.

—John R. Raush

V

El-Fishawy

Tranck Tortiller

\$9.42

Alfonse Production

The trend in mallet percussion solos is definitely in favor of the four-mallet marimba solo. "El-Fishawy," then, is somewhat unusual because it is a four-mallet xylophone solo. After a rubato introduction that features some short improvisation opportunities, the piece switches gears into a spirited syncopated dance with frequently shifting meters (5/16, 7/16, 4/4). The melody, which is often based on the diminished scale, has an exotic Middle-Eastern quality. Block chords are interspersed with syncopated melodic passages, making for some nice technical challenges. Many of the passages are repetitive, so the piece is not as daunting as it first appears. The intermediate mallet player would probably find this five-minute piece a challenging yet fun-filled work.

—Terry O'Mahoney

III-IV

Radio Pirate

Richard Muller

\$7.46

Editions Francois Dhalmann

"Radio Pirate" is a whimsical four-mallet jazz-inspired vibraphone solo that borrows heavily from the

III-IV

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early jazz style. Written in 3/4 time, it has a quirky sense of swing, some tricky rhythmic twists, and interesting jazz harmonies. Musically, it sounds like a cross between Lionel Hampton and Debussy. Lasting approximately four minutes, the work requires some locked-hand chordal ability, a strong sense of pulse (due to the frequently changing rhythmic subdivisions), and a good swing feel. "Radio Pirate" does not require the player to improvise, so it would be a good recital work for the intermediate vibraphonist wanting to incorporate some jazz on a program without having to interpret chord symbols.

—Terry O'Mahoney

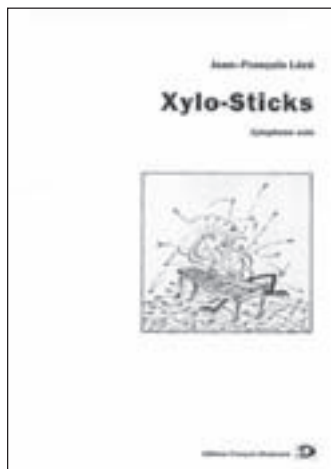
Xylo-Sticks

III-IV

Jean-Francois Leze

\$7.43

Editions Francois Dhalmann



This two-mallet solo presents a fast, flashy demonstration of technical facility. Written in five flats, the tempo is a bright 160 mm. Being in the common three-part form, the B section is a constant run of sixteenth notes at a tempo of quarter = 180. The solo recap is back at the original tempo, but is now in F major. This will be an excellent solo for students who need to be technically challenged.

—George Frock

Samba

III-IV

Murray Houllif

\$12.00

C. Alan Publications

Murray Houllif has dedicated "Samba," a four-mallet marimba solo, to Leigh Howard Stevens. With a half-note tempo of 88 BPM, the composer describes the piece as

a "bouncy Latin" tune. Beginning with a left-hand salsa bass line, the piece opens in the key of C with a simple diatonic melody. The second section is a slow interlude that soon gives way to a more elaborate melody in the keys of B, A and E before fading away, ending in the key of B.

The player is often required to maintain the left-hand ostinato patterns against one-handed rolls in the right hand, in addition to independent melodic lines. "Samba" requires a low-A instrument and would be an exciting piece for the intermediate marimbist with a strong sense of groove and good mallet independence.

—Terry O'Mahoney

A Cross On Wood

V

G. Bradley Bodine

\$14.95

HoneyRock

"A Cross On Wood" is an advanced four-mallet, marimba solo commissioned by marimba artist Drew Lang. In preface notes, the composer is cited as following a key scheme of D, A-flat, B, F, D, which when located on a "circle of fifths" chart, forms a cross. Additionally, in examining the harmonic structure of the work, it seems to be based on an Egyptian scale of sorts (D, E-flat, F-sharp, G, A, B-flat and C-sharp). In terms of four-mallet technique, the performer will have to grapple with displaced double-vertical strokes in octaves, fast single independent and single alternating strokes, and two poignant chorale settings. "A Cross On Wood" will capture performers and audience alike in its spell.

—Lisa Rogers

Concerto in One Movement for Marimba and Orchestra

V

Emma Lou Diemer

\$45.00

C. Alan Publications

This concerto for marimba and orchestra is also published with piano reduction, which is what this reviewer was provided. This composition was premiered for the 10th Anniversary of the Bay Area Women's Philharmonic in 1991 with Deborah Schwartz as marimba soloist. This composition is worthy of performance consideration by the mature marimbist, either with orchestral accompaniment or with the piano reduction. Structured compo-

sitionally in a fast-slow-fast concerto form, Emma Lou Diemer provides two cadenzas and an extended solo section in the slower portion of the single-movement composition. Opening with full four-mallet chords in the marimba, the soloist later performs numerous, challenging arpeggiated figures throughout the composition.

Diemer states in her prefatory notes that "the spirit of the work is related somewhat to Vivaldi in its use of floating harmonic rhythms, and bears some harmonic relation to another of the composer's favorite writers of music, Ravel." Although there are numerous tonal centers in this single-movement work, the composition ends in A major. A low-F marimba is required for the performance of this advanced four-mallet marimba concerto. The mature marimba soloist will find tremendous satisfaction from this single-movement concerto.

—Jim Lambert

4 Lyric Pieces

V

Edvard Grieg

Trans. by Murray Houllif

\$17.00

C. Alan Publications

Murray Houllif has transcribed four short piano pieces ("Patriotic Song," "Waltz," "Album Leaf," "Elfin Dance") from Grieg's opus 12, for solo marimba. These four pieces are readily adaptable to a low-A marimba, with the exception of a few chords that have been thinned out to accommodate four-mallet performance and adjustments for restrictions of range.

Although this music is not difficult from a pianistic point of view, it proves challenging enough for four-mallet interpretation on the marimba. In this respect, this collection is similar to albums for the young by Schumann and Tchaikovsky, both adapted for marimba by Leigh Stevens, which, though written for the student pianist, are not easy even for a mature marimbist. These four examples of Grieg's piano works bear another similarity to those two albums; mu-

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sically, they are every bit as engaging, although Grieg's pieces are not as well known.

—John R. Raush

Four Pillars

Richard K. Levan

\$17.95

HoneyRock

This four-movement suite for unaccompanied marimba requires a low-F instrument. The duration of the suite is approximately 13 minutes, with the second movement being the longest at about four minutes. In the composer's preface he describes an influence from author Stu Weber for his selection of a title: "Four Pillars—North. South. East. West. Four points on the compass. Spring. Summer. Fall. Winter. Four seasons in the year. Earth. Wind. Fire. Water. Four elements on the planet. King. Warrior. Mentor. Friend. Four RHYTHMS in a man."

The first movement is dramatic and rhapsodic, like a "kingly" opening. The second movement is a tour-de-force, perpetual motion of arpeggiated figures—perhaps "warrior" in its mood and presentation. The third movement is marked "easy" and sounds more melodic—perhaps more of a "mentor" in a tutoring, musical sense. The fourth movement is pensive in mood and almost hymn-like in character and connotes the rhythm of "friend."

Compositionally, each movement has a contemporary, almost improvisatory nature and possesses its own individual demands, the first two movements being quite technically challenging with the final two movements demanding musical maturity in their interpretation. This composition would make an outstanding addition to the college or university junior or senior recital program.

—Jim Lambert

Save My Sanity

Daniel Cathey

\$12.00

C. Alan Publications

"Save My Sanity" is a well-written four-mallet solo for a low-A marimba. (If not for four B-naturals, the solo could be performed on a 4-octave marimba.) There are many triplets, sixteenth notes, and a few thirty-second notes, which at tempo markings of quarter = equals 130 and 160 make the rhythmic pat-

terns challenging. Daniel Cathey uses expression such as Ferociously, Suspiciously, Sinister, Murky and Morendo to help achieve the musical intent. There is a great deal of independent mallet playing and one short section for rolling.

—John H. Beck

Theme with Six Variations, Opus 15

Raymond Helble

\$10.00

Keyboard Percussion Publications

In my opinion, "Theme with Six Variations, Opus 15" by Raymond Helble is a masterpiece that every advanced four-mallet player should add to his or her repertoire. I have recently had several students successfully perform the work on degree recitals. Written for Lauren Vogel-Weiss, Helble has crafted a theme with six variations each in the formal style of the following composers: Mozart, R. Strauss, Beethoven, Chopin, Wagner and Dvorak.

The performer must have adequate experience with double vertical strokes, single independent strokes, single alternating strokes, double lateral strokes, and one-handed rolls at various intervallic distances. Performers will have a deeper appreciation of this work if a synthesis of music history and performances practices of the time is included with the preparation. Thank you, Raymond Helble, for this finely crafted composition.

—Lisa Rogers

Children's Corner

Claude Debussy

Arr. L. H. Stevens

Keyboard Percussion Publications

\$18.00

For many years, "Children's Corner" has been a beloved work for piano, and now with Leigh Stevens' transcription, marimbists have the opportunity to perform this charming work. The nature of this work, however, should not be confused with ease of performance. Each of the five movements included in this edition, "Dr. Gradus ad Parnassum," "Serenade for the Doll," "The Snow is Dancing," "The Little Shepherd" and "Golliwogg's Cakewalk" present many technical and musical challenges. Smooth sequential stickings, perfect independent rolls and elegant arpeggiations are necessary to capture the true



character of each movement. From the beautiful running lines of "Dr. Gradus ad Parnassum" to the dance rhythms of "Golliwogg's Cakewalk," this piece is sure to delight performer and audience.

—Scott Herring

Vertiges (Dizziness)

Jean-Francois Leze

\$10.86

Editions Francois Dhalmann

This interesting new solo for five-octave marimba is written in very short, but distinct sections, and spans an extremely wide emotional range from "Profound" to "Brutal." The performer is challenged with having to shift from short chromatic gestures to insightful chorales to intense, rhythmically driving passages. In the repeated section marked "Restless" the performer is given the option of improvising the second time through. The work closes with a rhythmic fury to the lowest range of the instrument.

Technically, this work requires a highly skilled performer capable of wide intervals, a high level of hand-to-hand independence, and comfortable with an extremely wide range of dynamics.

—Scott Herring

Waking Dreams

Michael J. Burrirt

\$75.00

Keyboard Percussion Publications

This three-movement concerto for marimba and percussion ensemble is written for an advanced percussion quartet with a four-mallet marimba soloist. The work was commissioned by the Tempus Fugit Percussion Group and was pre-

miered in August 2000 at the Chautauqua Institution. The composer says that the title of the work was derived from a best-selling work of fiction. For him, a waking dream is a constant stream of creative thoughts focused on a specific idea or project. All three movements definitely reflect streaming ideas through motivic layering to create a conscience stream of fluidity between all parts. A few sections of this concerto remind me of two of Burrirt's other works, "Shadow Chasers" and "Timeless."

Instrumentation needed for this work includes: a five-octave marimba for the soloist, a low-A marimba, a low-F marimba, Chinese tom-toms, crotales, vibraphone, xylophone, bamboo chimes, shell shakers or caixixi, two congas, two bongos, pedal bass drum, mounted tom-tom, hi-hat, snare drum, sizzle cymbal, Chinese cymbal, tam-tam, four tuned bongos, egg shaker, claves, sleighbells, floor tom, splash cymbal, djembe, ribbon crasher, two rain sticks, Indian flute, concert tom-tom, four woodblocks, three cowbells, timbales, wind gong and four bows. Burrirt supplies concise performance notes that must be adhered to carefully. A particular setup is needed to complete the visual effect during performance.

The solo marimba part requires four-mallet virtuosity. Additionally, the solo performer must be extremely at ease with single alternating strokes, double lateral strokes and one-handed rolls. One of my favorite sections of the work occurs at letter G in the third movement with the displacement of accents between the percussionists performing on Chinese tom-toms; thereby, creating a polyrhythmic stream of sound for the other two percussionists to improvise over.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

What a Day!

Valerie Morris

\$12.50

Sandscape Publications

What a Day is a collection of 19 mallet percussion duets, each titled by a time of day (6:00 AM, 7:00 AM, etc.). The duets are directed to be-

gainers and can be used as sight-reading materials or assigned lessons. The first six short pieces are written with whole notes, half notes and dotted halves. The later duos have quarter and eighth notes. Meters include 4/4, 3/4, and cut time.

The collection of duets is followed by a page of warm-ups, which appear in different keys so that they can be performed with different transposing instruments. Those teaching beginning band classes will find these to be very beneficial in teaching reading on keyboard percussion instruments.

—George Frock

MULTIPLE PERCUSSION SOLO

Roux-Frits Et Le Sorcier Et La Boulangère

Christian Couprie

\$11.15

Éditions Musicales Alphonse Leduc

“Roux-Frits Et Le Sorcier Et La Boulangère” are two, short percussion pieces for the beginning player to explore on a recital or program. They can be accompanied by piano or by a duo of vibraphone and bass. Instrumentation includes bass drum, three tom-toms, snare drum, ride cymbal, crash cymbal, splash cymbal and hi-hat. I assume by the notational chart in the preface that the performer could, and probably should, use a drumset for optimal performance. Rhythmically, the work emphasizes quarter notes and rests as well as eighth-note patterns. For a beginning percussionist, these pieces will provide a “fun-filled” challenge.

—Lisa Rogers

Etude pour Accessoires d'Orchestre

Jean-Francois Leze

\$7.43

Editions Francois Dhalmann

As the title indicates, this is an etude written for the common accessory instruments found in orchestra literature. Instrumentation includes suspended cymbal, triangle, tambourine, castanets and bass drum. Mallet specifications include a pair of timpani mallets, snare drum sticks and a pair of bass drum mallets. Although the sections of this etude are not identified, those fa-

miliar with our standard literature will recognize the works that influenced this etude. The etude covers several short motives, many at different tempos, so there is much to gain in terms of expression from working on this piece.

—George Frock

TIMPANI SOLO

Echoes of Eight

Stanley Leonard

\$6.00

Stanley Leonard Percussion Music

This timpani solo is based on rhythms and motives found in “Symphony No. 8” by Beethoven. Note that this is a solo piece, not an etude designed to teach the timpani passages in Beethoven’s work. The solo is written for a set of four timpani, tuned to F, A, B-flat and F. The B-flat moves to C during the first measure, and most of the following material is written as an F chord. Three passages require pedal movements between C and B-flat. Leonard includes the challenges of octave tuning, as well as the rapid sixteenth-note movements between the drums that are found in the original symphony.

The solo is followed by a page of performance notes. I hope that those preparing this solo will follow Leonard’s suggestions and listen to the original work, including score study, before preparing the solo. This solo is ideal for familiarizing students with the style found in the Beethoven symphonies, and can stand alone as a contest solo or studio recital piece.

—George Frock

Echoes of Seven

Stanley Leonard

\$6.00

Stanley Leonard Percussion Music

Inspired by the timpani part for Beethoven’s “Seventh Symphony,” Stanley Leonard’s “Echoes of Seven” captures Beethoven’s energy and spirit. Tonally centered on A, this four-drum, single-movement solo starts in 6/8 before changing to 3/4 and ending in 2/4. The muffling demands, dynamics, and the challenges of articulation from the placement of the accents make this solo quite demanding. This would make an outstanding audition solo, or it could serve as an excellent se-

lection for the college percussion solo recital.

—Jim Lambert

Echoes of Nine

Stanley Leonard

\$5.95

Ludwig Music Publishing, Inc.

Anyone familiar with Beethoven’s “Ninth Symphony” can relate to “Echoes of Nine.” In fact, Stanley Leonard suggests that a thorough knowledge of the timpani part to Beethoven’s “Ninth Symphony” is a prerequisite to performing the solo. Leonard’s clever use of the themes from the symphony produces a challenging and enjoyable timpani solo.

The work starts with fragments of the “Ode to Joy” theme. Using fragments from various movements the solo finally settles into the famous timpani solo from the second movement and remains in this fast tempo until it reaches the Prestissimo section of the fourth movement and a climatic ending. Don’t expect to play the usual pitches found in the original be-

cause Leonard has, in many cases, changed them. There is also much pedaling and a brief section with center-of-the-head playing. Four timpani are required for a performance.

—John H. Beck

DRUMSET

Botamta

Bernard Zielinski and Jean-Pascal Rabie

\$14.00

Editions Musicales Alphonse Leduc

Bonamta is a short three-movement work written for multiple percussion (drumset) and piano. All movements are in a slow rock, triplet feel, so even though the movements are titled 1, 2 and 3, they present a set of variations for the drummer. The third solo provides short measures of improvisation or fills, so young students should benefit from this experience. The instrumentation is a standard five-piece drumset (crash cymbal, hi-hat,

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three toms, snare drum, and bass drum).

—George Frock

Nirvana III-IV

Transcription Series

\$24.95

Hal Leonard Corporation

This transcription book contains the voice, guitar, bass, and drum parts for some of alternative supergroup Nirvana's popular repertoire (circa late 1980s and early '90s). The tunes include "You Know You're Right," "About a Girl," "Been a Son," "Sliver," "Smells Like Teen Spirit," "Come As You Are," "Lithium," "In Blood," "Heart Shaped Box," "Penny Royal Tea," "Rape Me," "Dumb," "All Apologies," "The Man Who Sold The World" and "Where Did You Sleep Last Night." Fans of the band will find this a great source of information.

—Terry O'Mahoney

INSTRUCTIONAL VIDEOS

Just Another Day in the Park II-V

Perazzo/Rekow/Hernandez

\$12.95

Warner Bros. Publications

This 90-minute performance/instructional video is essentially a video version of Karl Perazzo and Raul Rekow's debut CD, *Just Another Day in the Park*. The tape includes nine ensemble performances, which is a mix of percussion trios (with drummer Horacio "El Negro" Hernandez), full band tunes, and conga, bongo, drumset, and timbale solos by the three artists. The full band tunes—"Llego Mi Guajira," "Rumba in the Park" and "Bara Su Waya"—are a study in how percussion functions in a full Afro-Cuban band. The percussion trios with Hernandez, including "Yambu," "Abacua," "Palo Alto," "Rumba Columbia" and "Ya Ya," show that the foundation of Afro-Cuban music is really percussion and voice.

Performances comprise the bulk of the tape, with several "educational breakdowns" where the players demonstrate their individual techniques and patterns, so in-depth instruction on Afro-Cuban rhythms is not the focus of this video. The real value of the tape is getting to see this music performed by the entire band—what the bass-

ist plays, the hand technique of the percussion players, the feel of the music, the singing, the type and timing of fills, how the players alter their patterns to correspond to different sections of a song, and how instrumental solos are accompanied.

—Terry O'Mahoney

Technique, Grooving and II-IV

Showmanship

John Blackwell

\$39.95

Hudson Music



Drummer John Blackwell, best known for his association with rock artist Prince, steps into the spotlight in this two-disc, four-hour drumset instructional DVD. During the instructional portion of the package Blackwell pays homage to his many teachers, mentors and heroes. Each time he demonstrates a technique or patterns, he humbly acknowledges the source. The instructional sessions include practicing approaches, concepts learned from specific teachers, building a solo, single-hand rolls (using the fulcrum method on the rim of the snare drum), single-pedal technique, building a groove, different shuffles, and his signature stick twirling technique.

Performance excerpts from Blackwell's PASIC 2002 appearance with the band Matrix are interspersed with the instructional segments. The DVD bonuses include commentary by Blackwell on his performances, play-along tracks for all of the songs, historic video clips of drum solos by Gene Krupa, "Papa" Jo Jones, Lionel Hampton, and Sonny Payne, interviews and a

performance by Blackwell's father (a major influence on John), and a photo gallery.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

What a Day! Percussion Duets I-II

Valarie Morris

\$12.50

Sandscape Publications



What A Day! Percussion Duets are the self-contained percussion parts of a beginner band method that may be used for any combination of percussion and wind instruments. The book contains 19 one-page duets, eight warm-ups, and four written parts that use simple rhythms designed for first and second year students. Written in traditional march style, the exercises may be played by two players doubling on more than one instrument or four players performing on single instruments. Scored for tambourine, cowbell, snare drum, bass drum, maracas, triangle, woodblock and claves, the series would be suitable for a large class or training young players on a series of different instruments.

—Terry O'Mahoney

Synergy II

Chris Crockarell

\$20.00

Row-Loff Productions

"Synergy" is a wonderful ensemble to excite beginning students about playing percussion instruments. The work calls for four players featuring the following instrumentation: bongos, three concert tom-toms, three timpani, two Jam Blocks, triangle, snare drum, brake

drum, ride cymbal, suspended cymbal and guiro. Players will get to explore duple and triple rhythms as well as "cool" effects such as a glissando on a timpano.

Crockarell's title is very symbolic of the piece. The word "synergy" relates to individuals cooperating or working together for the same or common result. Crockarell's ensemble definitely demonstrates the philosophy of synergy within an ensemble setting. He utilizes individual sounds and timbres within the context of common rhythmic motives in all parts; therefore, ensemble precision must be a prime concern for the "whole" or "synergized" performance to occur.

—Lisa Rogers

Office Max III

Chris Crockarell

\$25.00

Row-Loff Productions

From Chris Crockarell and Row-Loff Productions we have another novelty percussion ensemble piece. But with "Office Max," the equipment is beyond brooms or old drumheads. Instrumentation includes four desks, four computers with keyboards, five coffee mugs, four swivel chairs, two paper clip boxes, newspaper, two staplers, three various size trashcans, pencil, two-drawer filing cabinet, two receptionist bells and a PA system. As might be imagined, the score contains extensive performance notes with detailed instructions for the "actor/musicians." Also included is a "Performance Effects" CD.

The scene is an office where workers are amusing themselves by playing rhythms on the various items at their work stations. A repetitive rhythmic figure played on the computer keyboard begins the piece. Other patterns are gradually added on paper-clip boxes, staplers, newspapers, and trash cans. Along the way there are occasional live vocals as well as a pause in which we hear "You've got mail!" from the CD. After several sight gags and more rhythmic grooving on office equipment, the piece ends with the players yelling, "We want a raise!"

A good novelty piece like this can add humor to a concert and provide a safe outlet for some of the more "warped" members of your percussion ensemble. And with "Office Max," Crockarell has proven yet

again that anything can be a percussion instrument.

—Tom Morgan

Three Way Split

Chris Brooks

\$15.00

Row-Loff Productions

At slightly over three minutes, “Three Way Split” is a short, lilting percussion trio in 6/8 time that has both Afro-Cuban and march elements. Each player is required to play a different sized snare drum and several other instruments, chosen from a list that includes ride cymbal, Jam Block, crash cymbal, mounted cowbell, splash cymbal or mounted tambourine. There is the usual sort of antiphonal playing as well as short solo sections, but each player is usually not left unaccompanied for longer than four bars.

The players will need to be familiar with sixteenth-note rhythms in 6/8 time and a good triple meter feel to give this piece a good reading. Middle school or high school students would have no trouble with this spirited work.

—Terry O’Mahoney

Groovesicles!

Chris Brooks, James Campbell, Chris Crockarell, Lalo Davila, Neil Larrivee, David Steinquest

\$80.00

Row-Loff Productions



This collection of eight percussion ensembles is scored for six young percussionists. The individual titles are: “Strateejurie” by Chris Brooks; “Mark Time” by Neil Larrivee; “Danielle’s Cha Cha Cha” by Lalo Davila; “Frosty the Snow Man” arranged by Chris Crockarell; “Count de Monet” by Chris Brooks; “Funeral March for a Marionette” arranged by David Steinquest; “Cucina Bella” by Chris Crockarell; and “Gypsy Dance” by James Campbell.

Each ensemble in this collection requires different instrumentation; however, four of them

(“Strateejurie,” “Mark Time,” “Count de Monet,” “Cucina Bella”) do not require keyboard percussion. The remaining four have very accessible keyboard percussion parts. For instance, “Frosty the Snow Man” only requires bells and xylophone, while “Danielle’s Cha Cha Cha” has bells, xylophone and marimba. The remaining instrumentation is basically snare drum, bass drum, timpani and assorted small percussion accessory equipment. Each ensemble is about three minutes in length, and any one of these ensembles could be either a concert selection or a contest selection for the younger percussion sextet.

—Jim Lambert

Mozambique

Chris Brooks

\$30.00

Row-Loff Productions

This percussion ensemble is scored for up to 10 performers and features optional multiple African drums and djembes. Included in the total scoring are bells, xylophone, 4-octave marimba, three African drums, two djembes, timpani, snare drum, concert bass drum, large China cymbal, large tom, bongos, tam tam, medium shaker, large metal shaker and guiro. Written in 3/4, “Mozambique” opens with a timpani solo in a call-and-response with the other ensemble members. An ostinato-like rhythm permeates the entire composition. This three-minute piece is quite accessible to the intermediate percussion ensemble and particularly useful for introducing the sounds of African drums to younger percussionists.

—Jim Lambert

Pals

Murray Houliiff

\$10.00

C. Alan Publications

In this new duet for two rudimental snare drums, each performer must be a moderately accomplished rudimental snare drummer and have control of open rolls, flams and drag rudiments. The work also requires precision in frequently shifting from sixteenth note-based to triplet-based subdivision. To create rhythmic interest, Houliiff uses imitative techniques along with hocket rhythms. “Pals” would be an enjoyable work for two high-school students.

—Scott Herring

Prelude in E minor

Frederic Chopin

Arr. David Steinquest

\$30.00

Row-Loff Productions

David Steinquest establishes an opening Latin groove in this unique arrangement of the familiar Chopin “Prelude in E minor,” highlighted by four percussionists performing on guiro, bongos, congas and shaker. All of this underpins a keyboard quintet accompanied by a bass guitar. The percussion keyboard instruments include bells, xylophone, vibes and two marimbas. Functionally, the composition sounds the beautiful Chopin melody with the tastefully arranged Latin rhythms underneath. This ensemble will be accessible to the intermediate junior high or high school percussion ensemble.

—Jim Lambert

Bailando La Soca

Julie Davila

\$35.00

Row-Loff Productions

“Bailando La Soca” can be per-

formed by 10 to 15 percussionists, depending on how many doublings one uses. The keyboard percussion parts are doubled with steel drum parts (the xylophone part is the lead pan, etc.). Included in the keyboard percussion scoring is xylophone, two marimbas, vibes and bass guitar. The additional percussion parts include drumset, triangle, brake drums, shaker, timbales and congas.

This delightful “soca” groove is presented in a “layered” compositional effect with the lead pan starting the four-measure ostinato-melody, followed by the marimba (double seconds), leading up to full scoring at measure 13. The primary melody is harmonized between the lead and double-second performers with tasteful doublings in the coda section. “Bailando La Soca” is a high-energy, entertaining composition that will provide pleasure for the steel band or the augmented percussion ensemble.

—Jim Lambert

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Good Tidings

Traditional, arr. Chris Crockarell
\$30.00

Row-Loff Productions

Several surprises await those who purchase this arrangement of three holiday selections scored for eight performers playing bells, xylophone, vibes, marimba (two parts, playable on one four-octave instrument), chimes, timpani and percussion, tailored to the abilities of middle and high school ensembles. For example, following a straightforward rendition of "O Little Town of Bethlehem," Crockarell uses a piece not found in the usual stock of holiday favorites, "Carol of the Russian Children," which is characterized by a hymn-like simplicity and colorful harmonization with the hint of a modal flavor. The final surprise is the concluding selection, "It Came Upon a Midnight Clear," usually heard in a slow, reverent interpretation, but presented here in a spirited, up-tempo version (quarter = 160) featuring a stirring snare drum accompaniment. The clever arrangement of this holiday carol brings a unique medley to a dramatic close, and should propel an audience to its feet.

—John R. Raush

Let the Big Dawg Eat

Chris Brooks
\$30.00

Row-Loff Productions

This jazz percussion quintet is scored for vibes, marimba, timpani, drumset, triangle, mounted tambourine, congas, shaker, timbales and mark tree. The timpanist functions like a bass player, and the vibe performer is the lead melodic performer. Opening with a standard rock-style melody, the solo section transitions from a straight-ahead 4/4 meter to an interestingly 5/4 groove before returning to the opening 4/4 meter.

Other than a requirement for maturity in the solo sections (featuring the vibe and drumset performers), this ensemble is quite accessible, and it should provide a lot of fun for performers and the audience.

—Jim Lambert

Slavonic Dance No. 8 in G Minor

Atonio Dvorak
Arr. John R. Hearnest
\$45.00

Row-Loff Productions

IV

This arrangement of one of the Dvorak "Slavonic Dances" is scored for an ensemble of 13 players. Featuring primarily the tuned percussion, the instruments include bells, xylophone, three marimbas, two vibraphones, chimes, a pair of timpani, plus mixed percussion. The marimba three part is specified as a bass marimba in the score, but a low F is the lowest note written. All of the keyboard parts are written for two mallets. Written in a fast 3/4 meter, the composition opens with a four-measure motive, which is a syncopated pattern that occurs through much of the piece. Having a lot of spirit, this will be fun for the ensemble as well as audiences.

—George Frock

Traveling Music

Stanley Leonard
\$35.00

Stanley Leonard Percussion Music

"Traveling Music" is an entertaining and fun work for percussion ensemble. Written for ten players, the piece combines a bit of theater with the contrasting styles presented in this six-minute work. The players enter the stage with suitcases packed for a world tour. The ensemble starts with a rhythmic vamp similar to the rhythms and dialogue found in the Scottish dance productions of *River Dance*. This moves to a march theme that sounds American and British. Following sections include trips to Brazil, the Far East and Africa. The piece closes with a return home with the melodic march theme, then the players leave the stage while performing on their suitcases.

Each player performs on a variety of tuned and accessory instruments. Melodic instruments include bells, vibraphone, chimes, two low-A marimbas, xylophone and two sets of four timpani. This piece is well within the ability range of a dedicated high school ensemble, but college groups will find it to be of benefit as well.

—George Frock

Whole-Tone Piece

Murray Houllif
\$38.00

C. Alan Productions

Dedicated to James Petercsak, "Whole-Tone Piece" is a percussion sextet composed in three distinct movements. It is scored for 1. bells, 2. marimba and vibraphone, 3.

IV

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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 Glassock
- “Schickstuck” by William Hibbard
- “Sonata Brevis” by Raymond Helble
- “Sonic Residue” by Richard Power
- “Six Poems” by Robert Stright
- “The Aprocryphal 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 # _____

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School enrolled _____

Teacher _____

DEADLINE FOR ENTRIES IS APRIL 15, 2004

snare drum and marimba, 4. four tom-toms and triangle, 5. bass drum and suspended cymbal, and 6. timpani.

The opening movement is marked “allegro” and starts with a timpani solo in 4/4 alternating with 3/8, with occasional 9/8 and 7/8 measures breaking up the squareness of an otherwise subdued style. The bells and marimba articulate a whole tone melody harmonized in tritones. The slower second movement opens with a vibraphone solo, accompanied by marimba and bells, which presents a mysterious mood. The third movement opens with a slow, five-measure rubato introduction, followed by a fast, allegro section that is probably the best-composed movement of the three in this suite. Interestingly enough, the third movement requires a seventh performer who plays bongos, snare drum, bass drum and suspended cymbal. Rhythmically, there is a lot of energy in this third movement, and there is a sense of structural counterpoint not present in the other two movements.

—Jim Lambert

MIXED INSTRUMENTATION

Music for Percussion Quartet IV and 3 Jazz Players

Roland Vazquez

\$180.00

Roland Music

This is a wonderful four-movement chamber work for the advanced percussion quartet with the addition of saxophone/flute, bass and drumset. The instrumentation for the percussionists includes two vibraphones, two xylophones, small shaker, small cowbell, two marimbas (one must be a 5-octave instrument), bongo-bell, three congas, bongos, timbales, small China bell and finger cymbals.

The entire composition is approximately 35 minutes. Each movement could stand alone or the work could be performed in its entirety. All movements are equally weighted in terms of technical and musical challenges for the performers. Vazquez's work combines Afro-Latin rhythms with jazz-influenced harmonies. The “clave” is especially important throughout. “Music for Percussion Quartet and 3 Jazz

Players” would definitely be a “hit” on your next concert or program.

—Lisa Rogers

Spiegelungen a 2 IV–V

Siegfried Fink

\$14.67

Musikverlag Zimmermann

Here is a medium-level chamber work for multiple percussion and flute. The percussion part is for one player performing on a setup that includes bass drum, two congas, snare drum, two bongos, four temple blocks, crash cymbals and cowbell. The general texture of the piece is light and transparent, and the harmonic vocabulary is mostly non-tonal. Each of the five movements is rather short and expresses a different musical disposition.

Movement one begins in 7/8 with an angular melodic statement from the flute. This is answered by the percussion and is followed by a musical conversation between the two players. A short percussion statement ends the movement. The second movement is marked “presto” and features the flute in pairs of notes moving in stair-step fashion. A very fast passage of unison sixteenth notes closes this movement. The third movement is slow and more tonal. The flute plays a legato melody over a sixteenth-note percussion ostinato. Movement four is to be played like a recitative. Again, the question/answer arrangement is used until the end, where both players are in unison playing *fortissimo*. The concluding movement is more dense and contains many passages with unison rhythms. The piece ends with a very dramatic gesture, again in unison rhythms.

This piece demands much musical sensitivity from the performers but is well within the range of advanced high school or early college students. Though the music is on the abstract side, it is well-crafted and will be interesting for the performers and the audience.

—Tom Morgan

Missa Brevis V

Brett Jones

\$17.95

HoneyRock

This work for mezzo-soprano and vibraphone would be appropriate for a sacred setting. Composed in two movements, “Kyrie” is reminiscent of plainchant and “Gloria” con-

sists of several motives—a “Gloria” motive, a “World” motive, and a “Father, Son, Holy Spirit” motive. The Latin text follows the original “Kyrie” and “Gloria.” While not being technically difficult for vibes or soprano, this work requires two musically competent players whose intent is to create a feeling of tranquility.

—John H. Beck

Vier Bilder Four Images

Christopher Wunsch

\$14.05

Musikverlag Zimmermann

In this duo for flute and multiple percussion, the instrumentation for the percussion approximates a drumset, calling for five temple blocks, four tom-toms, snare drum, tambourine, hi-hat, and two cymbals (ride and crash). The flutist performs on flute, piccolo and alto flute. Each performer carries equal weight, presenting dialog and interacting with each other.

The four movements present a variety of moods, and the titles very well describe the content. Movement 1 is titled “Dialog” and has conversations between the two performers. Movement 2, “Meditation,” is a slow movement with long, expressive flute tones over moving percussion lines. Movement 3, “Tambour,” is a rhythmic march, and the final movement, “Pararoria,” is rather frantic, with blistering fast motives by each performer.

—George Frock

Wright’s Lessons

Text by Albert Wright; music by William L. Cahn

\$200.00; rental \$100.00

William L. Cahn Publishing

Scored for children’s chorus (or a chorus of soprano voices), narrator, five percussionists and string quartet, with a piano reduction for rehearsal purposes, “Wright’s Lessons,” a ca. 20-minute work, was written in 1995 for Nexus and the Toronto Children’s Chorus. The text is taken from *Wright’s Primary Lessons*, a reader for children written by Albert Wright, published in 1846. Cahn explains that Wright’s idea was to present the alphabet by the sound of each letter, rather than its name. Wright proceeds one letter at a time and, “by quickly forming words and constructing sentences, the lessons render a simple and direct kind of poetry.”

With the exception of a toy drum and triangle, percussionists perform on instruments of definite pitch: two marimbas, tuned dome bells, two toy pianos, four RotoToms, tubophone, crotales, songbells, steel drum, melodion (melodica/keyboard harmonica), Balinese cymbals (F, F-sharp, G, A), bamboo boo-bams (D, F, G) and a cowbell in A. The score is accompanied by a demo CD, which contains a slightly more expanded version than that appearing in the score.

The work is organized into three sections. In the first, vowel and consonant sounds are introduced. The second section “deals with completing the process of learning all of the letters of the alphabet by their sounds.” In the third section two short stories using one-syllable words are presented, followed by the exploration of words with more than one syllable. The lessons conclude with an uplifting text—the Golden Rule.

Set in a tonal context with a simple harmonic vocabulary, melodies that reflect the poignancy and poetry of the text, ostinato-like rhythms, and an effective orchestration, the text is elevated far beyond its original utilitarian purpose, imparting a spiritual quality and creating a memorable listening experience. College ensembles will find this work musically rewarding and a unique and attractive showcase for their concert programming.

—John R. Raush

Concerto for Piano and Percussion Orchestra

David R. Gillingham

\$75.00

C. Alan Publications

David Gillingham has contributed another major work to the percussion ensemble repertoire. The percussion orchestra consists of four marimbas (at least one 5-octave), vibes, xylophone, timpani, bells, crotales and various non-pitched percussion.

The first movement is in a Romantic style with much chromatic movement in the piano part. The harmonic vocabulary is very tonal and has shades of the music of Liszt or Rachmaninoff. Gillingham makes effective use of mixed meter and creates beautiful textures through ostinatos in the piano and keyboard percussion parts. After a

piano cadenza, the movement comes to an exciting conclusion.

The second movement, “Elegy,” is written in memory of Robert Hohner. Its slow and mysterious mood is a fitting contrast to the lively first movement. Gillingham again exploits the textural possibilities of the percussion ensemble well, particularly in his use of the bells and vibraphone with the piano.

The third movement is marked “with much spirit and drive” and is in compound meter. A dance-like melody from the piano is contrasted with legato passages from the keyboard percussion, creating a sense of drama that is essential for a concerto. At times the piano accompanies the percussion with swirling arpeggio patterns. At other points the percussion adds rhythmic punctuation when the piano performs its disjunct melody. This “battle” continues to gain in momentum to the end of the piece.

This work is destined to become a standard in the percussion litera-

ture. It has enormous audience appeal and is musically challenging without placing unreasonable demands on the players. It is tonal without sounding old fashioned or predictable.

—Tom Morgan

PERCUSSION RECORDINGS

Bach’s Drum Band

Eric Kivnick, Michael Lauren

\$10.00

Eric Kivnick

The combination of Bach’s “Cello Suite in G major” melody accompanied by instruments derived primarily from non-Western drumming traditions makes strange bedfellows. The solo part is played on marimba by Eric Kivnick, who is joined by percussionist Michael Lauren and a number of exotic membranophones, such as surdo, djembe, Irish and Indian frame drums, Chinese tom-toms and talking drum, in accompaniments and

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PERCUSSIVE ARTS SOCIETY HALL OF FAME ACCEPTING NOMINATIONS

The Percussive Arts Society is now accepting nominations from its members for the 2004 PAS Hall of Fame. Established in 1972, the Hall of Fame recognizes the contributions of the most highly regarded professional leaders in percussion education, research, and performance.

Nominees must have demonstrated the highest ideals and professional integrity to their profession, and have brought about significant events or substantive improvements in the world of percussion or contributed to the betterment of the profession through exemplary services or acts.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and supportive of the philosophy and objectives of the Percussive Arts Society. Nominations may also be made posthumously.

Nominations will be accepted from any PAS member, and nominees need not be PAS members. Those who submit nominations will be expected to provide biographical data including date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; and a brief description of the nominee's achievement(s) which qualify the nominee for entry to the PAS Hall of Fame. All nominations must be accompanied by a curriculum vitae or career history of the nominee; otherwise, the candidate will not be considered. Those elected, living or deceased, are honored at the annual PASIC Hall of Fame Banquet.

Nominations should include the name and address of the nominator and be sent to Michael Kenyon, Hall of Fame, PAS, 701 NW Ferris, Lawton, OK 73507-5442.

Deadline for nominations is February 1, 2004. The complete list of current Hall of Fame members appears at the front of each issue of Percussive Notes and on the PAS Web site www.pas.org.

solo fills. Kivnick takes a free-wheeling approach with the rhythm of the original, even in places where one expects to hear streams of uninterrupted sixteenth notes, as in the prelude (or "Front Nine," as it is called on the CD). The resulting melodic line often reflects a syncopated, almost jazz-like interpretation. Kivnick and Lauren can be appreciated for their individual performances. Unfortunately, from a musical standpoint, the resulting pastiche is simply not worthy of their efforts.

—John R. Raush

Fever: Five Songs from a Percussionist

Matthias Kaul

\$18.00

Nurnichtnur

This CD gratifies three of the five senses. It appeals to touch by virtue of its use of a textured, canvas CD bag; it is satisfying to the eye with its use of a Wolfgang Kahle painting (Silence, 02. 2002, acrylic paint and Chinese ink on canvas), cut into a thousand pieces, one of which is used as the cover of the CD bag of this limited edition; and finally, it presents an aural smorgasbord, provided by the five compositions written and performed by Matthias Kaul: "Listen, this is for You," "Amadeu Antonio Kiowa," "Bachmann," "Fever," and "Listen, this is for You II." The pieces are dedicated to Malcolm Goldstein, Amadeu Antonio Kiowa, Ingeborg Bachmann, Elvis Presley and Yoko Tawada, respectively.

Throughout these five sound portraits, Kaul displays a fertile imagination and a penchant for exotic instrumentation, which includes a hurdy-gurdy, Korean gongs, Japanese and Tibetan temple bells, kalimba, Tanzanian lute, bowed gopichand from India, glass harp, kanjira, tabla and frame drum. He utilizes Western percussion instruments as well, setting an ominous tone in "Amadeu Antonio Kiowa" (an immigrant murdered in 1990 by Nazi skinheads) with a snare drum delivering 98 very loud, hard beats. A castanet is used to imitate Presley's finger snapping in "Fever." Instruments are also utilized in non-idiomatic fashion, with microphones rubbed on drum skins, and triangles hung from long wires running through Styrofoam half spheres. Kaul's sound portraits are

a repository of creative ideas for composers of contemporary percussion music and those who perform it.

—John R. Raush

Global Groovilization

Tom Teasley

\$15.00

T&T Music



Global Groovilization melds universal grooves with world percussion instruments. Tom Teasley composed eight out of the nine tunes on the disc. The only familiar tune is Chick Corea's "Crystal Silence." The other tunes are "Dirt Road Dancin'," "Tali for One," "Dreams of Ghana," "Seven Candlesticks," "Reflections of the Nile," "Pack your Bags and Go-Go," "Zigaboo Got Da Itch" and "Mo Jangles." Some of the percussion instruments Teasley utilizes include spring drum, bodhran, marimba, vibraphone, doumbek, gankogui bell, djembes, gyl, riq, udu drums, pandeiro, and kanjira.

Teasley's choice of grooves and grouping of instrumental timbres are definitely unique. The entire disc holds the listener's attention from start to finish. Two of my favorite selections are "Dreams of Ghana," which explores a West African gahu rhythm, and "Mo Jangles," which showcases the three main tambourine traditions of the world (Brazil—pandeiro, Egypt—riq, South India—kanjira).

—Lisa Rogers

Juice Blenders

Binghamton High School Steel Drum Band

\$14.50

Binghamton High School Music

This recording features original steel band music written and performed by members of the Binghamton High School Steel Drum Band and their director, Joel Smales. There are eight tunes on this disc. Smales wrote "Another

One," "Juice Blenders," "Just a Moment Ago," "Mild Salsa," and "Soca Sauce," band member Ernest Backus wrote "Amber Eyes" and "A Different One," and band member Nick Metrus wrote "Sleepwalking in Trinidad." Smales, Backus and Metrus did an excellent job capturing the island flavor through this mixture of Socas, Calypsos, and even Latin tunes.

The Binghamton Steel Drum Band performs admirably on all selections, with special kudos to the drumset and percussion performers (Smales, Rinal Carman and Lee Campbell) for their "tasty" sounds. Pan players include Ernest Backus, Nick Metrus, Ben Hull, Evan McNamara, Sean Kanazawich, Laith Al-Khalidi, Ben Cabot, Brandon Schwartz, Dan Morosi, Jim Byron and Lauren Barnes. A Binghamton High School student, Lena Green, provided the cover artwork.

Although precision and balance were lacking at times, and the bass pans had lackluster tuning, the recording as a whole is excellent! I commend Smales for his vision and dedication to his students and the Binghamton, New York community for providing support to a steel drum band program in their school district.

—Lisa Rogers

Release

Amsterdam Percussion Group

\$15.00

APG Music

This CD by the Amsterdam Percussion Group contains performances from different concert halls throughout their 2002 season. It is divided into three sections: "The Fusion Statement," "Works" and "Homage."

The first section, "Famim" by Emmanuel Sejourne, is a highly rhythmic and exciting work featuring pianist Michiel Borstlap and



Josep Vicent on drums and percussion. The next section includes "Release," "Sound Desert," "Tabu," "Maracata" and "Tarbouka," all composed by Josep Vicent. Quoting Vicent "Some of these sounds are closely connected with my origins from the Mediterranean." The third section includes "Milonga Del Angel" by Astor Piazzola, "Music For Percussion" by Immanuel Klein, "Checkpoint" by Michiel Borstlap. This exciting group has superb mastery musically, technically, and in terms of overall sound. This CD contains something for everyone.

—John H. Beck

Spatial Music: Percussion Integral of Ton de Leeuw

Amsterdam Percussion Group and Ernest Rombout

\$15.00

APG Music

Spatial Music: Percussion Integral of Ton de Leeuw features the music of Ton de Leeuw performed by the Amsterdam Percussion Group. The disc features all of Leeuw's percussion works ("Music for Marimba, Vibraphone, and Japanese Temple Bells," "Midare for Marimba Solo" and "Spatial Music II") and one of his electronic works ("Clair Obscur"). "Spatial Music II" also features oboist Ernest Rombout. Percussionists on the recording are Josep Vicent, Gustavo Gimeno, Lorenzo Ferrandiz, Herman Rieken, Richard Jansen and Jan Wolkamp. My favorite selection is "Midare," which features Vicent's virtuoso solo skills on marimba. The sounds and timbres that are spatially displaced on all of these selections are quite beautiful.

—Lisa Rogers

Tinajas

Amores Percussion Group and Sazed ul Alam

\$15.00

Picap

Tinajas features the music from the ballet of the same name. The music was written by Amores member Jesus Salvador "Chapi." All members of the Amores Percussion Group perform on this recording as well as Sazed ul Alam, who performs on sitar, tabla and berimbau. Other members of Amores Percussion Group are Pau Ballester and Angel Garcia.

"Chapi" has incorporated a vast array of percussion instruments in

each part of the ballet to give the work a global feel. Some of the instruments included are steel pan, marimba, cajons, castanets, timpani, talking drum, shekere, log drum, cowbells, ocarina and bass drums. The music and the performance by Amores are nothing short of spectacular. "Chapi" has brilliantly scored some interesting timbres and the ensemble precision of Amores is incredible.

—Lisa Rogers

Very Live at Ronnie Scott's

Steve Smith and Buddy's Buddies

\$16.98

Tone Center

Drummer Steve Smith continues to carry the torch for the music and style left to us by the great Buddy Rich. Using several veterans of Rich's own big band in this jazz quintet setting, Smith creates the full sound and the excitement of Rich's 18-piece big band through creative arrangements, energy and excellent musicianship. The whole CD is swinging from count off to cut-off—just like Buddy liked it.

Beginning in 1967, Rich made annual stops at Ronnie Scott's jazz club in London, and Smith wanted to re-create the live feeling by keeping the CD in program order. Beginning with the uptempo "Love for Sale," the band also powers through the driving Horace Silver tune "Nutville" and original composition "Bopformatio." All three feature great solos by Smith. Other tunes include "Big Man Blues" (a jazz waltz), and "How Do You Keep The Music Playing?" (a straight-eighth ballad featuring Smith's fine brush work). "The Pies of A.Z." is a cymbal solo and homage to the late Armand Zildjian, while "Manfredo's Fest" is a Latin groover. The set concludes with "Ya Gotta Try," the classic Rich uptempo swinger. Two bonus tracks, Coltrane's "Moments Notice" and Sonny Rollins' "Airegin," round out the recording.

Smith seems to keep getting stronger and more energetic as time goes on. He sounds so in control and fluid. His solos definitely pay tribute to Rich's style, but take it to another creative level.

—Terry O'Mahoney

World View

N. Scott Robinson

\$15.00

New World View Music



World View features N. Scott Robinson on a variety of world percussion instruments. All ten tracks were composed by Robinson as well. In addition to Robinson, this disc also features Glen Fittin—riq, slit drum, udu, vocals and wind chimes; Michael C. Ghegan—soprano saxophone; Robert "Tigger" Benford—tabla; Kevin Coyle—piano; Larry Barbee—electric guitar; Vince Giardina—electric fretless bass; Endo Yoshiharu—erhu (Chinese fiddle) and vocals; Naoyuki "Taro" Irie—timba (Brazilian hand drum); and Ichiro Yamamoto—Indian bells and shakers. Percussion instruments employed by Robinson include berimbau, donso ngon (six-string, West African harp), udu, frame drum, congas, sanza (hand piano from Central Africa), steel pan, and ghaival (frame drum with rings played by snapping the fingers).

World View definitely presents the listener with a panoramic view of music. The compositions are strong, and Robinson should be commended for the unique timbres he blended in each one. I especially enjoyed "Mirage," which features a riq duet between Robinson and Fittin. Another track I enjoyed was "Ocean View" with the unique duo of soprano saxophone and steel pan. *World View* is a breath of fresh air.

—Lisa Rogers

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Remembering Frank's Drum Shop

For over 50 years, Frank's Drum Shop was a centerpiece in the business and teaching world of percussion. Located in Chicago, Illinois, it was founded in 1928 by Frank L. Gault. The early history of this enterprise is chronicled and documented in the following letter written by Gault in August of 1959, at which time he turned the keys over to PAS Hall of Fame member Maurie Lishon. The history of the shop, which was renamed Franks Drum Shop (without an apostrophe), during Lishon's ownership can be found in a book titled Franks for the Memories, authored by Lishon with Rob Cook. Various business records, memorabilia, and selected holdings from Franks Drum Shop, donated by Maurie and Jan Lishon, are housed in the PAS Museum.— Lisa Rogers and James A. Strain, PAS Historians

Before “FDS” came The Dixie Music House. The “Dixie” was the brainchild of three cornet players (not trumpet), in New Orleans at the time with Brook's Chicago Marine Band. The original intention was to book and sell talent and services. The three were: Bert Brown, soloist and later with Sousa, Pryor, and other concert bands. Second was Hubert Darrow (a brother of Clarence Darrow the well known lawyer.) And third was Geo. C. Gault, my oldest brother and where I came in. That was about 1900 and I started to work there in 1903 at age of 13 years.

Meantime the decision was made to sell merchandise and service bands and bandsmen exclusively. Not much stock but the short items could always be picked up. The manager of drum

department was no less than our Edward B. Straight—very much a personality even at that early date. This was at what then was 125 N. 5th Av (now Wells St).

The next move was to 134 W. Van Buren St. Larger quarters on the second floor with Local 10 of C.F.M. occupying half the space. They made me a member in 1906. Here also on the 7th floor was a shop operated by Wm F Ludwig and his brother Theobald—primarily to introduce their bass drum pedal—an innovation then but today still considered the best by many of the finest drummers. And believe it or not they also represented the Leedy Drum Co of Indianapolis.

From here a move was to 105 W Madison St and finally to 326 S Wabash Av where there was total loss by fire on Thanksgiving Eve in 1937. This included not only a considerable stock but instruments in repair shop and also in for storage. In memory there was tympani belonging to Maurie Lishon; tympani of

Arthur Layfield; a five octave nabimba of Milt Chalifaux; and many more.

The “Dixie” serviced most of the Chicago and area drummers at this time and percussions were a goodly percentage of the business. There were not the many appliances as are to be had now but with a good repair shop and men and some know how of drums, it built up as time went on. If Roy Knapp wanted a fitting half an inch higher or lower it was taken care of and this included a chime hammer with four foot handle and he need not get off his seat to play. Also a special seat for Otto Kristufek for use with his Dresden pedal tympani. Also a two octave set of tuned skillets for Harry Budinger—



A 1922 order form for a Deagan Marimba, model No. 352, from Dixie Music House.

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MUSSER PROTOTYPE AMPLIFIED VIBRAPHONES

Donated by Emil Richards
2002-10-03 and 2002-10-04

Clair Musser's interest in amplified vibraphone design dates from the late 1920s, with his work on the Marimba Celeste designed for J.C. Deagan. Musser's interest in this experimental field throughout his most creative years is confirmed in a letter Don Moors wrote in November 1973, recalling their meeting two months earlier when they discussed "different possible methods of amplifying vibes." This letter points to the period when Musser was apparently at work on the two prototype amplified vibraphones featured here.

Designed solely as electronically amplified instruments, Musser's prototype Amplified Vibraphones incorporate a passive pickup assembly, which comprises two straight bars, one mounted beneath the natural keys and one mounted below the accidental keys. This pickup is a magnet with coiled wires running underneath, similar to the type of pickup that first appeared in 1950 and is still used to amplify electric guitars today.

Several structural features in the silver-bar instrument (2002-10-03) should be considered design improvements over comparable elements in the smaller gold-bar instrument (2002-10-04). Among the improvements found on the larger instrument is the use of soldering on the electronic pickup bars, a more advantageous layout of the electrical cable, wider bars for ease of playing, and a more sophisticated dampener mechanism. Also, the rails are designed to better align with the inside and outside shape of the bars, unlike those on the gold-bar instrument whose pegs are aligned exactly the same for both the natural and the accidental bars. The full range of bars originally created for these instruments is no longer complete.

— *Otice C. Sircy, PAS Museum Curator, and James A. Strain, PAS Historian. These instruments were restored by Chris Miller, PAS Spring 2003 intern, who also identified and described their design features.*



Silver-bar instrument, showing the contour of the outside rails to match the graduated length of the bars, with a range of three octaves, F3 to F6. All bars are 1 1/2" wide and 0.3cm thick. The longest bar (F#3) is 11 3/4" long, and the shortest bar (E6) is 4-3/8" long. 2002-10-03.



Gold-bar instrument mounted on an adjustable stand, with dampener pedal. All bars are 3/4" wide and 0.4cm thick. The shortest bar (B6) is 6 1/8" long, and the longest bar (F3) is 13 3/8" long. The range of this 2 1/2-octave instrument is F3 to C6. Perhaps Musser has already considered the marketing potential of this new instrument, which he has labeled his "Ultrasonic Generator." 2002-10-04.

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