Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 1 • February 2004

Percussive Notes
The journal of the Percussive Arts Society • Vol. 42, No. 1 • February 2004

Tarantella: The Dance of the Ancient Spider

by Alessandra Belloni

Jembe groove
by Kalani

Marimba etude
by Nancy Zeltsman

Drumset warm-ups
by Rod Morgenstein

Timpani etude
by Gar Whaley

K. ZILDJIAN

WHO SAYS THEY DON'T MAKE CYMBALS LIKE THEY USED TO?

For nearly a century percussionists, musicians and composers have coveted the distinctive sound of the "Original K Zildjians". It's the dark and aged sound you think of when you listen to performances by the world's greatest orchestras. That's why the Zildjian Sound Lab worked together with the Vienna Philharmonic and their 100 year old K Zildjian cymbals to re-create this timeless and expressive sound.

Introducing the new 18" K Constantinople VINTAGE ORCHESTRAL CYMBAL PAIRS.

STEP FORWARD & DISCOVER THE SOUND OF THE PAST

MH 18 T

NOW APPEARING WITH:
Tom Freer & The Cleveland Orchestra
Richard Weiner & The Cleveland Orchestra
David Fishlock & The Cincinnati Symphony
Bill Platt & Cincinnati Symphony
Richard Jensen & The Cincinnati Symphony
Franz Zamazal & The Vienna Philharmonic

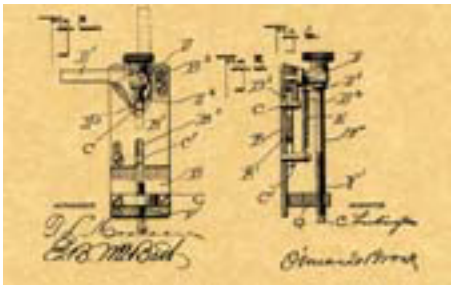
Zildjian

Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 1 • February 2004

Cover photo courtesy of Remo, Inc.

Why Percussionists Make Effective Administrators, page 38



History and Development of the Early Snare Strainer, 1889–1920, page 60

PERCUSSIVE ARTS SOCIETY

PAS BOARD OF DIRECTORS

PAS STAFF

Executive Director	Michael Kenyon
Director of Event Production & Marketing	Jeff Hartsough
Museum Curator/Librarian	Otice Sircy
Publications Editor	Rick Mattingly
Graphic Designer	Hillary Henry
Financial Manager	Catherine Flynn
Administrative Assistant	Christa Riley
Mail Clerk	Danny Mendonsa
Intern	Brian Zeglis

PAS MUSEUM

Director of Public Relations James Lambert, Cameron University, Lawton, OK

PAS HISTORIANS

Lisa Rogers, Texas Tech University, Lubbock, TX
James Strain, Northern Michigan University, Marquette, MI

PASIC HOST

George Barrett, PASIC 2004, Nashville, TN—Nov. 10–13, 2004

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(YEAR SPECIFIES DATE OF INDUCTION)

KEIKO ABE, 1993
ALAN ABEL, 1998
HENRY ADLER, 1988
FRANK ARSENAULT, 1975
ELDEN C. "BUSTER" BAILEY, 1996
JOHN BECK, 1999
REMO BELLI, 1986
LOUIE BELLSON, 1978
WARREN BENSON, 2003
JAMES BLADES, 1975
MICHAEL BOOKSPAN, 2003
CARROLL BRATMAN, 1984
HARRY BREUER, 1980
GARY BURTON, 1988
JOHN CAGE, 1982
JOE CALATO, 2001
JIM CHAPIN, 1995
VIDA CHENOWETH, 1994
BOBBY CHRISTIAN, 1989
MICHAEL COLGRASS, 1987
ALAN DAWSON, 1996
JOHN CALHOUN (J.C.) DEAGAN, 1999
CLOYD DUFF, 1977
SIEGFRIED FINK, 2003
VIC FIRTH, 1995
ALFRED FRIESE, 1978
GEORGE GABER, 1995
TERRY GIBBS, 2000
BILLY GLADSTONE, 1978
MORRIS GOLDENBERG, 1974
SAUL GOODMAN, 1972
GEORGE HAMILTON GREEN, 1983
LIONEL HAMPTON, 1984
HASKELL HARR, 1972
LOU HARRISON, 1985
ROY HAYNES, 1998
SAMMY HERMAN, 1994
FRED D. HINGER, 1986
RICHARD HOCHRAINER, 1979
MILT JACKSON, 1996
ELVIN JONES, 1991
JO JONES, 1990
ROY KNAPP, 1972
WILLIAM KRAFT, 1990
GENE KRUPA, 1974
MORRIS "ARNIE" LANG, 2000
ALEXANDER LEPAK, 1997
MEL LEWIS, 2001
MAURICE LISHON, 1989
WILLIAM F. LUDWIG II, 1993
WILLIAM F. LUDWIG, SR., 1972
SHELLY MANNE, 1997
ELLIE MANNETTE, 2003
JOE MORELLO, 1993
CLAIR MUSSER, 1975
NEXUS: BOB BECKER, WILLIAM CAHN, ROBIN ENGELMAN, RUSSELL HARTENBERGER, JOHN WYRE, **1999**
JOHN NOONAN, 1972
RED NORVO, 1992
BABTUNDE OLATUNJI, 2001
CHARLES OWEN, 1981
HARRY PARTCH, 1974
AL PAYSON, 2001
JOHN S. PRATT, 2002
PAUL PRICE, 1975
TITO PUENTE, 2001
BUDDY RICH, 1986
EMIL RICHARDS, 1994
MAX ROACH, 1982
JAMES SALMON, 1974
FRED SANFORD, 2000
MURRAY SPIVACK, 1991
RINGO STARR, 2002
GEORGE L. STONE, 1997
WILLIAM STREET, 1976
ED THIGPEN, 2002
EDGARD VARÈSE, 1980
WILLIAM "CHICK" WEBB, 1985
CHARLEY WILCOXON, 1981
TONY WILLIAMS, 1997
ARMAND ZILDJIAN, 1994
AVEDIS ZILDJIAN, 1979
ROBERT ZILDJIAN, 2000

PERCUSSIVE NOTES

EDITOR	Rick Mattingly/Bellarmine University, Louisville, KY
MANAGING EDITOR	Hillary Henry/Lawton, OK
ASSOCIATE EDITORS	
Drumset	Jim Coffin/Anaheim Hills, CA
Education	Scott Harris/Stephen F. Austin State University, Nagadoches, TX
Health and Wellness	Darin Workman/Kingwood, TX
Keyboard Percussion	Alison Shaw/Michigan State University, East Lansing, MI
Marching	Jeff Moore/University of Central Florida, Orlando, FL
Research	Lisa Rogers/Texas Tech University, Lubbock, TX James Strain/Northern Michigan University, Marquette, MI
Selected Reviews	James Lambert/Cameron University, Lawton, OK
Symphonic	Michael Rosen/Oberlin Conservatory of Music, Oberlin, OH
Technology	Kurt Gartner/Kansas State University, Manhattan, KS
World Percussion	B. Michael Williams/Winthrop University, Rock Hill, SC
CONTRIBUTING EDITORS	Keiko Abe/Tokyo, Japan John Bergamo/California Institute of the Arts, Valencia, CA Michael Burritt/Northwestern University, Evanston, IL Morris "Arnie" Lang/New York, NY Arthur Lipner/Stamford, CT Heinz von Moisy/Rottenburg, Germany Richard Weiner/Cleveland Orchestra, Cleveland, OH
MUSIC ENGRAVER	Rick Mattingly/Bellarmine University, Louisville, KY
ART DIRECTOR	Hillary Henry/Lawton, OK
EDITORS EMERITUS	James Lambert, 1986–1995 Jean Charles Francois, 1985–1987 Robert Schietroma, 1983–1986 Stuart Smith, 1983–1984 F. Michael Combs, 1979–1982 James L. Moore, 1963–1980 Neal Fluegel, 1966–1979 Donald G. Canedy, 1963–1966

Mission Statement

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

www.pas.org

FROM THE PRESIDENT

Embracing a New Generation

BY MARK FORD

Our society has seen dramatic change and growth over the past 42 years. In December at the Mid-West Band and Orchestra Clinic in Chicago, I had dinner with former PAS President Sandy Feldstein. He told me several stories about the early days of PAS, including a long argument with the Executive Committee about a proposed membership dues increase from $5.00 to $6.00 per year to pay for the newsletter!

Struggles such as this for PAS leaders have changed over the years, but the vision for PAS has been consistent. Primarily based on college percussion programs, Sandy and other volunteers paved the way for positive change in percussion education and performance through their work with the Percussive Arts Society. Their vision of an organization promoting all aspects of percussion is now truly a reality.

A new generation is now enjoying our diverse percussion society. From a dedicated membership of 200 during Sandy's tenure to over 7,000 members today, PAS is growing. Our largest resource is young percussion students. College teachers and private instructors that have grown up with PAS are teaching today's percussionists. This PAS influence has resulted in accelerated programs at all levels and a better understanding (and sharing) of ideas on percussion performance. Many of these students are members of PAS and participate in chapter activities, competitions, scholarship programs, and the Web forum.

Our challenge today is to explore new ways to offer percussion students relevant and progressive information in an appealing format. Plans to address this issue in 2004 include a "face-lift" for *Percussive Notes* and a redesign of the PAS Web site. It is my priority to see these tasks completed by the beginning of the fall semester.

One good sign is that our membership has stabilized. Traditionally, PAS membership numbers spike around PASIC, but no longer. Our monthly membership in 2003 was steady, resulting in more performers, students, and teachers regularly receiving PAS benefits and resources. This increase in activity is the result of better communication and retention policies from the PAS office, as well as the initiation of the PAS Advantage Campaign. This continuing campaign targets college percussion instructors and students with direct mailings and promotions.

This growth has given PAS the opportunity to reach out to drummers and percussionists that are traditionally non-PAS members. Looking to explore new areas such as recreational drumming, the Hand Drumming Facilitator Workshop was launched in Louisville in conjunction with PASIC 2003. This workshop was a huge success and it laid the foundation for similar future events. Although PAS has sponsored drum circles at PASICs for years, this workshop reached out to music therapists, local community members, and novice drummers interested in recreational drumming. Over 50 participants gained insight in the running of a drum circle and resources for future development. This commitment to recreational drummers will continue in 2004 after the PASIC in Nashville.

Other new projects that reach into local communities include the PAS Teacher Training Workshops for high school and middle school music educators. I'll give you more information on the seven workshops planned for 2004 in my next President's Message. As we reach out to new segments of the percussion world, PAS will grow and offer more to all of our members.

We need to develop new PAS leaders as we enjoy a new generation of PAS members. If you are interested in working on a PAS committee or serving your local PAS chapter, please contact PAS for information on how you can be involved.

As for that membership dues increase from $5.00 to $6.00 that Sandy witnessed, those prices are long in the past. However I'm happy to report that the PAS Board of Directors voted to keep membership dues for 2004 the same as 2003. By keeping infrastructure costs low and maintaining a firm financial plan combined with a growing membership, we are fortunate to be able to keep dues for our members as low as possible.

Best wishes!

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

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$85, Library—$90, Student/Senior—$55, ePAS™ On-line Student—$25, ePAS™ On-line Professional–$40. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

FROM THE PASIC HOST

An Update from the Music City

BY GEORGE BARRETT

A belated Happy Holidays to all! I am writing to update everyone on the latest breaking news concerning PASIC 2004 in Nashville, Tennessee. First of all, congratulations once again to Rick Mattingly and the entire Kentucky planning committee for all of their hard work in making PASIC 2003 another exciting and ground-breaking event, with over 5,700 in attendance. The 2004 committee will have our work cut out for us if we are going to set a record again this coming year.

The PASIC 2004 proposals are all in and the host committee will be reviewing them in our subcommittees over the coming month and plan to meet as a full group later this month at the Renaissance Hotel in downtown Nashville, which will be hosting us for PASIC once again in 2004. Once our plans are approved by the PAS Executive Committee, we will then begin notifying all the applicants of the selections in April.

We are pleased to announce that PASIC 2004 will once again feature performances by the solo marimba and marimba duo winners of the upcoming International Marimba Competition in Belgium to be held on August 20–27. The deadline for applications is March 1, and for more information on the competition visit their Web site at www.moa.be/marimba.htm.

After the overwhelming success of last year's Sunday event, PASIC will be once again offering the Drum Circle Facilitators Workshop on Sunday, November 14, offering clinics and seminars on facilitating rhythm-based events. The day will once again conclude with a drum circle for all participants and attendees, led by the workshop faculty. Visit the PASIC Web site at www.pasic.org for more details on the faculty and schedule in the coming months.

Finally, we are excited to announce the International PASIC scholarship, which is being offered for the first time in 2004. The scholarship offers a $1,500 grant to assist international PAS members in attending PASIC. Students interested in applying should visit www.pas.org or see page 79 in this issue of *Percussive Notes* for application information. The deadline for applications is March 1, 2004.

The April Issue of *Percussive Notes* will have more details on many of the concerts, clinics, and events on tap for PASIC 2004 in the "Music City." PN

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication Title: Percussive Notes
2. Publication Number: 0553-6502
3. Filing Date: 12/08/03
4. Issue Frequency: Bi-monthly
5. Number of Issues Published Annually: 6
6. Annual Subscription Price: $85.00
7. Complete Mailing Address of Known Office of Publication:
Percussive Arts Society, Inc.
701 NW Ferris Avenue
Lawton, OK 73507-5442
8. Complete Mailing Address of Headquarters or General Business Office of Publisher:
Percussive Arts society, Inc.
701 NW Ferris Avenue
Lawton, OK 73507-5442
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
Rick Mattingly – Editor
701 NW Ferris Avenue
Lawton, OK 73507-5442
Hillary Henry – Managing Editor
701 NW Ferris Avenue
Lawton, OK 73507-5442
10. Owner: Percussive Arts Society, Inc.
Address: 701 NW Ferris Avenue;
Lawton, OK 73507-5442
11. Known Bondholders, Mortgages, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None
12. Tax Status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes has not changed during preceding 12 months.
13. Publication Title: Percussive Notes
14. Issue Date for Circulation Data Below: 12/01/03
15. Extent and Nature of Circulation:
a. Total Number of Copies (Net press run)
-Average No. Copies Each Issue
During Preceding 12 Months: 4,842
-No. Copies of Single Issue
Published Nearest to Filing Date: 4,900 (Oct)
b. Paid and/or Requested Circulation
1. Paid/Requested Outside-County Mail
Subscriptions Stated on Form 3541. (Include advertiser's proof and exchange copies)
a. Average No. Copies Each Issue During
Preceding 12 Months: 4,073
b. No. Copies of Single Issue
Published Nearest to Filing Date: 4,133
2. Paid In-County Subscriptions Stated on Form 3541
(Include advertiser's proof and exchange copies)
a. Average No. Copies Each Issue During
Preceding 12 Months: 0
b. No. Copies of Single Issue
Published Nearest to Filing Date: 0
3. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution
a. Average No. Copies Each Issue During Preceding 12 Months: 0
b. No. Copies of Single Issue Published Nearest to Filing Date: 0
4. Other Classes Mailed Through the USPS
a. Average No. Copies Each Issue During Preceding 12 Months: 565
b. No. Copies of Single Issue Published Nearest to Filing Date: 584
C. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), and (4)
1. Average No. Copies Each Issue During Preceding 12 Months: 4,638
2. No. Copies of Single Issue Published Nearest to Filing Date: 4,717
D. Free Distribution by Mail (Samples, complimentary, and other free)
1. Outside-County as Stated on Form 3541
a. Average No. Copies Each Issue During Preceding 12 Months: 0
b. No. Copies of Single Issue Published Nearest to Filing Date: 0
2. In-County as Stated on Form 3541
a. Average No. Copies Each Issue During Preceding 12 Months: 0
b. No. Copies of Single Issue Published Nearest to Filing Date: 0
3. Other Classes Mailed through the USPS
a. Average No. Copies Each Issue During Preceding 12 Months: 150
b. No. Copies of Single Issue Published Nearest to Filing Date: 0
E. Free Distribution Outside the Mail (Carriers or other means)
a. Average No. Copies Each Issue During Preceding 12 Months: 10
b. No. Copies of Single Issue Published Nearest to Filing Date: 10
F. Total Free Distribution (Sum of 15d. And 15e.)
a. Average No. Copies Each Issue during Preceding 12 Months: 160
b. No. Copies of Single Issue Published Nearest to Filing Date: 10
G. Total Distribution (Sum of 15c. And 15f.)
a. Average No. Copies Each Issue During Preceding 12 Months: 4,798
b.No. Copies of Single Issue Published Nearest to Filing Date: 4,727
H. Copies not Distributed
a. Average No. Copies Each Issue During Preceding 12 Months: 21
b. No. Copies of Single Issue Published Nearest to Filing Date: 23
I. Total (Sum of 15g. And 15h.)
a. Average No. Copies Each Issue During Preceding 12 Months: 4,819
b. No. Copies of Single Issue Published Nearest to Filing Date: 4,750
J. Percent Paid and/or Requested Circulation (15c. Divided by 15. Times 100)
a. Average No. Copies Each Issue During Preceding 12 Months: 97
b. No. Copies of Single Issue Published Nearest to Filing Date: 99
16. Publication of Statement of Ownership:
Publication required. Will be printed in the February 2004 issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner Michael Kenyon, Executive Director

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Defining Moments in Drum History

TUNABLE SOUND SHAPES

Lightweight. Compact. Versatile.

REMO

The World's Drum Company™

remo.com

TSS are nothing short of revolutionary. These tunable drums are available in both high and standard tension models. They're half the weight of traditional marching drums so more kids can get started drumming earlier. As a creative accessory TSS opens a new world of arrangements because they can be added to any existing set-up.

Discover the full TSS line and its applications by visiting remo.com, or for more information call 661-294-5600

SOCIETY UPDATE

Future PASICs Scheduled

BY MICHAEL KENYON

The selection process for three future PAS International Conventions has been completed and we are happy to announce the sites for 2005–2007. Relying on an old favorite, PASIC will return to Columbus in both 2005 and 2007. In 2006, PASIC will return to Texas by way of the newly expanded Austin Convention Center and just recently opened Austin Hilton Hotel. Both cities provide modern facilities with ample space, connected hotels, and the professional service of top-level convention centers. Be sure to mark these dates in your calendar.

November 2–5, 2005, Columbus, Ohio
November 8–11, 2006, Austin, Texas
October 31–November 3, 2007, Columbus, Ohio

PAS WELCOMES NEW INTERN

Brian Zeglis began his internship at PAS headquarters in January and will be working through the first half of the year. He is completing his Bachelor of Arts degree in Music Business from Western Illinois University and is a recent recipient of a NAMM scholarship to attend the convention in Anaheim.

Jonathan Feustel concluded his internship in December and has returned to the Twin Cities area in Minnesota. Jon has taken a position as a marketing specialist with the St. Paul Chamber Orchestra.

MUSIC TECHNOLOGY EDITOR

Congratulations to Dr. Kurt Gartner, who has been selected as the new Music Technology Editor for *Percussive Notes*. Kurt is Professor of Percussion at Kansas State University and also serves as Chair of the Music Technology Committee, and he is the Kansas PAS Chapter President.

COMMITTEE CHAIR OPENING

PAS currently has an opening for the chair of the Composition Committee. For further application information please see the announcement on page 79 or call the PAS office at (580) 353-1455.

IMPORTANT DEADLINES

Several contest and scholarship opportunity deadlines are quickly approaching. Please remember all deadlines are for materials to be *received* in the PAS office in Lawton—not just postmarked. See pages 35, 63, 69, 75, 77 and 79 for further information, and if you need assistance, call the PAS office Monday–Friday between 9 a.m. and 5 p.m. Central Standard Time.

March 1	International PASIC Scholarship Grant
March 15	Fred Hoey Scholarship for incoming college freshman
March 15	Larrie Londin Scholarships
April 15	2004 International Percussion Ensemble Contest
April 15	2004 Solo Vibraphone Competition
April 15	31st Annual Percussion Composition Competition

PN

FROM THE EDITOR

Play This Magazine

BY RICK MATTINGLY

Having musical examples in *Percussive Notes* is certainly nothing new. But as I was perusing some of the earliest issues of PN in the Archives of the PAS Web site, I recalled that many of the early issues had more pages devoted to music than we have had in recent years. Along with musical examples that illustrated points made in articles, there were also quite a few technical exercises and etudes.

So, PAS being a music organization, it makes sense that our main publication should devote more space to music—especially music that will help PAS members improve their playing. I am happy, therefore, to introduce a new series of articles that will run under the heading "Practice Room," starting with this issue.

Within the following pages you'll find drumset warm-ups by Rod Morgenstein, a marimba etude by Nancy Zeltsman, a jembe groove by Kalani, and a study for timpani by Gar Whaley. The Kalani page is also "Sound Enhanced," meaning that you can hear an audio file of the music online at the PAS Web site.

These articles have been excerpted from instructional books, the idea being that not only will they provide useful practice (and in some cases, performance) material for PAS members, but these excerpts will also allow students and teachers to sample a variety of published instructional methods. Over the coming months, we will draw from as many sources as possible and represent a wide spectrum of published works in a variety of styles and genres. Our thanks to Alfred Publishing, Berklee Press, Hal Leonard, and Meredith Music, who have graciously allowed us to use the examples contained in this issue.

We hope you won't just keep this issue of *Notes* on your coffee table. Take it into your practice room and play some of the etudes and exercises. If you teach, assign a page from *Percussive Notes* to those students who are PAS members. And be sure to show the non-PAS members how much great music they can be getting several times a year with a PAS membership. PN

PRESIDENT'S CIRCLE

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

$500,000 or more
McMahon Foundation
$100,000 or more
Fred Gruber
Zildjian Family
$50,000 or more
Gordon B. Peters
Emil Richards
Mickey Toperzer
$25,000 or more
Caroll Bratman
Nancy & Perry D. Preusch
Remo, Inc.
Sabian, Ltd.
Thomas Siwe

UN↔LOCK
YOUR POTENTIAL

ACHIEVE THE PERFECT CRASH EVERY TIME.
EXCEPTIONAL SOUND. EXCEPTIONAL RESPONSE.
THE NEW MASTERSOUND ANTI-LOCK SERIES
PAIRS ALLOW PLAYERS OF ANY LEVEL TO SOUND LIKE A PRO.
THE FIRST REVOLUTION IN ORCHESTRAL
AND BAND CYMBALS TO COME ALONG IN OVER 300 YEARS.
ANOTHER ZILDJIAN EXCLUSIVE.

ELIMINATES AIR LOCK
The Mastersound hammering allows for quick release no matter how the cymbals are played.

NEW RELEASES

Medium 18 18

Medium 18 20

Available in both Concert Stage, and the affordable ZXT Band Series

Developed by the Zildjian Sound Lab and noted Educator and Performing Artist, Jonathan Haas (American Symphony, Peabody Conservatory, New York University, Aspen Music Festival and School)

Zildjian

Chime and Glock Tuning

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

James Bartelt

I am doing a concert with lots of delicate, isolated glock and chime notes played along with a solo oboist. She is a fine player with no intonation problems. But the conductor is very fussy and keeps insisting that the mallet instruments are out of tune.

The equipment is excellent—a 1999 Fall Creek K100W3 glock and Deagan/Yamaha chimes, somewhat older. Both are tuned to A=440, the same as the rest of the ensemble. Though my little Korg electronic tuner often does not show a "clean" pitch for all notes on these instruments (it registers several of the partials), their tone is superb and I really am not bothered by sporadic, very brief wavering of 5 or 10 cents.

I can haul in my personal gear, or go through the whole rentable and borrowable inventory in San Antonio, but what guarantee is there of any improvement? How close to a "perfectly" in-tune attack and unwavering sustain should be expected?

John Hermanson

You can't expect much difference in the different equipment, especially when the equipment you have is in good shape and in tune. The oboist should tune and adjust to the percussion section. It is much easier for her to adjust than for you to haul your own equipment that probably won't make that much difference anyway.

Trey Wyatt

Most mallet instruments are tuned via a "stretch" tuning method. If every bar on a glock were tuned to A=440 the glock would sound flat as you go toward the high end. Of course, each bar has its own pitch, but you get my point.

Paul Hagen of Impact Percussion in London told me that tuning chimes is very tricky. Sometimes when a single chime note is played, or when two notes that are far apart in pitch are played, they may sound a little out of tune. However, when you play them chromatically they sound right. It's very complicated.

D Squyres

I agree with what Trey said about chime tuning and their harmonics. I've heard that same thing from many different tuners. Also, I've heard that they have to fudge a bit with chime tuning and their harmonics because to get the true note the chimes are sounding, they would have to be bigger, longer and heavier than they are. Very complicated stuff.

You cannot change the tuning of your instruments, so if the conductor wants it more in tune, the oboist will have to be flexible. She may not like it, but sometimes life isn't fair.

Ted Rounds

I hate to tell you, but the conductor is correct. Your glock is out of tune. And the oboist is damn near incapable of matching your pitch.

The partials your instrument produce are impossible to tune because they are in the upper stratosphere of our hearing. The natural partials of your glock are nowhere near the equal tempered pitches. They will conflict with the natural pitches of an oboe, especially since you are probably playing at least one octave higher than she is.

The oboe projects both the even and odd partials, and the 3rd partial (the 12th) is the most prevalent. That is the phenomenon that distinguishes the oboe's "nasal" quality. The natural 12th is considerably sharper than the fixed equal-tempered one you are playing, so there will be plenty of interference and you will sound flat. So, even if the oboist can match fundamentals with you, your respective partials will conflict.

Yes, manufacturers attempt to employ octave stretching as per the Piano Technicians Guild standards, but every instrument I've ever played sounds flat in the upper octaves. It's a psychoacoustic phenomenon that a strobe ignores. When manufacturers tune a glock to 440, they're already off because your glock doesn't even have that pitch.

Joseph Wolfley

That sort of "off" sound in the chimes and glock make them so interesting to hear. Certain emotions are stirred by playing metallic instruments that rest just outside of the ears' comfort zone; like a cymbal that rolls or a triangle that emphasizes a single point in time. Those "out of place" partials and overtones add richness and interest to the music. Chimes and glocks will never be "perfect" and yet, ironically, that is what makes them so (within reason of course).

Jim Atwood

Ted is right on the money about partials of the glock vs. most wind instruments and how it affects playing in tune. Or more correctly, the impossibility, of playing in tune.

Chimes are a more complicated issue since the pitch we hear when striking the chime tube is not the fundamental. Cast bells and chime tubes have the complicating issue of the strike tone vs. the hum tone, the latter being a minor sixth below the strike tone. It is the hum tone that physics profs say we identify as the sounding pitch of the tube, and it is for this reason that most musicians perceive tubular bells as being out of tune.

Deagan once embarked on a quest to see what it would take to make a tube that would be "in tune." After much trial and error, they ended up with a B tube that stopped the strobotuner dead in its tracks. When most people listened to it the first time, the reaction was, "Sounds like a chime; what's the big deal?" It wasn't until you heard it compared directly to a standard-production tube that you realized how beautifully, gloriously in tune it was. (But unfortunately, not commercially feasible.)

William Moersch

Several PASICs ago, Yamaha had a prototype "no-overtone" set of chimes. They sounded fine one note at a time, but lacked all the difference tones when played as a set. No one liked them and that was the end of that project. **PN**

It can be difficult to account for marching's unlikely attraction.
The endless miles of drills. Instructors with short fuses. Blisters that never seem to heal.
You march because something inside says you must...and that's enough.

Check out the new 8200 series drums at www.yamahapercussion.com

A passion that defies explanation.

YAMAHA

Tarantella: The Dance of the Ancient Spider

By Alessandra Belloni

In the United States, the Tarantella is known as a silly wedding dance. In reality it is a wild, erotic, trance dance of purification, performed mainly by women to cure the mythical bite of the tarantula. (The word "tarantella" means "little spider.") This "bite" can also be described as a mental disorder known as *tarantismo*, which usually begins at puberty, at the time of the Summer Solstice, caused by repression of erotic desires, depression, or by unrequited love.

The original name of the dance is Pizzica Tarantata. *Pizzica* literally means "bite," a reference to the "bite of love" that occurs in the subconscious mind, filled with repressed desires. The woman inflicted by the bite, who is called *tarantata*, feels caught in a web—the spider web of society.

When I started my research on the *tarantate* and the origins of the Tarantella as music and dance therapy in 1982, I thought I was digging out traditions of the past. Who were these outcast women who fell sick every year at the same time, and fell into a trance for days, dancing wild, erotic dances in the villages and inside a church in Salento, an area in Puglia where women still have very little freedom or individual identity?

I felt a deep connection with these women; I felt their pain and depression as if I had experienced it myself. Yet I did not grow up in that area. I was determined to go to Salento to attend the annual Pizzica feast that happens every August 15. I found myself to be the only woman playing tambourine, all through the night, bleeding on the skin of the drums, challenged by men to prove my strength.

JOURNEY TO THE TAMBOURINE FESTIVAL

When I first went to this remote area for the so-called "tambourine festival" in 1983, it was a real journey of initiation. As always, when I decide to go to a ritual in the middle of nowhere, I know I am taking a risk. Even though this drumming tradition in Southern Italy is highly spiritual and connected to the Madonna or saints (such as San Rocco, the saint who healed people suffering from the plague in the Middle Ages), the places in which these rituals take place are not for tourists or strangers—especially not for women from the outside.

I was very determined to learn more about the tambourine tradition and understand the secret of being able to play all night long until sunrise without getting tired. So I took a steam train from the other end of Italy (Calabria) across the mountains, along the Ionic coast, passing the ancient Greek site of Sibari, all the way to Puglia, to Taranto (probably where the Tarantella originated). There I was supposed to meet my friends, some of the great musicians who were part of the folk group Pupi e Fresedde, a leader in the revival of the Tarantella. Our plan was to drive to Salento (the end of Italy) to the place where the tambourine players met annually to play the Pizzica all night long until sunrise.

In this place, near a village called Ruffano, the famous dance still happened spontaneously in the middle of a circle of tambourine players, which is called "la Ronda" and resembles what is called a drum circle in the

U.S. At that time, information on these rituals was very vague, so we all took off thinking that the feast was on the night of August 14.

August 15, the day that celebrates the Assumption of Mary, is the most important holiday in Italy. Everyone goes on vacation, all the stores are closed, and the cities are empty; therefore, all of the hotels are full, so unless you have a specific place to go, you must sleep in a car or on the beach. I ended up doing both, in an amazing park near the sea. The beach in this area is spectacular, with crystal-clear water, fine white sand, and ancient rocks. I remember waking up and feeling that I had really reached the end of Italy and the beginning of a geographic area that kept alive the hidden secret of Italian anthropology and ethnomusicology.

Usually, at that time of year, it is really hot, but that year an unusual rain came down as we were camping out by the beach. We were completely soaked and cold, and when we finally got closer to the place of the feast of the tambourines we found out that it was the wrong night. The ritual of the Pizzica would happen the night after, between August 15 and 16 in honor of San Rocco. My friends, tired from lack of sleep and the heavy rain, decided to turn back. I was very disappointed, but since I had come all the way from New York to see this particular tambourine ritual, I had no intention of turning back.

"No rain is going to stop me!" I told them. They thought I was crazy, and they left me in the village of Gallipoli (an ancient Greek city), soaking wet, with my tape recorder, a tambourine, and not much money.

After a hot cappuccino and a wonderful creamy croissant at the bar of the train station, at around 6:00 a.m. I went to ask for information about trains or buses to Ruffano/Torre Paduli. The *capostazione* (station master) looked at me and laughed, saying the only way to get there was by walking (which would take two days!) or by car. Then he asked why on earth I wanted to go there, since it was not a very attractive tourist place and quiet dangerous for a woman alone. I replied that I was a musician, singer, and tambourine player, that I had founded the only company in New York and the USA dedicated to the revival of Southern Italian folk music and dance, and that I was doing special research on the origins of the Tarantella, the Pizzica festival, and the *tarantate*.

I had spoken the magic words. He was honored that I had come all the way from New York to learn about his culture, and he told me that his sister was a psychiatrist who actually worked with the *tarantate* in mental hospitals and in their homes in the area. She had a villa on the beach of Santa Maria di Leuca (one of the most beautiful places on the shores of Italy), and I was welcome to stay with them. If I waited for him to get off work, I could go with him and his family by car to the feast. I realized that the Black Madonna was watching over me once more.

He saw that I was tired, and he offered one of the baggage rooms as a place for me to rest until he got off work. I accepted the offer and laid down on a hard wooden table with my tambourine and tape recorder and went to sleep for a few hours. I had no choice but to trust this guy who seemed to be a gentleman.

We drove to his sister's house, and she was thrilled to meet me and tell me all about her work helping the poor women called *tarantate*. She explained how women were repressed and absolutely not free in their area, and how they suffered for centuries with manic depression and even suicide mania. The only cure was the dance, Pizzica.

She was very curious to know how I had learned to play the tambourine. She said that only old women played now, and that it was mainly the men who were keeping this tradition alive. I told how I learned to play the tambourine, first by watching the great player from Sicily, Alfio Antico, then participating in other rituals in Campania and Calabria. I added that my grandfather played tambourine and mandolin, and that my grandmother also sang the folk songs from my region, Lazio. I did not learn directly from them, as I was very young when they died, but I obviously had this rhythm and the voice of my grandmother in my blood.

I was obsessed by mastering the tambourine style, not just playing the rhythm. I also wanted to learn the cure, and understand where they got the strength to play all night long. She said that if I was ready, I should try playing at the feast that night and see what would happen. She was as curious as me, since women had not done that for a long time.

THE NIGHT OF THE PIZZICA

When we arrived at the site of the Feast of San Rocco, in a place called Torre Paduli, I was astonished that I saw only men around me. Some women were there at a distance, but not in the middle of the tambourine ritual. The players gathered outside the ancient church of San Rocco in the dark, away from the crowd that went inside the church asking for miracles and healing. The square was lit by beautiful feast lights, with food stands and interesting folk art being sold by local artisans.

Lots of tambourines were hanging on the stand of the best tambourine maker in the area. They were of all sizes, with goatskin heads that still had hair hanging from them. The shoulder of the goat was visible in the center, and that meant the tambourine was good. I could not resist and bought a large one, with dark gray hair in the middle of the skin. It was rough, but I decided I had to initiate it and try playing it with the guys.

I timidly made my way to the *ronda* and in the dark tried to see the faces of the "tough guys" that were playing this obsessive 12/8 rhythm so fast. In unison they were all doing the accents of the Pizzica, some were singing really loud, erotic lyrics, and some were playing the harmonica, also very fast. I was looking for a gentle face, or someone that maybe did not look so tough and scary!

I looked at my new friends and told them I was afraid and did not think I could join them. "Where are the women?" I asked. My friends pushed me in the crowd and said, "Just play, Alessandra. Don't worry."

So I did. I found myself squashed between the tough guys. I closed my eyes and felt that triplet sound so strong. My heartbeat was just as fast. I remembered my grandfather, and I started playing like the old ladies, with the left hand. I did not look around for a while, letting my ear and heart guide me to lock in with the accents of the triplets with the guys.

When I opened my eyes I saw that inside the circle men were dancing in couples, a spectacular martial-arts dance called "la Scherma" (fencing), which is similar to the Brazilian Capoeira. They were doing amazing gestures with their hands, imitating knives

A woman tries out a tambourine from a booth at the festival.

Men dancing "la Scherma" in the circle.

with two fingers and actually aiming and then touching each other, jumping, rotating, spinning, and screaming when they were "cut." I had seen a similar dance in Calabria, and remembered that it was dangerous if the dancers actually took out the knives, which were now outlawed by the police. I was stuck in the middle of the *ronda*, playing like a tough guy, but had no intention of being part of a duel!

At some point all the players in the circle had seen me, and they acknowledged my presence with very suspicious looks. I continued playing. They were shouting "beddu e' l'amuri e ci lu sapi fa!" ("Love is beautiful and so is one who knows how to make love"). I started to feel uncomfortable, and I probably missed a couple of accents.

All of a sudden, the tambourine players all looked at each other, stared at me, gave each other a sign, and they all stopped playing at the same time. They walked away from me, leaving me there in the dark, and started another *ronda* far away from me. I stood there holding my new tambourine, realizing that I was bleeding from the left thumb, but felt no pain. It was my initiation to the Pizzica.

My friends tried to explain to me what happened and to cheer me up. I was devastated by the reaction of the guys. We walked back to the circle, this time hiding behind the players, trying to watch the dance. Suddenly I saw two shining blades flicker in the dark, and two gypsies got in a very fast knife duel as they kept dancing to the rhythm of the Tarantella. I was terrified, as I remembered a night like that in Calabria, where we all had to stop playing and run for our lives. The players cut each other and started bleeding. Very quickly we were surrounded by the police and the dancers were arrested. The players were being questioned; I was so happy that I was no longer part of the tambourine circle!

We left the feast and watched the most amazing fireworks in the dark by the fields. I watched in silence this spectacle of fire and light and tried to understand what had just happened. But I could not fully understand. I was an outsider, and I knew it would take more than one feast of San Rocco for me to deeply understand that culture.

The next day I soaked my thumb in the clear waters of the sea, asking the ancient waters and rocks to please heal my hand. I had concerts to play and I really needed my hand!

The psychiatrist told me many stories of the *tarantate*, and showed me photos and books. She told me not to give up; if I really wanted to, someday I would learn the cure played on the tambourine. "Someday I will be back," I said, "but I will not be pushed away." I promised that, next time, I would challenge the men.

SOUTHERN ITALIAN TAMBOURINE TRADITION

The Italian tambourine or Tamburello is an ancient musical instrument connected to rituals often associated with women, dating back to the ancient Egyptians and Sumerian cultures. In Magna Grecia (now Southern Italy) and the Middle East, women used frame drums for rituals honoring the Moon God-

dess. In Rome, both men and women played the tambourine in rituals honoring Dionysus and Cybele (the Black Goddess of the earth). Many times female priestesses used frame drums and tambourines in the Mysteries in honor of the Earth Goddess. In the south of Italy the tradition of the tambourine connected to healing ceremonies, the rites of Dyonisus, and honoring the Great Mother has never died.

This instrument is still used today in Italy to accompany folk dances such as Tarantella, Saltarello, and Tammorriata in honor of the Black Madonna. This particular ritual is a continuation of the rites in honor of Cybele. Made with strainers that the women used to plant seeds in the earth, the frame was usually sixteen inches wide and had a goatskin head and a set of twelve jingles made with tin or copper.

The Tarantella is one of the most ancient forms of music and dance therapy still practiced today. In the Middle Ages in Italy tambourine players and drummers, playing bass and snare drums, were believed to have the power to heal people from the plague and to take away the "evil eye." The rhythm used was always a fast and obsessive 6/8 with a series of triplets that had specific accents. These rituals still exist in the feasts in honor of San Rocco and the Black Madonna, in Calabria, Campania, and Puglia. In Puglia they play the Pizzica, which is a 12/8 rhythm.

BACKGROUND ON THE TARANTELLA

This wild dance and rhythm, which some believe originated in Taranto, actually dates back to ancient Greece. Puglia and all of Southern Italy was part of Greece, and it was called Magna Grecia. The dance is connected to the orgiastic rites that women performed in honor of the god Dionysus. Southern Italy was Dionysus's favorite site. The rites called Bacchanalia continued to exist, especially in Taranto, and the whole city participated in a state of euphoria. (See the Greek tragedy by Euripides, *Le Baccanti*.)

The myth of the spider comes from a Greek myth. Aracne, beautiful princess and skilled weaver of Athens, challenges Athena to a weaving contest, and she wins. Athena, taken by anger and jealousy, tears the linen in a thousand pieces and hits the Princess, who, humiliated, runs to hang herself from a tree. The Goddess feels pity for her and transforms her into a spider, condemning her to hang from her web forever. A suicide mania takes over the young women of Athens, and they run in a collective ritual to hang themselves until Sybil, the Oracle of Apollo, orders them to have a feast in honor of the god Dionysus. During this feast, women run and dance wildly, rocking on swings hanging from trees, celebrating orgiastic rites, as chants fill the air to the rhythm of the tambourines.

The wild and orgiastic rites in honor of Dionysus, god of ecstasy, died in Greece but not in Italy. This ritual became more popular in the Middle Ages as a healing trance dance of purification to cure women afflicted by the mythical bite of the tarantula. The archetype of the spider is carried by the collective unconscious. In the Mediterranean this form of collective euphoria spread out during the time of the Crusade, the plague, and the fear of the end of the world. Men and women ran wildly through the streets, dancing, holding swords, spinning, throwing themselves on the ground or in water, saying they were bitten by the tarantula. The drummers were called into the streets to play the obsessive 12/8 rhythm that had the power of getting the poison out of the body and calming them down. These drummers were true shamans. The Church absorbed this rite through the centuries, as they could not stop the hidden celebrations, and the god Dionysus was replaced by St. Paul.

The first written account of the Tarantella as an antidote to the bite of the tarantula is by a Jesuit named Kircher, who was the first to notate the music and the rhythm in the 16th century in his book *Antidotum Tarantulae* (*Antidote Against the Tarantula Bite*). So for a long time the belief was that it was indeed the poison of the spider that caused this collective, ritual trance and this form of madness called *tarantismo*.

TARANTISMO

In 1961 a great book was written by ethnomusicologist and anthropologist Ernesto De Martino titled *La Terra Del Rimorso*. He led a team of Italian psychiatrists, ethnomusicologists, and sociologists who went to Salento (the only place left in Italy where the *tarantismo* still existed) to study the *tarantati*, live with them, and document their lives. They found specific patterns that were always repeated and similarities in all the *tarantati*. The women were always "bitten" as they worked very hard in the fields under the hot sun. They hallucinated and actually saw a spider coming toward them, felt a great pain in the stomach, weakness in the legs, and fell to the ground in a state of hypnosis. All these women lived in very poor social conditions, and many times were not allowed to marry the man they wanted, but were physically abused and forced to marry a man they did not love.

Men were *tarantati* if they were outcasts or homosexuals and could not freely express their sexuality. Their frustrations and desires came out during the dance, when they were allowed to do anything.

TARANTELLA TRANCE RITUAL

The trance was always induced by the tambourine, usually played by old women, with a very fast 12/8 rhythm and a series of triplets that have specific accents. The beat and the accents, called *battute* in Italian, helped the women move in a spider-like way to release the poison from the body. The women were indeed possessed by the spider, and the Tarantella became known as a musical exorcism. The exorcism took place at home, and the woman, or *tarantata*, all dressed in white, laid on the floor on a white sheet, called *perimetro cerimoniale* (sacred space), with colorful ribbons all around her that would be used in the dance.

She began the dance with her back on the

floor, moving her arms and legs like spiders, sliding, turning, and jumping off her back, doing erotic and acrobatic movements. Some women (or men) actually would hang from a rope in the ceiling or a tree swinging in the air like spiders. When the accents on the tambourine and the music changed, they got up and started spinning, trying to free themselves from an imaginary spider web.

The trance ritual lasted three days, and the musicians, considered like shamans, had to play for three days. From time to time the *tarantata* would collapse, still unconscious, moaning and lamenting, and the musicians then took rest and food breaks.

The main instruments besides the tambourine were: the violin, or fiddle, which replaced the *rabec* of the Middle Ages, playing very high slurred notes and very fast triplets; the guitar, or *chitarra battente* (Renaissance folk guitar), a 10-string guitar used as a percussive guitar (*battente* = *battere* = to beat) to accompany the dance, playing the same accents as the tambourine; and the button accordion, or *organetto*. The musicians had to be skilled in locking in perfectly with the triplets and accents of the tambourine, without ever losing the beat, or the *tarantata* would have outbursts of madness and throw herself violently on the musicians. Since they were playing "the cure" and performing an exorcism, there was no room for mistakes.

The musicians were regarded as doctors or shamans, and they learned the repertoire by oral tradition, as none of them usually could read music. The women who played the large tambourine (*tamburello*) often learned it from their mother or grandmother. They were the true healers, as they had the power to induce the trance and get the poison out of the body.

The voice was usually the main part of the cure, together with the tambourine and the violin, often playing the Lydian scale. The singers and musicians had to learn a huge repertoire. Some of the lyrics the singers would sing to the tarantata were, "Addo t'a pizzicao a tarantella, sott'a lu giru giru di la vunnella!" ("Where did the tarantula bite you? Under the rim of your skirt... If it is the tarantula that bit you, let her dance, if it is sadness, send it off.…"

On the third day of the trance ritual, the *tarantate* were usually healed, receiving a vision of St. Paul. Until a few years ago, on June 29 all the *tarantate* would go to the Church of St. Paul in a small town in Puglia, called Galatina, where they danced to the 12/8 rhythm played with their hands, feet, and tambourines, jumping on the altar, all over the church, throwing themselves on the statue of the saint asking to be healed. They would come out of the church graced by St. Paul, with no memory of what happened during the ritual of the Tarantella.

THE TAMBURELLO

Everyone in the Pizzica festival was playing the typical *tamburello*, with tight and high-pitched goatskin. Some were 10, 12, or 16 inches in diameter, with a very light frame two or three inches wide, and with five, seven, or nine sets of double, funky jingles, made with tops of tomato cans, called *cicere*, *cimbali*, or *piattini*. Like most Southern Italian tambourines they were decorated with colorful ribbons, to bring good luck and expel the evil eye, using the colors red, yellow, blue, green, and white.

This tambourine is usually played by putting the left hand all the way through the handle, holding the drum slanted and up with the wrist, which moves continuously, and hitting the skin with the palm and fingertips of the right hand. The Pizzica style is a little different, as the tambourines do not always have handles, so they are held like regular tambourines, with the hand around the frame and the fingers resting on the edge of the frame.

The rhythm is a very fast, obsessive 12/8 with specific accents played and danced on the upbeat, called *battuta in levare*, and each cycle of the accents is a phrase of the song. The accents vary also according to the singing and the phrases of the violin or the accordion. The main difficulty consists in balancing the instrument between the two hands, so that the movement of the drum will not tire only one arm.

The wrist of the holding hand moves continuously, allowing the jingles to make a rhythmic sound according to the beats played by the playing hand, which hits the skin rotating off the thumb, with a very loose wrist, going up with the palm of the hand, creating a natural bounce, then going down with the fingertips in the center of the skin. This rotating motion of the hand divided in three movements makes the notes of the triplet, played up towards the jingles, to create a loud and repetitive 12/8.

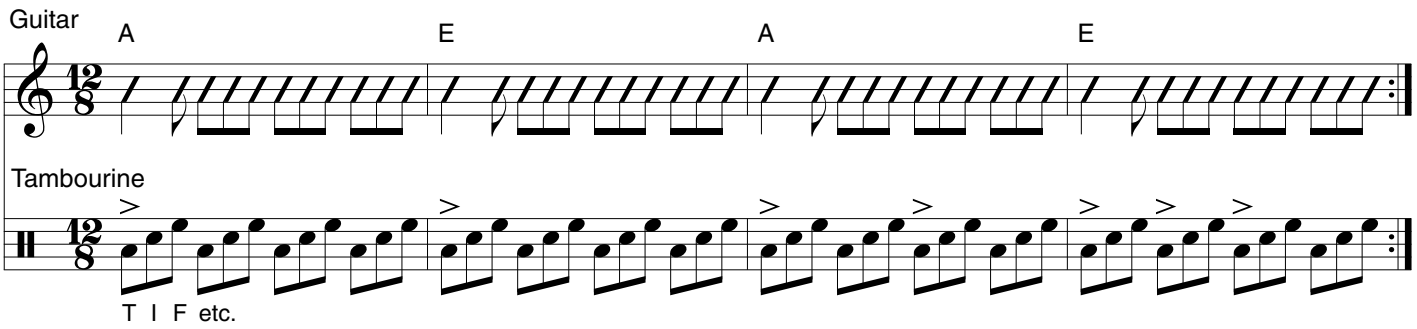
The accents, which have to be very strong in order to make the *tarantate* dance, are done with the thumb, which becomes like a drumstick. The technique requires a lot of strength as well as relaxation of the wrists. The thumb usually bleeds before it develops strong calluses, but bleeding is really part of the initiation. (See Pizzicarella example.)

There are many ways of playing the *tamburello*, and each player develops his or her own technique, using the movement of the whole body in a sort of "drumming dance." I have certainly developed my own technique through the years, which has enabled me to acquire an unusual stamina. I have also developed my own teaching method according to the technique that I play.

The main skill of the tambourine player involves combining the technique with stamina with great physical strength, since the players go on for six or seven hours non-stop, without ever losing the beat.

Holding the drum with the left and playing with the right hand is called the "male" way of playing. The "female" way of playing is holding the drum with the right hand and playing with left. Strangely enough, this is the way that I naturally started playing, even

Pizzicarella



T = Thumb; I = Index finger with full hand; F = Fingertips of four fingers

though I am normally right handed, without realizing that I was continuing an ancient female tradition.

The tambourine supports the violin and the voice, and the skill of the drummer is the ability to follow the musicians and singers in the variations. The lyrics are considered of "magic-ritualistic" origins, and are about love and usually very erotic. They can be sad about an impossible or a lost love, or about the passions of two young lovers, unified in an act of universal love where anguish and fear disappear. Some lyrics are also prayers to St. Paul, protector of the *tarantate*, sung in *distici* (ten syllables), asking for the healing of the person that has been "bitten" by the tarantula. These powerful lyrics are sung by men and women with variations that are improvised; therefore, the drumming is also improvised, as the skill of the drummer is in following the singing. The skill of the dancers is to follow the drum with their feet.

The singers usually have very powerful, high voices, singing melodies that have a definite Arabic influence. The singing is rhythmic, and at times the voice holds long notes, using the augmented fourth or diminished fifth intervals. The voice also uses scream-like sounds and laments, as the drum plays syncopations and the violin creates an off-beat effect. Some ethnomusicologists have compared this style to jazz and some African "primitive" music.

The chords usually played on the guitars and accordion are A major, E major, D major, B minor, and A minor. Before the violin they used the *rebeque* or *rabecca*, a folk fiddle that is widely used today in Brazil, especially in the northeast for similar rituals as the Tarantella.

TEN YEARS LATER

I went back to the feast of the tambourines in 1993. I had heard that many things had changed, and now women were allowed to go and dance. Sometimes they even played the tambourine a little in the circle. So I went by car, with a video camera, going through all the towns on the coast, remembering my previous experience. Many things had changed in my life, and my playing was definitely better.

When we arrived I saw a completely different atmosphere—hundreds of tambourine players, making many circles, and keeping that fast 12/8 in unison with the accents of the Pizzica. Inside the circles beautiful women were dancing the very sexy and erotic Pizzica dance.

I felt safe, and so I went in the *ronda* and started playing my tambourine. I locked in with the guys, and I became the attraction of the night. An old man looked into my eyes and made me feel welcome. He nodded, implying that I could stay and keep playing. It became an unspoken challenge and I did not stop. Men came to challenge me. They went faster and I kept going. They got tired and had to stop.

I had won the challenge. Then I realized what I had done: I had broken the rules! Suddenly, I attracted a lot of attention and became popular as part of the guys' team of tambourine players. But at the same time, I was rejected by the women.

I asked one of the players if there were still *tarantate* in the area. He replied, "Don't you know that you are one? We are all *tarantati*!" That's when I realized then there is a new form of *tarantismo*, and that the young people in Salento still suffer from it. Like their ancestors, they find the cure in the wild music, tambourine playing, and in the dance.

RHYTHM IS THE CURE

After playing and dancing all through the night, I felt great falling asleep on the beach, awakening to a new flow of energy, feeling light and really good about myself.

When I returned from Salento, I tried to bring that cure back with me to New York. With the dance I healed myself from irregular bleeding and cancelled a surgery. I helped other women. I realized that you can become a *tarantata* anywhere. Through the tambourine and the dance I chose a new healing path, working primarily with women, teach-

Alessandra performing "The Dance of the Ancient Spider" with her ensemble I Giullari Di Piazza and percussionist Glen Velez.

ing them how to find their inner power by drumming and breaking free through wild, erotic dance.

I also began volunteering in the psychiatric department of Mount Sinai Hospital, through Dr. Elaine Hompson and Dr. Naomi Miller, teaching tambourine and dance to mental patients. I use the Pizzica Tarantata as stress release and have the patients create their own rhythms. This exhilarating experience reveals the patients' incredible talents, bringing them joy and happiness. I have also collaborated with great spiritual healers—Ron Young, from the Healing Wisdom Center, and Dr. Jose Bittar from Brazil—and I am conducting special drumming and dancing workshops in the hills of Tuscany. I am currently collaborating with a remarkable shaman from Italy, Franco Santoro, who teaches at the Findhorn Foundation in Scotland, where I have began to teach and perform.

"The Dance of the Ancient Spider" is the title of a production I wrote and premiered with my ensemble I Giullari Di Piazza at Alice Tully Hall, Lincoln Center, in New York in 1996, in collaboration with music director/composer John La Barbera and percussionist Glen Velez. The production was made possible by the Community Arts Project Award, which allowed me to bring to the stage an ancient Greek myth that is the origin of the famous and often misinterpreted dance known as the Tarantella. *Tarantata – Dance of the Ancient Spider* is also the title of my CD released by Sounds True. *Tarantata – The Dance of the Ancient Spider* is dedicated to all women who have known the anguish and desperation of feeling trapped in this mythical "spider web."

The powerful, very fast 12/8 Tarantella rhythm that I play on my Remo tambourines as I sing and dance has healed a lot of women and some men around the world during my workshops and healing sessions. My wish is to bring this ancient cure of wild dancing and tambourine playing back to those who need to free themselves from their spider webs. I also strongly feel that it is important for the drumming community to discover the history and the healing power of this trance rhythm played on the large Southern Italian tambourines with a double row of jingles.

I strongly believe in the power of drumming and dancing. I also think that in our society there is a need to go back to this primordial way of healing. My wish is to pass this treasure on to women all over the world, helping them to find the strength and courage to break free from our social spider webs, and indeed stop weaving them ourselves.

Alessandra Belloni is an artist-in-residence at the Cathedral of St. John the Divine in New York City, where she performs and teaches. She is Artistic Director/Founder of I Giullari di Piazza, the only professional Italian Folk Music, Theatre, and Dance Company in the USA, founded in 1979. She is a Remo artist with her own line of signature series Italian tambourines. She has released several CDs: *Tarantata* on Sounds True, and *Tarantelle* and *Canti D'Amore* on Naxos World. She holds an annual healing dance and percussion workshop in the hills of Tuscany every Summer. For further information visit www.alessandrabelloni.com 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.

Save each lesson

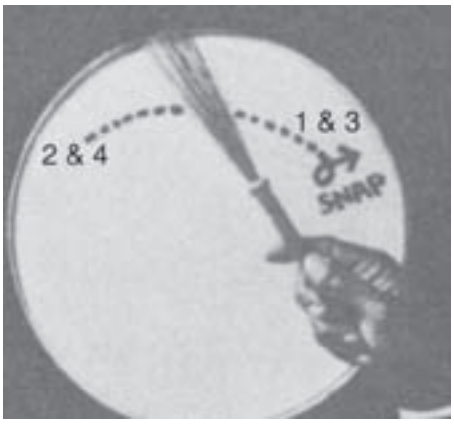
You Got to be Pretty When You Play Brushes

BY JEFF HAMILTON

The title of this article is a quote from Philly Joe Jones, one of the premier brush artists of all time. I thought it would be more of an eye-catcher than, "My ideas on brush playing."

There was a brush stroke used by Philly Joe that was in his book *Brush Artistry* known as "Palm Up." Philly Joe would use his right-hand brush like he was turning on the ignition in his car. He would flick the brush wire off the head with a quick turn of his wrist to the "palm up" position, resulting in a snap.

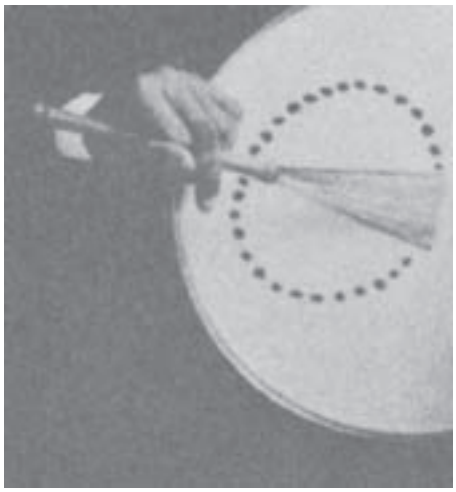
Think of the drumhead as the face of a clock. With the right-hand palm facing up, at 3 o'clock on beat one, he would come up like he was going to comb the left side of his head with the brush. Then he would turn the right brush over as he brought it down over the left arm, using his left brush like a ramp to slide the right brush down onto the head at the 10 o'clock position on beat two. He would sweep around to 3 o'clock, snapping the brush on beat three. Then he'd repeat the process, bringing the right-hand brush over his left arm and sliding it down onto the head on beat four, then sweeping it around and snapping it on beat one.



The reason for all the motion is that it didn't sound like someone "dropping a bomb" on the snare head by just dropping the brush down on beats 2 and 4. Read through the above a few times and then give it a try at a slow tempo. You might wonder if Philly really went up that high, but he was beautiful with the brushes. I didn't go up that high, so I asked him why he did, and he said, "'Cause you got to be pretty when you play the brushes."

Philly's concept was to do what you have to do to play what you need to play, but don't be boring to watch. This comes from the school of entertainment where drummers such as "Big Sid" Catlett and Baby Dodds had to entertain the audience and dancers, not just play the drums.

Philly Joe's left hand did different things for different patterns, but for the "Palm Up" pattern, he played what I call a half-note sweep. Starting on beat one at 7 o'clock on the head, sweep to 2 o'clock for beat two, come around to 7 o'clock for beat three, and back to 2 o'clock for beat four. The hands were always opposite and they never got in each other's way.



"Papa" Jo Jones was another beautiful brush player. His hands seemed to always be up in the air, but when you hear the recordings, it sounds as if nothing was off the head. He was using a similar approach. If you aren't familiar with the early drummers I've mentioned, do your homework! There are some good books on the market; one is by Ed Thigpen, and Clayton Cameron has a brush video that includes a couple of things from Philly Joe, keeping his ideas alive.

Brush playing was always a mainstay for the early jazz greats; it lost some favor during the rock 'n' roll era, but in recent years the use of swinging brush playing has been rejuvenated. If you are interested in jazz, don't avoid brushes. A lot of young players avoid brushes because they don't know what to do with them. There are many approaches to playing the brushes, and I will give you some insight into my thoughts on the subject.

BRUSHES VS. STICKS

I generally use an up-and-down stroke with sticks, while my movement with the brushes is from side to side. That side-to-side brush technique has influenced my stick technique, giving my phrasing more flow.

My beginning brush playing was like that of most drummers when they get their first pair of brushes. I moved my left hand around in a sweep and played all of the rhythm patterns with my right hand. I had listened to records of Louis Armstrong, the Basie Band with Jo Jones, and other 1950s and '60s popular records that had a lot of brush playing, and I wanted to get that fat sound. Just moving my hands around didn't make it, but then I realized that I used both hands with the sticks when practicing the rudiments, so why not use both hands equally with the brushes? That's how I incorporated some of the rudiments into a smoother approach to the brushes. Of course, I didn't have the chops to play rudiments with brushes like I did with sticks. I would use the left hand to fill in some things, but the phrases were mostly right-hand based.

A few years later, after struggling, I got my lateral motion from watching Mel Lewis as he would kind of slash back and forth with the sticks on the cymbal, then go to the mounted tom, then go from right to left toward the smaller cymbal and to his hi-hat. He would use kind of a

back-and-forth motion to get around the kit. That lateral stroke, as well as what he was doing with the brushes, made sense to me in terms of getting the roundness out of the phrasing that he got with the sticks. So, I found in my playing that there is more influence from the brushes to the sticks than from the sticks to the brushes.

I approach brushes and sticks as two separate instruments. It's almost like upright bass and electric bass; you have the same four strings and the same pitches, but it's a different "animal" in terms of the way you pluck them. The same goes for brushes. You need to view them as a different instrument than sticks, learn all there is to do with them, then bridge the gap between sticks and brushes. I'm not a big fan of trying to play everything with brushes that you can play with sticks, using stick technique. I am a fan of trying musical ideas that you play with sticks with the lateral concept, using brushes.

Continuing my quest for that fat brush sound, watching John Von Ohlen playing that floppy sort of "fish by the tail" right hand, like he was throwing the head of a fish at the snare drum, is when the lightbulb came on. You get the fat sound by letting the brush do the work instead of controlling the brush. I think a lot of players over-control the brush with finger technique. You have to let it bounce; you cannot over-control it. I do the same with the sticks. Let it happen; don't *make* it happen.

In regard to lateral motion, that "side-to-side" thing is about getting motion going with your phrasing. It keeps you moving toward the next instrument you are going to play. It doesn't keep you just on the snare drum, which is what a lot of drummers fear when they start playing brushes: They think brush playing is limited to the snare. If they decide to expand their phrase and go to other parts of the drumset, their stick technique comes in, and it sounds like they are playing with sticks rather than brushes.

The lateral approach keeps you flowing around the entire kit, keeping you in motion all the time. It's visually smooth, as well. The motion between your drums and cymbals never stops. I've always taught my students never to stop in the middle of a phrase. Keep your arms and hands moving.

MY TEACHING APPROACH

The first time I meet with students I have them play a long double-stroke roll with sticks, then I have them do it with

BRYAN STONE

PASIC 2002 performance: The Drummers of Woody Herman

brushes. Usually it's clean enough with an up-and-down stroke that comes out kind of like sticks, although a little sloppier. Then I turn the drum on its side and have them play a double stroke with the right-hand brush, like playing the drum perpendicular to a lateral stroke coming in from the side. Getting the bounce so they can feel what the motion is like, even though they are going into the head in a "T" motion. Then I turn the drum upright and have them use the same motion to get a double bounce out of that stroke. That opens up the concept and they see how it feels and sounds. I go through the same procedure with the left-hand brush.

With the snare in the proper position I tell them to play a long roll with the brushes that their snare drum teacher never let them play! This rolling back and forth with lateral motion opens up the brush concept of getting that wide-open sound coming from the side—throwing the brush at the head from a side angle and letting it skip like a stone across water. Let it bounce across the head twice, then pick it up, bring your wrist back up from the drum, and get ready for your next stroke. Recoil for the next. You'll play a bad long roll, but you'll get the concept!

EXPANDING ON THE LATERAL BRUSH STROKE

Playing brushes along with many records helped me expand the brush fundamentals. Some requirements for me are to always keep a constant sound on the head. I keep one brush on the head at all times, unless I am ending the phrase by lifting both brushes. Here are four basics to remember:

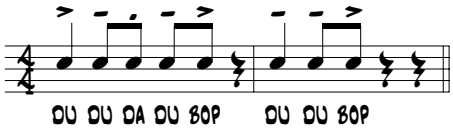
1. Don't have both brushes off the head.
2. Don't relegate the left hand to being the automatic "windshield wiper" while your right hand does all the work. It's boring, it doesn't feel good, and other musicians don't like to play with it.
3. Don't mash the brush into the head. Either get a new head or get a bigger pair of brushes that have a bigger sound.
4. Don't stop the groove of the sweep. It shouldn't go "swish, swish, swish, swish," it should be a smooth "shaashaashaashaa" sound. No space in your quarter-note pulse from the sweep; it should be continuous. There can be a pulse, but it shouldn't stop; there should be no air between the back-and-forth windshield wiper.

If you are moving laterally with your left hand, then your right hand should also move laterally. Don't play "tick tick-a tick tick-a tick" with a right-hand overhand stroke because you are defying what you are trying to get in terms of smoothness. That pin-pointed "tick tick-a tick" isn't fat enough for the other musicians to tap into. You've got to have some width to your beat so they have something to hang onto and play with.

Despite what I said about Philly Joe's "Palm Up" technique, keeping the hands close to the head is usually better; don't make unnecessary motions. All the motion I make comes from what happens on the head. Band directors and conductors make a prep stroke, and there's a reason why the prep stroke is right in time. The same thing applies to the brush stroke, in that the preparation stroke has to be perfect in order to make the stroke come out on the drum the right way.

I start with only the snare drum, because I find if you go to the other drums too soon, you are immediately "copping out" and playing the same ideas on the toms. I prefer developing ideas on the snare; then, when you move to the other drums, you have more ideas to work with.

Following is an example of expanding your brush ideas and getting more variety and strokes into your playing. Here is the pattern:



Using the "palm up" concept, play the figure with these stickings:

1. R LLRL L RL
2. L RRLL R RL

Use those as a springboard to develop even more patterns. Keep changing the stickings and keep sweeping on the head. By doing that, you have a number of ways to play this one musical idea.

Practice in front of a mirror and you will soon see how important your prep

strokes are in achieving the concept. Also, remember to keep your hands opposite each other while you are doing this; don't "chase your tail." If your left hand is at 5 o'clock, cross the right hand over to 11 o'clock and keep moving in a circle.

I'm a "clockwise circle" guy, although I do sometimes go counter-clockwise when soloing. But I generally play time with a clockwise circle. I like to come to the middle with the left hand; you're "coming home" toward your body. I feel that counter-clockwise circles push away the beat, while clockwise circles physically bring the beat to me.

DYNAMICS

The first night that Mel Lewis played with the Stan Kenton Orchestra, the band was burying Mel because they had been used to Stan Levy, who had a big sound. Kenton came over in front of the drums, cupped his hands around his mouth, and yelled, "Hey, Mel, can you play louder?" Mel looked back at Stan and said, "No!" Stan said, "Okay, just thought I'd ask." He went back to the piano and the band came down in volume.

I'm not saying that you should always play brushes softly and make the band adjust to your volume. You have to bring the dynamic level to your brush intensity. But if you're playing brushes on a Neal Hefti or Sammy Nestico chart, and the dynamic is supposed to be *mezzo piano* or even *mezzo forte*, but the band is playing *forte*, then the band needs to be at the correct level. A lot of youthful bands will be too loud. If the director is not in touch with what the rhythm section dynamic should be, the band will often start with loud bass and guitar amps. Get those dynamic levels down to an acoustic sound. If that is done, you can hear the brushes and the band will get down to the volume of the rhythm section.

I'm tired of hearing ballads played with sticks. Tell the other musicians to turn down their amps so they can hear the brushes, and play music based on one of the most important things in music: dynamics. Don't be afraid to dig into what the brushes have to offer in order to get the most out of your instrument.

Brushes aren't just for the snare drum. Playing brushes on a cymbal can be quite effective, although I don't particularly like to hear a brush playing time on a cymbal with rivets where you can't hear the pulse. All one hears is just a wash of rivets, unless you are playing on the bell to get some definition. I grew up listening to Papa Jo doing that, as well as Ed Thigpen with Oscar Peterson.

There is that shifting of gears in the Oscar Peterson school of intensity where you change something from chorus to chorus to make it more intense. Example: start with brushes playing quarter notes on the snare, with hi-hat on two and four, and four beats lightly on the bass drum; second chorus, a little hiccup on the snare, an accent "bop"; third chorus, stop the sweep and go to the cymbal bell. Keep building that way until you get to the sticks playing time. Make each chorus more interesting and intense than the previous one. Do that instead of playing brushes on the first chorus and then switching to sticks and flailing away on the rest of the tune. Take six or seven choruses to build up to that point.

That's not to say that it always needs to be that way; sometimes you want to get hot right out of the "head." But know how to build gradually by playing the brush on the cymbal bell, then opening it up on the cymbal body to get a wider spread sound.

Other techniques you can use for color include scraping across the cymbal with the brush hoop, sweeping on the cymbal, using the side of the wire on the cymbal, or playing snare patterns on a non-rivet cymbal, trying to get that high "tinkling" sound. Check out all the options, then listen to what the music needs and be able to add to the music.

A GREAT EXERCISE

I used to play brushes to an entire Basie record. Play the time and the figures with brushes, and try to keep the continuity without breaking it up. You're playing what the band is playing, while playing time so you can learn how to do that. I learned "Shiny Stockings" by playing it with brushes. Don't forget dynamics.

EQUIPMENT

I like wire brushes; I've never cared for the sound of plastic or nylon. Also, I like rubber handles rather than wood for a little more weight and a better grip. Most drummers who use brushes with a stick handle play like they have sticks in their hands. An exception is Joe La Barbera, who plays great brushes with a wood handle. My choice is rubber handle tele-

Serious Books for Serious Drummers
THE MODERN DRUMMER LIBRARY

The Big Band Drummer
by Ron Spagnardi
A complete workbook for improving big band drumming performance.
$12.95

Accent Control
by Ron Spagnardi
Over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.
$12.95

When In Doubt, Roll
by Bill Bruford
Bruford's greatest recorded performances, plus exercises to develop facility, flexibility, and creativity.
$13.95

The Great American Drums
by Harry Cangany
The history of American drum manufacturing.
$19.95

Understanding The Language Of Music
by Ron Spagnardi
A drummer's guide to theory and harmony. Includes musical examples and an accompanying CD.
$12.95

Building Bass Drum Technique
by Ron Spagnardi
Strength, speed, endurance, and control for improved single bass drum performance.
$12.95

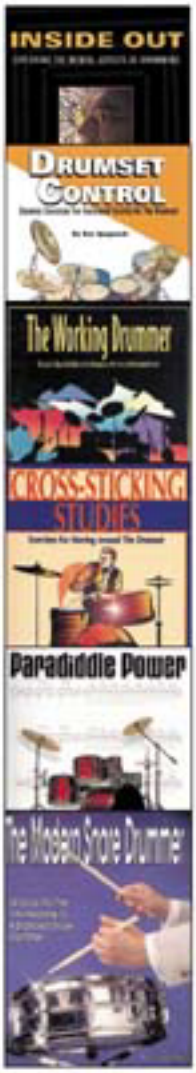
Progressive Independence: Rock
by Ron Spagnardi
163 pages of essential rock and funk drumming techniques.
$14.95

Progressive Independence
by Ron Spagnardi
A comprehensive guide to coordinated independence for jazz drummers.
$12.95

The Drummer's Time
by Rick Mattingly
A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.
$12.95

The Drummer's Studio Survival Guide
by Mark Parsons
The definitive book on recording drums, for the novice to professional drummer.
$12.95

The Great Jazz Drummers
by Ron Spagnardi
60 of the world's legendary jazz drumming greats. CD included.
$19.95



Inside Out
by Billy Ward
Exploring the mental, creative, and artistic aspects of drumming, by one of MD's most popular columnists.
$12.95

Drumset Control
by Ron Spagnardi
A wide selection of dynamic exercises designed to increase facility on the drumset.
$12.95

The Working Drummer
by Rick Van Horn
Everything the working clubdate drummer needs to know to succeed.
$14.95

Cross-Sticking Studies
by Ron Spagnardi
Dynamic cross-sticking patterns to improve drumset facility.
$12.95

Paradiddle Power
by Ron Spagnardi
Developing your technique on the drumset with paradiddle combinations.
$14.95

The Modern Snare Drummer
by Ron Spagnardi
38 exciting snare drum solos that challenge reading and technical skills.
$12.95

MD's 5 Top-Selling Books!

Master Studies
by Joe Morello
The book on hand development and drumstick control.
$12.95

The New Breed
by Gary Chester
Develop the skills needed to master today's studio requirements.
$12.95

Classic Tracks
by Joe Bergamini
Note for note transcriptions of thirteen of the world's greatest drummers. Bonham, Gadd, Phillips, Peart, Porcaro, and more.
$12.95

Double Bass Drumming
by Bobby Rondinelli & Michael Lauren
The most complete text on double bass ever written.
$12.95

Snare Drum Duets
by Ron Spagnardi
Twenty-five challenging duets that are fun for students and teachers. Includes a CD for play-along of either part.
$14.95

Order Online At www.moderndrummer.com

scopic wire brushes, like my signature Regal Tip model.

Calfskin heads were perfect for me for about twenty years. But not when you get a pinhole in them or you're playing outdoors in the rain. With the development of the Remo Fiberskyn head, which feels like calfskin, we finally got a plastic head that allows you to let the brushes do the work on the head. In fact, I use Fiberskyn on every drum.

A PET PEEVE

Don't ever, ever, drop your brushes on the floor. You never know when you are going to have to accompany a bass solo. Or, the singer turns around and says, "Two-beat on the head-out." If the head-in was in a two-beat feel, chances are you'll take it out the same way. Nothing is worse than the drummer splashing the hi-hat for time, but you can't see the drummer because his head is under the floor tom trying to find the brushes. Keep your brushes handy at all times; keep your sticks handy at all times, too, so you can get to them at any time. You'll learn that lesson quickly if you ever get fired because a leader wants you to go to sticks and you are down on the floor trying to find them in the dark.

ENDING ON A POSITIVE NOTE

Following are some drummers I tell my students to listen to for great brushwork: Vernell Fournier with Ahmad Jamal and Israel Crosby; Ed Thigpen with Oscar Peterson and Ray Brown; Shelly Manne, *My Fair Lady*, with Andre Previn and Leroy Vineger. In fact, any Shelly Manne recording with a trio or small group will have a lot of brushes, such as a series of CDs on the Contemporary label called *The Poll Winners* with Shelly, Barney Kessel and Ray Brown. Jake Hanna plays some smooth time with brushes on many Concord records. And, of course, CDs with Jo Jones as the leader of a trio.

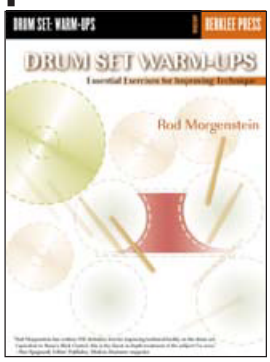
Of all the things one can do at the drumset, playing the brushes gives me the most enjoyment. They offer so much variety, which allows you to expand your musicality. After all, the main goal is serving the music. So keep that sweep going and, as Philly Joe said, "Be pretty."

Photos from Brush Artistry *by Philly Joe Jones. Copyright © 1968 by the Premier Drum Company Limited.*

Jeff Hamilton attended Indiana University, where he studied with George Gaber, and he also studied with John Von Ohlen. He has performed with the New Tommy Dorsey Orchestra, Lionel Hampton, the Monty Alexander Trio, Woody Herman and the Thundering Herd, the L.A. 4, Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney, and the Ray Brown Trio. Jeff is currently touring with his own trio, the Clayton-Hamilton Jazz Orchestra, and Diana Krall. Jeff can been heard on nearly 200 recordings with such artists as Natalie Cole, Diana Krall, Milt Jackson, Rosemary Clooney, Barbra Streisand, Mel Torme, John Pizzarelli, Benny Carter, Lalo Schifrin, George Shearing, Dr. John, Clark Terry, Gene Harris, Toshiko Akioshi, Scott Hamilton, Harry "Sweets" Edison, Keely Smith, Bill Holman, Herb Ellis, Barney Kessel and Mark Murphy. **PN**

PAS THANKS ITS INDIVIDUAL FRIENDS

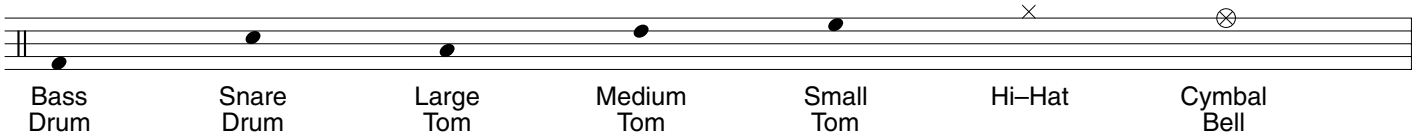
Ludwig Albert
Robert Bell
Michael A. Bennett
Monty Booker
Ruth P. Cahn
James Campbell
F Michael Combs
Randall A. Eyles
Richard P. Guastamacho
Michael Henry
Brad Hershberger
James Hilger
Emily Annette Hill
Reverend Dr George A. Hill III
George Aldrich Hill IV
Dennis E. Kahle
George K. Keck
Rick L. Lay Jr
Kevin Lloyd
Ken Murphy
Valerie Naranjo
Christopher S. Norton
Shane O'Connell
Timm O'Neill
Jose Ortiz
Ripin Paitimusa
F. Keith Quarles
Dr Thomas Romine
Jim Royle
Douglas A. Smith
Chris W. Treloar
Ruth K. Underwood
Kelly Wallis
Robert B. Wesner MD
C. Craig Williams
John Yancey

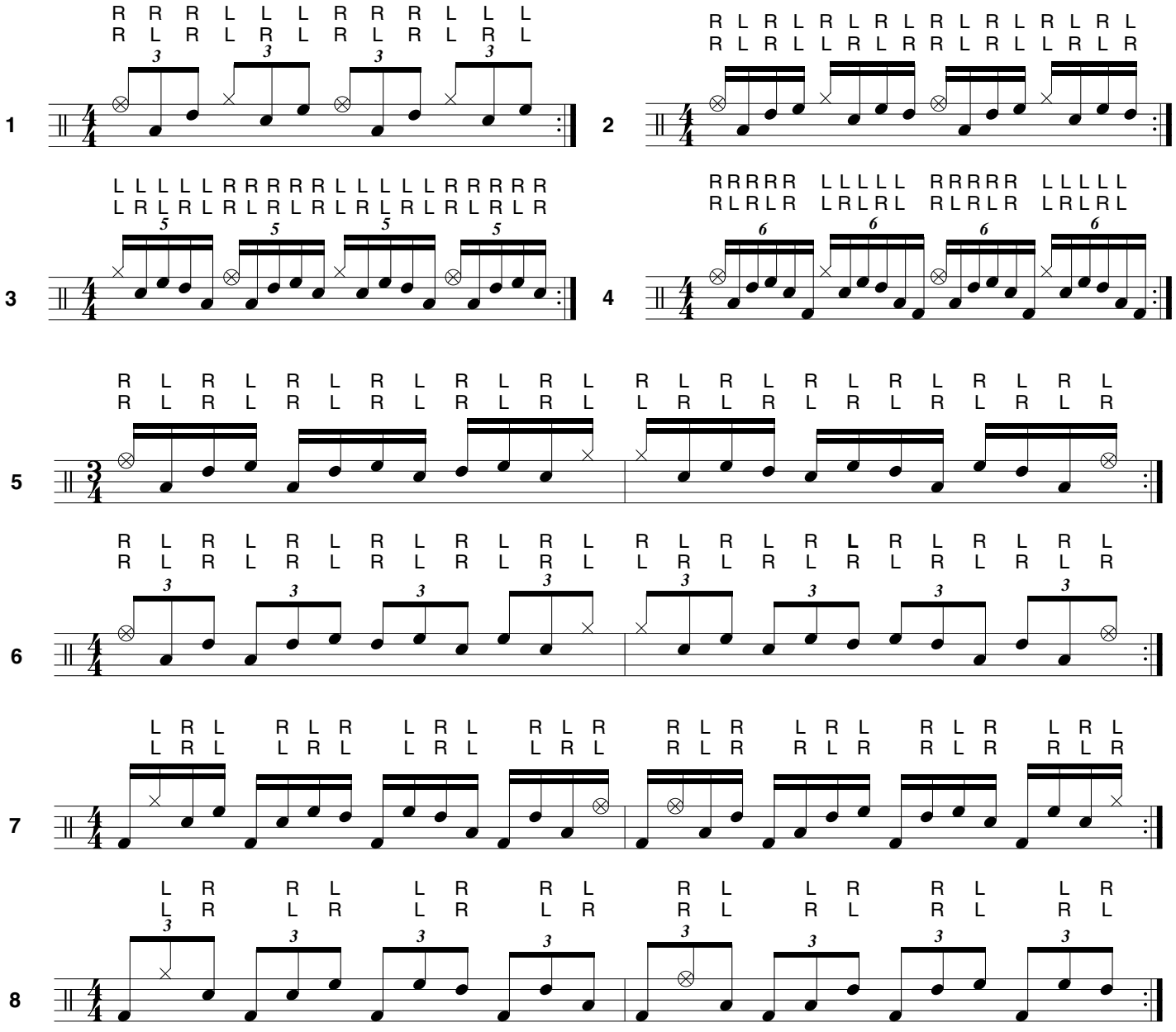


Mirror Images By Rod Morgenstein

From *Drum Set Warm-Ups*
By Rod Morgenstein
Published by Berklee Press

In the following exercises, one hand moves around the drumset in a clockwise motion and the other moves counter-clockwise. It's almost as if one is a "mirror image" of the other.





PLASTIC TIES? WE DON'T THINK SO.

This is what some companies use to make chimes.
To us, it's a frail plastic tie — meant for temporarily attaching price tags to clothing.
Not something used to make a serious musical instrument.

Our instruments are hand-tied, one bar at a time.
The braided cord we use can hold 50 pounds without breaking.
To some, it might seem like overkill.

To us, it's just right.

LISTEN. IT MATTERS

TREEWORKS®
HAND CRAFTED CHIMES
MADE IN NASHVILLE, TENN.

CALL US OR VISIT OUR WEBSITE FOR A FREE CATALOG.
WWW.TREEWORKSCHIMES.COM OR CALL TOLL-FREE 877.372.1601

Retro Rudimental

The Alumni Drum and Bugle Corps Scene

BY DANNY RAYMOND, JR.

Imagine marching with your favorite drumline or drum and bugle corps. Over the 2003 Labor Day weekend I was fortunate enough to play with one of my favorite corps, the Blessed Sacrament Golden Knights—one of the most popular and successful corps the activity has known. Blessed Sacrament is also one of the most influential corps to drummers, due in large part to its percussion mentor, the legendary Bobby Thompson.

The opportunity to march with Blessed Sacrament was not only a thrill, but a great learning experience as well. Many aspects made the weekend unique, and I share them to provide some insight into the alumni drum and bugle corps scene.

Alumni corps are a great outlet for those who still want to participate in the activity, but without the heavy rehearsal or competing schedules of DCI and DCA. However, many alumni corps participate in a dozen or more events throughout the year, which can include parades or exhibitions. Some corps are made up of alumni of active junior and senior corps, and some, unfortunately, have become inactive. For the most part, though, they exist because of the members' love for the activity and the opportunity to be part of the past glory of that corps with family and friends.

My introduction to the music of Blessed Sacrament happened around the age of five through my father, a drum instructor and World Drum Corps Hall of Fame Member, Danny Raymond, Sr. This was around 1969 and 1970, considered to be the last great years of Blessed Sacrament. (The corps became inactive after the 1972 season.) I grew up listening to and learning to play such corps tunes as "El Cid," "Eleanor Rigby," "Great Gate At Kiev," and my favorite Blessed Sacrament tune, "Free Again."

What really sparked my interest in the corps, however, were those drum solos. I remember listening to and figuring out the parts to various solos, especially the first one in the 1969 show, which is a great example of the use of various single- and double-stroke combinations that flow from beginning to end, and could be used today as an effective exercise. (See "1969 B.S. Solo #1.")

From the corps' inception, the Golden Knights were known for the strength of their drumline. What they played was, in a sense, ahead of its time. Their use of drags, flam drags, and double- and single-stroke roll variations is still relevant today, and in some cases, their approach is being rediscovered and applied by current players and lines. Blessed Sacrament was among the first junior corps to incorporate backsticking into parts, and they also introduced the "rudimental" bass drum (more involved bass drum parts compared to "straight" bass drum parts, and unique sound), which most say came from Thompson through his involvement with fife and drum corps.

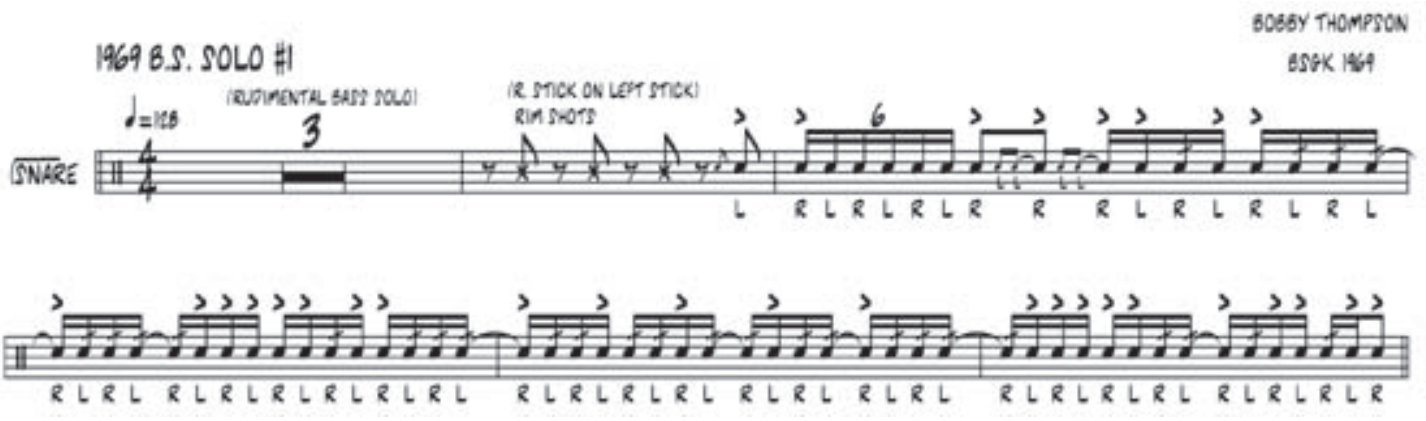
I had a chance to chat about Blessed Sacrament and Thompson with alumni drum instructor, and nine-year member of the original Blessed Sacrament corps, Don Interdonato. "We knew we were good, and expected to win the shows we entered no matter what," says Interdonato. "If we didn't win, we were robbed."

Rarely would a member of Blessed Sacrament watch other corps perform in competition. "If it wasn't the Golden Knights, we weren't interested," Interdonato says. Regarding Thompson, he adds, "He was a technician in every sense of the word."

Thompson would start young prospects out as early as the fourth grade (at Blessed Sacrament Grammar School). He'd begin by showing them how to hold the sticks in traditional grip. Thompson would make sure the left-hand thumb was bent back and that the pinky was "curled" in. Some regard this approach as the "East Coast" style.

The students would start with both hands up in a starting position (left palm facing the player, right palm facing front), hands positioned at the height of the shoulders. Students would play a tap with the right stick, stopping a few inches off the drum, and then play another right tap from that height back to the starting position. They would then follow the same pattern with the left hand, while the right remained in the starting position.

Thompson was described as a "gentle giant," although he was short in terms of physical height. "He never singled out or demeaned anyone," says Bob Messineo, who played snare drum with Blessed Sac-



Strata Snare Heads

Offer a dark timbre and a warm, natural sustain with mid-range overtones. Staccato version includes an internal overtone control ring for increased articulation.

Strata Tom Heads

10 mil heads with a darker fundamental and a warm, round tone that speaks equally well in a concert hall or an outdoor venue.

Strata Timpani Heads

The flagship of the Strata line, Strata timpani heads feature a smooth, calf-colored coating that prevents mallet wear and promotes a warm sound.

Strata Concert Bass Heads

Have the appearance and full-bodied tone of calfskin. Features a mid-range attack with rich fundamental, sustain and projection. Available with a Power Center Dot for enhanced attack and low-end.

Strata™ Concert Heads

With a diverse array of snare, tom, bass, and timpani heads, Evans' Strata Series of concert heads delivers a traditional sound and appearance, but with the manufacturing quality and consistency that discerning percussionists have come to expect from Evans.

EVANS drumheads

THE FIRST. THE FINEST. THE FUTURE.™

D'Addario PO Box 290 • Farmingdale, NY 11735 • www.evansdrumheads.com

ISO 9001

Made in USA

rament in 1967–68. "He could always show you how to correct something without yelling or screaming. And when he stood in front of the line, he *always* had our respect."

Most warm-up exercises consisted of the 26 standard rudiments and were played at various dynamic levels. They were often played and referred to as "four loud, four soft" in relation to dynamic phrasing. (See Example Exercises 1 and 2.)

Thompson was taught by another giant in rudimental drumming, Les Parks. They played together in the Sons Of Liberty Fife and Drum Corps from Staten Island, New York. When this group marched in a parade, drummers from the dozens of corps Thompson and Parks taught would crowd around to watch these icons perform together.

1969 Blessed Sacrament quartet: Jimmy O'Hara, Bobby Craig, Tony Sepe and Don Interdonato.

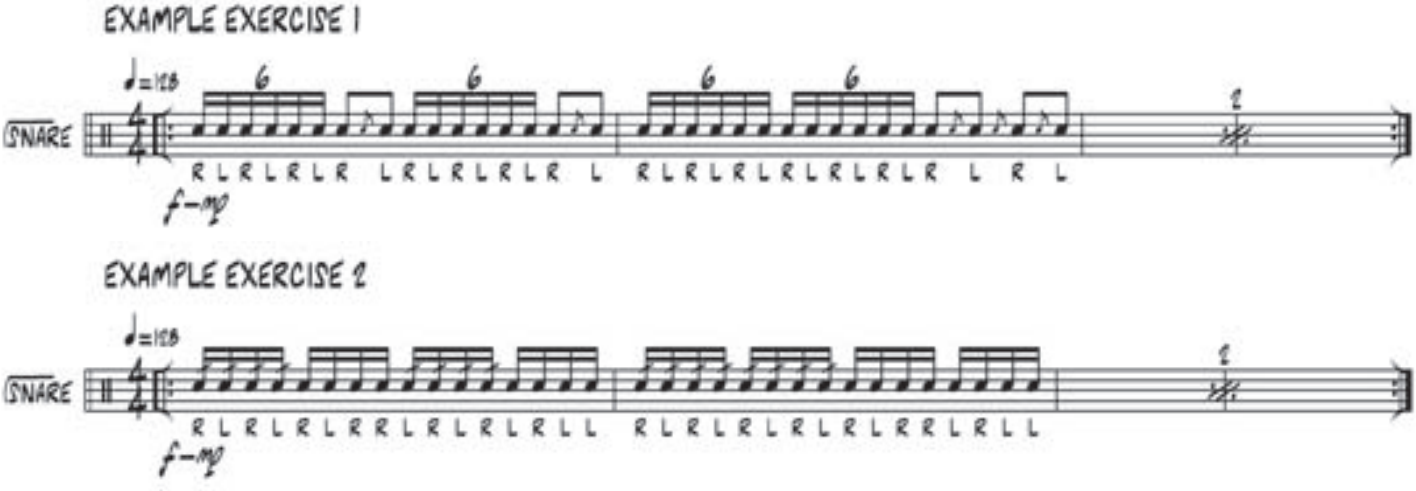
I was amazed to learn that Thompson, who is revered by many in rudimental drumming, was an oil-burner repairman by trade. Consider the following facts and figures for Blessed Sacrament's competitive junior corps under Thompson's tutelage:

In a span of 20 years as a competitive corps (1952–72), the corps won nine national championships, the first two coming after only two years in competition. They won 19 New Jersey state titles, 11 National Dream Contests out of 14 entered, and won the first World Open Championship. To this day, only the Blessed Sacrament Golden Knights and the Concord Blue Devils have over 100 wins that represent over 50 percent of all contests entered. Blessed Sacrament won 53.84 percent, with over 246 first-place finishes.

I learned eight Blessed Sacrament tunes and three drum solos for the "Alumni Spectacular" held during the DCA Championships in 2003. Since I live in Florida, and the corps is based in New Jersey, I only rehearsed with the line and corps the weekend before we played. During the learning process, I noticed some interesting aspects of the writing, which some might say is characteristic of how parts were played back in the 1960s and '70s. The first thing I noticed is how much the left hand was utilized, either in isolated patterns or even as a starting point. (See "For All The Things You Are" and "National Emblem" excerpts.)

The parts are played with an interpretation that some would consider more "open" sounding, especially in terms of double strokes. I had to adjust my playing and thinking, which I found challenging. It provided a lesson in the control needed to perform this kind of drumming. As mentioned earlier, I grew up playing many of these parts, so the adjustment wasn't too drastic. Nevertheless, not only did I have to adjust my playing for the parts, I had to learn to play in a line situation.

Everything was progressing well until I



tried playing with a sling! But this is an alumni corps, and they used slings back then. I could handle playing on Mylar, since that was the head of choice during my competitive days with the New York Skyliners. I still demonstrate solos and exercises on Mylar today during clinic presentations, but the last time I wore a sling, I must have been 10 or 11. I was thankful that the corps does not perform a drill, because my snare drum would have done a drill all on its own!

I marched on and off the field thinking, "How do they control this?" I now have a much greater appreciation for those who marched or march with slings. I had the benefit of a carrier when I marched; I had to control my upper body movement, but the drum was stationary. With a sling, the performer has to find that balance spot on the left leg where the leg rest sits and learn to play with the up-and-down sway of the drumhead. This was definitely a challenge, but added to my learning experience of what it was like to march "back in the day" with a corps I always admired.

Going back to my roots was beneficial to my playing. One, adjusting to another style of playing added more to my rudimental vocabulary; and two, I learned more about where concepts and approaches in drumming came from. And, I was fortunate to experience it first-hand with my favorite drum corps.

All those hours of memorizing parts were well worth the effort when I suddenly found myself on the field with the corps, wearing that uniform, playing those parts, and enjoying every minute of it. For anyone interested in the various approaches to rudimental drumming, I encourage exploration into the alumni drum corps scene, especially if you happen to live in the Northeast.

If you attend shows or parades, seek out the members. I found that most members in the participating corps were eager to answer questions and demonstrate parts or concepts. If possible, check out rehearsals. Many alumni corps have Web sites with schedules. Not only will you learn something, you will also hear some great war stories.

Danny Raymond, Jr. is a performer, teacher, clinician, and adjudicator. Currently with the "Jammitors" at Epcot, he has been a performer at Walt Disney World for the past 14 years. He served as percussion caption head at Dr. Phillips High School in Orlando Florida from 1999–2001 and gave private instruction. Danny was a member of the New York Skyliners Sr. Drum Corps and a consultant for the Boston Crusaders and Syracuse Brigadiers Drum Corps. He is the 1989 and 1990 DCA Individual Snare Drum Champion. His snare-solo material has been published with Rudimental Publications and in the Pro-Mark book *Ziggadabuzz*. PN

An American in Port of Spain

A Pannist's Guide to Playing in Trinidad's Panorama

BY KENYON WILLIAMS

You've saved your pennies for months. You've dreamed about it ever since you first strummed a steeldrum. Now, you've cleared your calendar of obligations for a few weeks in February, and the possibility of your pilgrimage to the Mecca of pan is fast becoming a reality. What comes next?

This was precisely the situation in which I found myself during the 2002 Carnival season. Although I had the desire to travel to Trinidad (as part of my doctoral project research) and the funds to go (via a generous grant from the University of Kentucky Graduate School), I could find little or no guidance on how to go. Even though several of my friends had played in Panorama and raved about the experience, they had all traveled with others who already knew their way around the island, and therefore had only scant advice to give a solo traveler like myself.

Thus, with only a few kind words of wisdom, I spent five weeks on my own in Woodbrook during Carnival 2002, where I quickly learned several of the "ins and outs" of Trinidad, steelbands, and the beautiful culture that gave birth to pan. Along the way, I met, befriended, and commiserated with several other non-Trinidadian pannists who were unsteadily picking their way through the winding streets of Port of Spain. For the thousands of pannists who dream of someday playing on the Savannah stage, I offer the following advice.

Kenyon Williams (in sunglasses) playing with the Invaders during Carnival.

BEFORE YOU GO

Show me the money! If you're a college student, check with your university steelband director about potential cultural enrichment/student research grants that might help fund your travels. Otherwise, start saving your money now. Although most things in Trinidad cost less than their American equivalent (you can budget three to six U.S. dollars for an average meal), getting there isn't cheap. Be sure to book your flight and apply for a passport well in advance. Airline ticket prices vary widely depending on U.S. departure location, and arrival and departure dates.

If your only desire is to play in a steelband, you can save money by leaving on the Monday after Panorama, rather than waiting until the end of Carnival when rates will be higher. If, however, you wish to absorb the culture of the island and fully participate in the revelries, consider leaving a few days after Carnival (i.e., Saturday or Sunday) when most of the tourists will already have left Trinidad and airline fares return to normal. To save the maximum amount of money, you can travel with a friend and share rooms, taxis, and even car rentals. If you don't know anyone else who is going, then you might try to...

Get connected. Check Web pages, steelband Internet bulletin boards, the PAS Members Forums, and exchange e-mails with people who have gone before. Get in the loop and ask for advice. Which band is doing well? Which neighborhoods are safe? Which band will your favorite arranger be working with this year? The two best sites to start with are www.pas.org/Members/forums/ and www.steeldrum.net/board.

Get a room. The easiest and safest way to do this is through a travel agent who has experience in catering to visiting pannists. Paula Beaird at Pan Caribe Tours (www.pancaribetours.com) operates a Trinidadian tourism booth at PASIC and is probably the most experienced travel agent for dealing with North American pannists traveling to Carnival. Although

Ken "Professor" Philmore (2002 Invaders arranger) and Kenyon Williams during a rehearsal at the Invaders panyard.

such specialized services may cost a little bit more, the insights of an experienced professional can be invaluable and will help you find safe and reliable accommodations near your band. If you want to book your own accommodations, try the Web and expect prices of $18–$100.00 (U.S. dollars) per day, depending on location, amenities, and reservation dates (the closer to Carnival, the more expensive the room).

Be careful! If you have the money and wish to try your hand at driving on the left side of the road, you can rent a car and stay where you like. Otherwise, you'll want to find a place within walking distance of the panyard of the band you'll be playing with, so you must have an idea of which bands you're interested in before reserving a room.

A good Bed-and-Breakfast is a wise investment. Not only will it provide you with meals and air conditioning, but it will feature an owner who can help guide you around Port of Spain. Also, the guarantee of at least one good meal per day can be important, since it can be difficult to find a place to eat on Sundays, or if you're not a fan of such Trinidadian cuisine as baked shark or roti (a curried meat wrapped in a soft dough). Contact your host in advance and decide if the extra cost of a meal is worth it. Some hosts will ask you to buy your own breakfasts at a supermarket, which they will then prepare for you. Others may only serve breakfast at a set time, and you may not feel like getting up at 8:00 a.m. for a few slices of toast and eggs after a rehearsal that went until 3:00 a.m.

Most importantly, ask your new Web contacts and/or travel agent if the band you want to play with is in a safe neighborhood. The quiet, middle-class suburb of Woodbrook is always a good bet for the touring pannist. Woodbrook is currently home to Invaders, Phase II, and Starlift, which is why these bands consistently attract a substantial number of foreign players each year. Bands on the eastern edge of Port of Spain, such as Renegades and Desperadoes, require a hardier adventurer. For this sort of advice, a travel agent or local contact is your best guide.

To bring a pan or not to bring a pan? This can be a very important decision. Not all panyards are open during the day for individual practice, and note layouts can vary from band to band. If you arrive on the island close to Carnival without your own pan, you may have to learn your part quickly on an unfamiliar instrument and with a minimal amount of practice time. Also, the later you arrive in Trinidad, the less likely a band will have a set of pans available for you to use. This may force you to share a pan with a resentful band member or, even

The Invaders playing at 4:00 a.m. on J'ouvert Morning, the beginning of Carnival.

worse, use an "odd" pan that no one else in the band wants to use. For example, during the 2002 season, some Americans were hoping to play double tenors for Renegades. When they arrived, they found the section full, so they decided to play lead pan, instead. Since they had joined the band late in the season, they were given some "left-over" tenor pans that followed a circle-of-thirds design. If you've ever played or even looked at a Jit Samaroo arrangement, you'll understand why they soon decided to switch bands.

If you bring your own instrument, realize that pans are plentiful in Trinidad and are viewed as the property of the band rather than individuals. Expect your pan to get scuffed and dinged a bit on the road and during rehearsals, since Trinidadians do not view pans as fragile objects, as do most of us in North American steelbands. You will also be expected to play with a much heavier touch than most Americans would typically use, so at the very least, you can count on needing to have your pan retuned after Carnival. Also, you'll probably want to carry your personal equipment back and forth to rehearsal each night. Although the band may offer to lock your pans up on location for you, some pannists have had their pans stolen right out of the panyard.

If you don't want to take your own pan, but would like to have an instrument to use while in Trinidad, consider buying a pan when you arrive. Simply use your hardshell pan case as your suitcase for the trip down and pack your clothes around your new pan(s) for the trip home. Pans in Trinidad can usually be purchased at a substantially discounted price when compared to purchasing them in the U.S. Bring your own collapsible pan stand and mallets (they are about the same price in Trinidad as in the U.S., but usually are not of as high a quality) and try to confirm via e-mail if any of the bands you're interested in playing with would have a problem with you using your own pan (as long as its chromed and sounds decent, it's usually fine).

Consider purchasing pans through Panland, Gill's Pan Shop (who will provide free delivery to any location in Port of Spain), or directly from an established builder in Trinidad (for which you'll need a personal connection of some kind, an early reservation, and lots of faith). Use the Web as your best resource. Be aware that a personal connection to a native Trinidadian is always the best option, and that the quality of your pan can vary widely based upon its price, who the tuner is, and whether or not he knows you personally. Upon returning home, you can keep your pan or sell it to friends or students who want an inexpensive learning instrument—and there's always E-bay.

Pack smart. Electricity and water are identical to American standards, and most pharmacies and supermarkets are similarly stocked and priced as your neighborhood grocery store. Pack what you think you'll need, but don't panic if you left your batteries and toiletries at home; you can find it all rather easily in Trinidad.

Buy a minidisc recorder and a high-quality microphone. (I personally recommend the Sharp minidisc recorders, due to the fact that recording levels can be adjusted "on the fly"—a very necessary feature when dealing with a 100-piece steelband.) Speak with your local audio expert about purchasing a self-powered microphone that can handle extreme dynamics (Audio Technica, Sony, and Shure are reputable brands).

Why the electronics gear? Unless you arrive right after Christmas, you'll have missed learning a significant part of the arrangement. Since all of the music is taught by rote, the easiest way to "catch up" quickly is to record another band member playing your part and to then learn the part on your own time outside of rehearsal. A minidisc recorder is preferable to tape for not only the obvious recording-quality differences, but also for the ability to mark difficult tracks and to record and play back at perfect pitch.

Be smart. Buy traveler's checks and don't pack flashy clothes. Criminals in Trinidad usually mark tourists as easy targets since muggings are rarely prosecuted (who wants to fly back to Trinidad in six weeks for an arraignment hearing?). Most of the American pannists I know have faced an attempted mugging (usually only verbal threats) while in Trinidad. Leave your jewelry at home and try to walk like you know what you're doing and where you are. Ladies in particular are encouraged to consider where they'd be staying in relation to the panyard of the band with which they'll be playing. Most bands rehearse from 7:00 p.m. to 2:00 a.m.—not a good time to walk home alone through a bad neighborhood, and most taxis stop running after 10:00 p.m.

WHEN YOU GET TO TRINIDAD

Learn the streets. As soon as you get unpacked, buy a street map and walk around the city during the day. Learn where you can find restaurants, panyards, and taxi stops. Unlike American taxi and public transit systems, there are two forms of transport in

Trinidad: private taxis (regular cars that can be identified by the "H" prefix on their license plates) and maxi-taxis (minivans painted with a yellow or red stripe along the side).

Both of these modes of transport act as miniature bus lines and follow pre-established routes. In order to use a taxi, you must first find a taxi that is heading in the direction you want to travel. Always confirm your destination and the price of the ride before getting in the car. While private taxis may take you to a certain requested corner, maxi-taxis follow specific routes, so you need to know where to ask the driver to stop.

Both forms of taxis travel with as many passengers as possible, so traveling back and forth with a pan can be problematic, at best. Fortunately, transportation is very inexpensive. Typically, one can travel virtually anywhere in Port of Spain or its suburbs for less than a dollar (U.S.) one-way.

Select a band. This will be the single most important decision you'll make in Trinidad, so do it carefully. If you are certain about which band you want to play with, contact the arranger and/or the band captain via phone or e-mail before you arrive and let them know you are coming and looking forward to performing for them. Most will be flattered that you have selected their ensemble and will look out for you when you arrive.

Foreigners are often welcomed into bands because they are there to do their best and are usually diligent in rehearsal attendance. However, just because you have spoken with the arranger or band captain and you have been invited to join doesn't mean that you will be guaranteed a spot. The earlier you arrive and solidify a position with a band, the better your chances of playing on the Savannah stage.

I recommend that a first-time player should arrive a minimum of two weeks before preliminaries (one week if you're a "crack shot" and have connections). As bands get eliminated, many players move on to a surviving band, thereby raising the level of competition as Carnival approaches.

Competition and Politics. Be aware that some positions are more competitive than others, depending on the band. For example, a safe bet for most bands (if you're arriving late in the season) is double seconds or a mid-range pan that isn't as "glorious" and contested as tenor. Some bands are always wanting more members, while others will regularly cut players at each level of competition. Often, inter-band politics will cost you a spot faster than your talent level.

Get to know your bandmates on a personal level and accept the fact that you need to arrive earlier, leave later, and play better than a typical Trinidadian if you want to play in the Savannah with an established band. Even if you played in the preliminaries and the semifinals, last-minute politics can suddenly cost you your spot on the Savannah. If that happens, you can still participate in rehearsals or consider joining another ensemble, if time allows.

"Trini time." You will usually find that most rehearsals "start" at 7:00. This means that those who don't know the music yet can arrive at 7:00 p.m. to get some one-on-one coaching. The full band rehearsal will usually begin one to two hours later, and will last five to six hours. Compared to American university ensembles that are forced to fit everything into a one-hour time slot, most Trinidadian steelband rehearsals are terribly inefficient. Since there is no official ending time for a rehearsal, there is usually no rush to complete the material.

As an overly-organized, Palm Pilot-carrying North American, how will this affect you? Can you adjust to a band on "Trini Time," or do you need to find a group that tries to maintain a tighter schedule? Take off your watch when you land in Trinidad and you'll adjust much more easily.

Band discipline. Trinidadian steelbands focus on drill and repetition, similar to a crammed marching drumline experience, while focusing little on interpretation or technical issues. A poorly disciplined ensemble can make the process an agonizing experience.

During your first night in Trinidad, try to visit several panyards and get a feel for the "vibe" of each band. (Bands are usually surrounded by tourist onlookers, so you'll fit right in.) Are the players eyeing you suspiciously or are they immediately offering to help teach you the music? Do they take ten-minute

breaks that last an hour? Does the arranger have to constantly fight for the players' attention? Do players leave their instruments whenever they choose? These cultural differences can vary markedly from band to band, and what you view as interesting during your first rehearsal may become annoying later. Note these issues and your own preferences before committing to any one ensemble.

Your arranger of choice. Although some arrangers are virtually synonymous with certain bands (such as Len "Boogsie" Sharpe with Phase II and Jit Samaroo with Renegades), others may move from band to band each year. Most arrangers will commit to an ensemble by September, but this can vary. Remember, most of the music you'll be playing over and over again will come directly from the head and heart of your band's arranger, so be sure to choose someone whose music you can appreciate. Buy or borrow some past Panorama CDs and listen for an arranger who consistently captures your imagination.

Learn your part. Once you've selected a band, spend a few days getting some one-on-one instruction from an isolated member. Most bands have players who "lime" around the panyard during the day and who will gladly teach you the part *if* you've demonstrated your commitment to the ensemble by trying to learn it during regular rehearsal times. I recommend that you first attempt to learn the part directly from a fellow member of the band before recording a practice tape of the ensemble. This will help you fit into the ensemble socially and will demonstrate your dedication to the group.

The last thing you want to be viewed as is the cocky American who is trying to "tief we own music" ("thief [steal] our native music"). If you actually believe that you are doing the band a favor by volunteering to join their ranks, do the rest of us a favor and stay home. In Trinidad (as everywhere else), your attitude is everything. Make certain you are dedicated to an ensemble before recording, and always ask the band captain and person you're recording for permission before bringing out the equipment. If you've shown your commitment to the band and then explain that your recording will help you learn the part faster, few will object.

As a Western-educated musician, you may have difficulty in a one-on-one setting learning precise rhythms or phrases from a person who was never strapped to the concept of "upbeat" or "downbeat." A recording of your part (with the mic placed as close as possible to a good player) should be made while the whole band is completing a run-through, thus acting as a metronome for the person you're recording. This will save you hours of grief and misplaced phrasing. Remember, establish a good rapport with band members, then make a recording so that you can woodshed your part on your own.

Finally, if you're an educated musician, consider asking the arranger if you might notate the music. Although there are many legal, political, and cultural hurdles to this process, it is important to remember that if someone else hadn't previously attempted this process, you might never have been introduced to the instrument in your native country. If you have the ability and the arranger's permission, try to preserve a little of the culture of Trinidad and then find a way to legally share it with other players and scholars back home.

Enjoy! Take whatever opportunities you may have to soak up the culture of Trinidad. Skip a rehearsal and go to a calypso tent, see the Soca Monarch competition, gape at the King and Queen of Carnival costumes, or take a trip to the beach (the best ones are in Tobago, a short, inexpensive island-hopping flight away). These are all a vital part of the history of Trinidad and hence are a part of the essence of pan.

Few musical experiences can compare to the rush of being literally pushed by hundreds of jumping fans onto the Savannah stage as you play your Panorama selection for the 1,000th and final time in front of thousands of screaming spectators. Even if your band doesn't make it to the finals, there is the thrill of playing newly-learned calypsos on the road for thousands upon thousands of dancing Carnival revelers on Carnival Monday and Tuesday (as a matter-of-fact, perhaps the only truly safe location for a tourist to observe the darker side of Carnival—J'ouvert Morning—is while playing on the back of a truck behind a rack of pans!). Regardless of your ranking in the final tallies, your Panorama experience will be unforgettable.

Kenyon Williams received a BMEd from Abilene Christian University, an M.M. at the Hartt School of Music, and a DMA with James Campbell at the University of Kentucky. Williams attended Carnival in Trinidad during 2002 where he performed with the Invaders Steelband while completing research on his doctoral project in which he analyzed the music of four of Trinidad's most prominent steelband arrangers while collecting their biography. This project, "By Which All Others Are Judged," is available at www.umi.com. He is an Assistant Professor of Percussion at Minnesota State University Moorhead and performs with the Fargo-Moorhead Symphony. **PN**

WE'RE GIVING AWAY $3000!

The late Larrie Londin was one of the world's leading session drummers. A musician with an adventurous musical spirit, he was a man who liked to share with others. That sharing continues through the PAS/SABIAN Larrie Londin Memorial Scholarship. Created to support promising young drummers with their drumset studies, the 2004 scholarship award total of $3,000* awaits the selected applicants, who will also receive a one-year membership to the Percussive Arts Society.

*$2,000 for drummers 18-24; $1,000 for drummers 17 and under.

MANDATORY REQUIREMENTS

A) Complete and submit the application below.
B) Include a 3-minute (maximum) video on which you demonstrate your ability to perform different drumming styles. (Standard VHS tape; print your name on the spine)
C) Students aged 18-24 must be enrolled in, or apply funds to an accredited, structured music education program.

OPTIONAL

A) In addition to the video, an audio cassette of your performance
B) 100 - 200 word essay on why you feel you qualify for a scholarship (finanicial need is not a consideration) and how the money would be used (college, summer camp, private teacher, etc.)
C) A supporting letter of recommendation verifying age and school attendance

Name: _____

Address: _____ City: _____

State/Country: _____ Zip/ Postal Code: _____

Phone: _____ School: _____

Grade Level: _____ Age: _____ PAS Member No. _____ *(if applicable)*

Indicate one scholarship category only: ☐ Larrie Londin *(ages 18 - 24)* ☐ Larrie Londin *(ages 17 & under)*

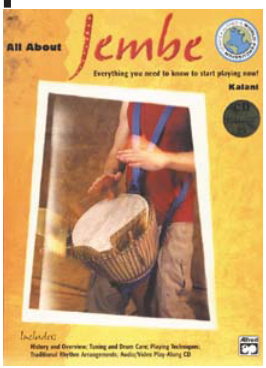
FREE CONCERT VIDEO

The first 50 2004 scholarship applicants recieve a FREE video filmed at the Larrie Londin Benefit Concert in Texas! This action-packed 90-minute video features Will Calhoun, Chester Thompson, Dom Famularo, Hip Pickles plus bonus clips of Larrie Londin.
Additional Note Service Music videos may be purchased from: 1-800-628-1528 Dept. SAB01; or online at www.sabian.com

Send form with materials to PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442

All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2004. Winners will be notified May 2004.

For additional information call PAS at (580) 353 1455



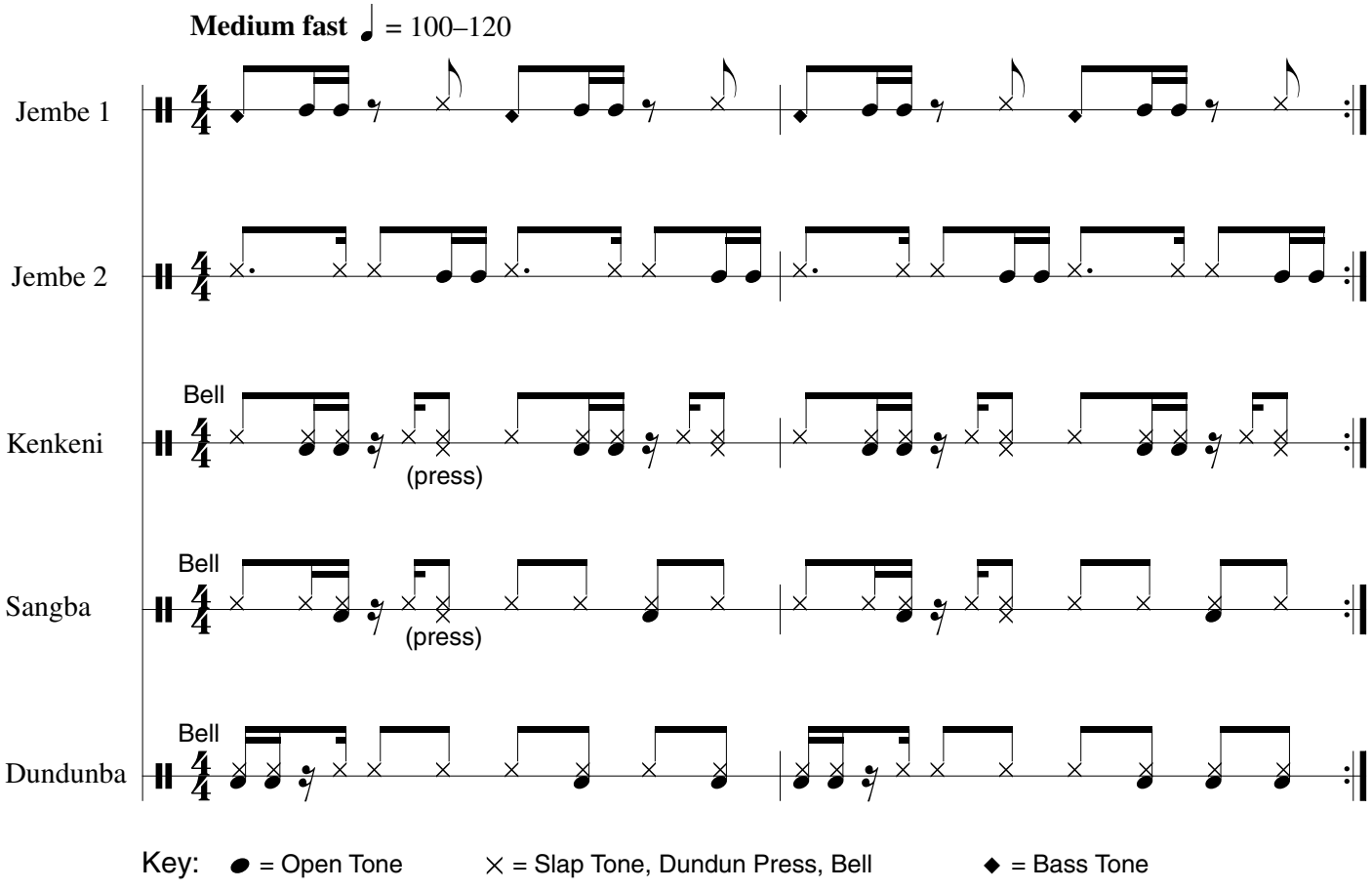
"Kassa" for Jembe Ensemble By Kalani

From All About Jembe
By Kalani
Published by Alfred Publishing Company

"Kassa" (kah-SAH) is a harvest rhythm from the Kouroussa region of Guinea. It is an example of a straight-feeling rhythm (as opposed to a swung or triplet rhythm). This arrangement is for an ensemble of two jembes and three dunduns (cylindrical drums with heads at both ends; the small dundun is called kenkeni, the medium drum is sangba, and the large dundun is dundunba).

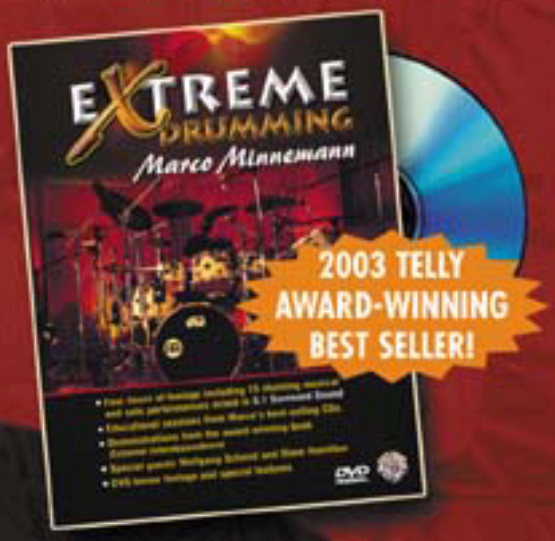
Sound Enhanced

Hear a recording of this pattern in the Members Only section of the PAS Web site at www.pas.org



We Set the Standard

Marco Minnemann



Extreme Drumming
(905653)

Giovanni Hidalgo and Horacio "El Negro" Hernandez

Traveling Through Time
(906863)

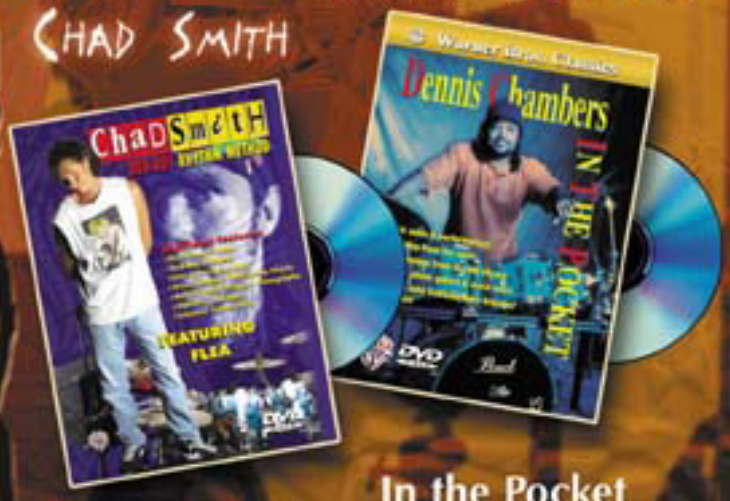
Bob Gatzen

Drum Tuning: Sound and Design
(904822)

Check out these other new releases filled with bonus features.

Dennis Chambers

Chad Smith



Red Hot Rhythm Method
(904914)

In the Pocket
(904156)

WARNER BROS. PUBLICATIONS
Warner Music Group
A Time Warner Company

All titles available at your favorite music store.
Call (800) 327-7643 or (305) 620-1500, ext. 7399
for more information or for a dealer near you.

We Set the Standard
www.warnerbrospercussion.com

Why Percussionists Make Effective Administrators

BY BRAD FUSTER

Like most musicians, percussionists grapple with career choices. In an age when people change jobs an average of five times between college and retirement, and two-thirds are employed in fields different from those they studied in college, career choice for percussionists can be burdensome. Typically, musicians teeter between teaching and performing.[1] Many say a combination of both is ideal. For those who have further narrowed their career choices, full time tenure-track college teaching provides financial stability and the flexibility to continue performing. Once comfortably entrenched with tenure, one might never consider a career move, but for some, a third option beckons.

From rehearsal to committee meeting, mallets to pencil, and five-octave marimba to computer keyboard, the leap from percussion faculty to music administration seems large, but is it? Academic chairs, directors, department heads, and deans most often rise from the tenured professorate.[2] While some give up teaching entirely, many remain engaged as active educators and artists throughout their administrative careers, often with greatly reduced teaching loads.

Typical duties of a college music administrator include the recruitment, hiring, nurturing, annual reviewing, tenuring (and sometimes firing) of music faculty; budget management, strategic planning, fund/friend raising and grantsmanship, community relations, equipment and facility supervision; student recruitment/review, curriculum shaping, conflict resolution, and policy implementation.[3] To an active performer/educator, the roster of responsibilities seems daunting. Nothing in the typical college and professional preparation of music professors grooms one to tackle this seemingly incongruous array of tasks. I argue that percussion faculty are among the best suited for this challenge.

While the normal concerns of percussion professors differ only slightly from those of other music faculty, percussionists often juggle a myriad of matters beyond the scope of their colleagues. These peripheral and often marginalized issues best illuminate why many percussionists function effectively as college music administrators.

RECRUITMENT

As most percussion professors must direct and maintain an active percussion ensemble, student recruitment is of topmost importance. The size and quality of the percussion studio directly manifests itself in the breadth and depth of programmable percussion ensemble literature. If any other studio has a lean recruiting year, the current students in that studio will simply participate more, but if the percussion studio has a lean recruiting year, the impact is visible to all via the percussion ensemble.

REPRESENTATION AND COLLEGIALITY

College percussion students often serve as soloists, accompanists, and ensemble musicians. Thus, percussion faculty are especially empathetic and collegial toward the musical environment of others. For example, a harp professor and saxophone professor might need never interact, but percussion faculty often must communicate with a plethora of applied faculty. Additionally, within typical university instrumental ensembles (orchestra, wind ensemble, jazz band, marching band, chamber music, world music, and new music), percussion is pervasively represented. No other instrument may make this claim.

GLOBAL PERSPECTIVE

Regardless of one's favored area of percussion, most percussion professors possess a working, if not profound, understanding of a variety of instruments from non-western cultures. As the issue of diversity proliferates in university mission statements, and with increasing support from the National Association of Schools of Music (NASM)[4], music administrators are commonly encouraged to incorporate world music within the standard undergraduate curriculum.[5] Who better suited on the performance faculty to address music from other cultures than a percussionist?

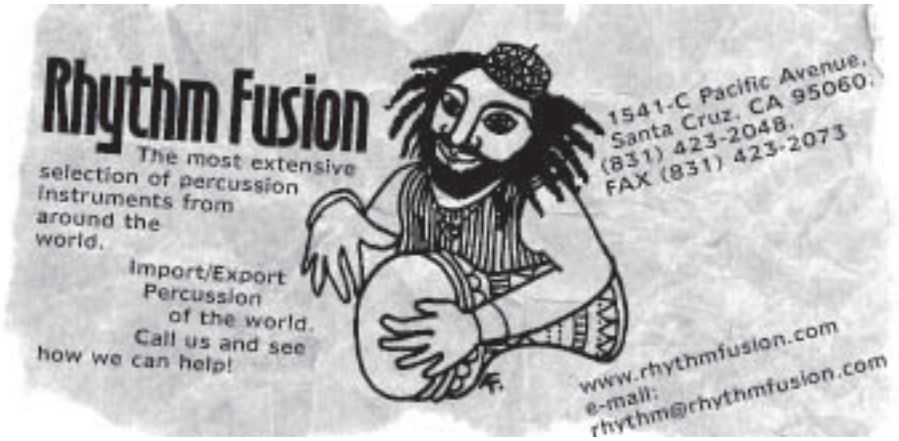
FACILITIES/EQUIPMENT

Percussion professors often manage business regarding facilities and equipment, and therefore budgeting and fiscal matters. With the possible exception of piano professors, the percussion professor's need for physical space and equipment (purchasing and maintenance) supplants all others in the building. Thus, percussion faculty must often work with the administration to develop short and long-range fiscal plans to meet desired and projected facility/equipment requirements.

MULTI-TASKING

The comprehensive nature of percussion requires percussion faculty to compartmentalize and multi-task manage in a

unique manner. Responsible for teaching and performing an extensive range of instruments, styles, and techniques, percussion professors often exhibit the ability to clean a drum line, run a rhythm-section rehearsal, coach a George Crumb chamber piece, teach a timpani lesson, and lecture on instrument maintenance all before lunch.



RESOURCEFUL AND INDUSTRIOUS

Percussion professors are by nature resourceful and industrious. How many other instrumental music professors sift through junkyards, antique shops, and hardware stores to find and construct needed instruments? Percussionists are constantly buying, building, and experimenting with materials and objects in the endless pursuit of the perfect sound. Furthermore, percussionists are accustomed to hard work and long hours, as they are usually the first to arrive at rehearsals and the last to leave.

CURRENT CURRICULAR CONCERNS

Percussion repertoire is less abundant and developed than that of most other instruments, therefore percussion professors often commission, premiere, and investigate new works, instrument innovations, and teaching materials. As teachers of the newest and most continually evolving standard practice instrument, its design still in adolescence, percussion faculty are commonly on the cutting edge of current literature, performance trends, and techniques. In short, percussion faculty think about teaching comparatively more than other applied faculty, because the inherent nature of the instrument and pedagogical resource arsenal is ever-changing.

PLANNING

From having extra drumheads on a cold morning before the big parade, to programming complex and aesthetically pleasing percussion ensemble concerts, or hosting a PAS Day of Percussion, the percussion professor spends more time than most engrossed in logistics and planning. As with Multi-Tasking and Current Curricular Concerns, the fundamental nature of percussion drives and amplifies the need for planning. Examples include: intricate setup diagrams, equipment moves (on-stage and cross-campus), elaborate section part assignments, and timpani tuning maps.

(RESPONSIBLY) DELEGATE RESPONSIBILITY

New percussion professors quickly learn that despite best efforts, everything can simply not be done alone. Besides, students gain valuable experience when they file music, change heads, photocopy rehearsal schedules, replace cymbal straps, and organize equipment storage. Through the lens of delegation, running a percussion program may clearly be seen as a microcosm of managing a music school, with students and graduate assistants analogous to staff and faculty, all working toward a common goal.

PERFECTIONIST

Percussion professors are often detail oriented. While meticulousness is innate in most professional musicians, many percussion professors skillfully obsess over everything from tempi to concert lighting. The perfectionist percussion professor can best be seen in action, tightening every wingnut on stage prior to a percussion ensemble concert to alleviate some self-constructed fear of an impending equipment disaster during performance. Though artful at delegating, percussion professors know that God (and sometimes the devil) is in the details.

DISCUSSION

These ten factors illustratively articulate the administrative and synergistic spirit embedded in the typical responsibilities of percussion faculty. As artist, teacher, recruiter, colleague, planner, entrepreneur, and manager, the percussion professor possesses vast administrative capital. Nevertheless, deciding to take the next step into music administration remains ominous.

Few college music students would envision someday running a music school. Once successful in acquiring a full-time college teaching job, many music professors detach themselves from department politics and university affairs, drawing a ring of isolation around their studios.[6] Much time is spent immersed in the daily chores of running the percussion program, teaching lessons, ensuring student quality, and making strides toward attaining tenure.[7] The unique attributes of these daily chores and the chaos that inextricably surrounds such tasks best poise percussion professors to provide effective leadership.

A recent search of an on-line book merchant for "leadership" struck 12,495 results. Amidst this sea of leadership literature, the prolific work of percussionist/philosopher "Dr. Tim" Lautzenheiser stands prodigiously alongside writers ranging from Machiavelli to modern-day politicians and corporate icons. Many claim effective leadership in any scenario is situational and dependent upon numerous intangibles. Personality, political climate, environment, and trust all factor in the success of any leader.[8] While some faculty are comfortably detached from leadership and policy-making, others prefer empowerment in crafting decisions, rather than reacting to them.[9]

TWO VIEWPOINTS

Two percussion professors who ventured into music administration share their views on why percussionists make effective administrators.

Gary Cook, PAS Vice President, has been Professor of Percussion at the University of Arizona since 1975, and boasts an impressive list of administrative accomplishments. Cook served as Director of the UA School of Music and Dance from 1994–99 and is responsible for a $2 million acquisition of 98 new Steinway pianos, an endowed teaching chair, and heading the NASM re-accreditation for the School of Music. He generously shares the following thoughts:

> Over the years many, many prominent percussion pedagogues and performers have gone into administration: Jack McKenzie at Illinois, Bob Houston in Texas, Terry Applebaum and Larry

Kaptain at Kansas City, Rich Holly and G. Alan O'Connor at Northern Illinois, Richard Gibson at Oklahoma and now in Texas, and the list could go on and include many others who have served in interim or rotating chair positions: Dean Gronemeier at UNLV, John Pennington in Durango, and others. I enjoyed my five years as Director of the School of Music and Dance at the University of Arizona. I learned much and accomplished much working with a faculty of over 60 creative and talented individuals, but have also immensely enjoyed my return to full-time teaching and music-making.

I would emphasize the points Fuster makes about organizational and multitask managing skills, along with interpersonal people skills, which most percussionists possess, as being administrative assets. Additionally, I believe success in these areas is a result of the ability to set clear goals and see them through to fruition. As I look at many of my colleagues who have served or are in administration, these attributes stand out. Running a percussion studio and department has, on a smaller scale, similar demands and challenges to running a Department or School of Music.

Similarly, since many percussionists are accustomed to working within a percussion section (generally amicably with colleagues), assigning parts, selecting instruments, setting up on time, and cooperating to "get the job done," we tend to relate well to these collaborative environments. Make no mistake, however, that the strategic planning, budget management, and leadership skills required in successfully administering a music department or a large school of music far exceed those of running a successful percussion program.

Lastly, I think the most important attribute of a successful music administrator is that he or she must be a fine musician. Only through knowing the discipline of music-making and having this process as a foundation can one relate to the myriad of decisions required of the music administrator. I believe the most successful administrators have been or are fine musicians, and for anyone considering music administration as a career, it is essential that one's musical roots be kept in balance with their administrative work and any personal and family commitments. These latter considerations, especially, are the ones that really count in life.

Rich Holly, PAS President-Elect, has been a member of the percussion faculty at Northern Illinois University since 1983. From 1996–2000 he served as Assistant Chair of the School of Music, and currently is the Associate Dean of the NIU College of Visual and Performing Arts, which encompasses music, art, theater, and dance. In this capacity, Holly serves as the college's assessment officer and is responsible for student advisement, undergraduate and graduate curriculum, and student recruitment and retention. He offers the following:

> The skills utilized while managing a university percussion program are inherently the same as those used in managing a large academic unit. In my current position I co-administrate an arts college of nearly 1,900 students, 150 faculty, and nearly two-dozen staff members. Echoing one of Gary Cook's remarks, being a good listener and possessing positive people skills are extremely beneficial, and to that I would add (and here is another percussionist skill) being able to make decisions in a timely manner.
>
> To the list of fine percussionists-turned-administrators, I would add that Bob Buggert preceded both Al O'Connor and me in administration here at Northern Illinois University, Phil Faini at the University of West Virginia, Robert Stroker at Temple University, Dean Witten at Rowan University, Doug Wheeler at Delta State in Mississippi, and Mark Smith at Chicago State University. And let's not forget the enormous administrative and managerial skills required of our colleagues running

Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen; Tel.: 02251 / 65046 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

the largest university percussion programs, Dean Anderson at Berklee College of Music and Mark Ford at the University of North Texas. And former PAS President Garwood Whaley has spent many years as a successful high school administrator.

As for my own administrative career, I began doing what is essentially administrative work while I was in high school. I was active in student government, I booked and contracted the gigs for my rock bands, I held principal percussionist posts in regional orchestras, etc. Of course, at the time, it just seemed natural to participate in those ways and never occurred to me that those skills would be tremendously valuable later in life! But I also greatly enjoy working with other people toward common goals, so I consider myself more of a facilitator than I do an administrator.

I'll conclude by saying that wanting students to have the best opportunities possible is a strong motivator for me to want to hold an administrative position.

ARE YOU READY?

Nothing prepares one to teach percussion as well as actually teaching percussion. Many new to collegiate teaching realize the tendency to teach in a similar manner to the way in which they were taught. One quickly realizes that not all teaching styles, models, and expectations are universally applicable, compelling successful pedagogues to critically analyze, study, adapt, and enhance teaching methodologies.

Similarly, those new to college administration draw upon experiences they had as faculty members and construct certain administrative styles and systems, which resemble those they encountered. As with teaching percussion, modeling alone is inadequate. Rather, administration is a craft to be considered and assessed, in the same manner one continually explores percussion pedagogy. Cowden and Klotman convey the need for specialized administrative preparation:

> There are definitive skills and techniques that are essential for a competent administrator. It is no longer sufficient that the individual be a faithful teacher who has put in the required years and is now ready for a special reward in terms of an administrative appointment. Competent administrative leadership is crucial to the survival of music education in our schools and universities; to develop individuals who are prepared to accept this responsibility requires special study and examination.[10]

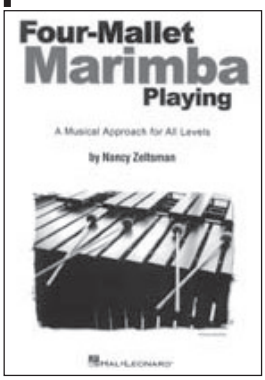
Despite the need for specialized administrative study, most academic administrators are drafted, institutionally or nationally, from tenured teaching posts, and few have any training aimed specifically at postsecondary administration. Most administrators become so by enacting qualities acquired on the job, through committee service, or other methods of institutional socialization.[11]

I am quick to concur with Cook that finely developed musical skills and heightened musical passion are paramount ingredients in the making of an effective music administrator. Additionally, I submit that successful administrators must also seek pertinent knowledge, vocabulary, and information concerning leadership, management, planning, and decision-making. Though being a fine musician and teacher is certainly necessary, so is actively striving to be a fine administrator by engaging in professional development, learning the art of administration from others, and continued intellectual exploration of the administrative craft.

ENDNOTES

1. Wexler, M. (2000). "Teaching Music Students to Make Music for Love, Not for a Living." *The Chronicle of Higher Education*, July 28, B6.
2. Bensimon, E.M., Ward, K. and Sanders, K. (2000). *The Department Chair's Role in Developing New Faculty Into Teachers and Scholars*. Bolton, MA: Anker.
3. Cowden, R.L. and Klotman, R.H. (1991). *Administration and Supervision of Music*. Belmont, CA: Wadsworth.
4. National Association of Schools of Music. *2003–2004 Handbook*. pp.85–89. Reston, VA.
5. Rothenberg, D. (1998). "The Sounds of Global Change: Different Beats, New Ideas." *The Chronicle of Higher Education*, June 5, B8.
6. Solomon, Robert and Jon. (1993). *Up the University: Recreating Higher Learning in America*. Massachusetts: Addison Wesley.
7. Diamond, R.M. and Adam, B.E. (1995). *Rewarding the Scholarly, Professional, and Creative Work of Faculty. The Disciplines Speak*. Washington, DC: AAHE.
8. Sample, S.B. (2002). *The Contrarian's Guide to Leadership*. San Francisco, CA: Jossey-Bass.
9. Dill, D.D. and Helm, K.P. (1988). "Faculty Participation in Strategic Policy Making." In J. Smart (ed.), *Higher Education: Handbook of Theory and Research*, (Vol. 4, pp.319–355). New York: Agathon.
10. Cowden and Klotman. (1991). p.2
11. Tierney, W.G. and Rhoads, R.A. (1994). "Faculty Socialization as a Cultural Process: A Mirror of Institutional Commitment." *ASHE-ERIC Higher Education Report No. 93–6*. Washington, DC: George Washington University School of Education and Human Development.

Brad Fuster has been Director of Percussion Studies at Montana State University since 1999. In 2002, Fuster served as Acting Department Head of Music, and was recipient of the Blue & Gold Award, the highest honor bestowed by the university. At MSU, Fuster has raised over $350,000 for the band program. He holds a B.A. from the State University of New York at Geneseo, a M.M. from Yale University, and has recently attained ABD status toward the DMA from the University of Southern California, with a minor in higher education administration. Fuster serves as Vice President of the Montana PAS Chapter. PN



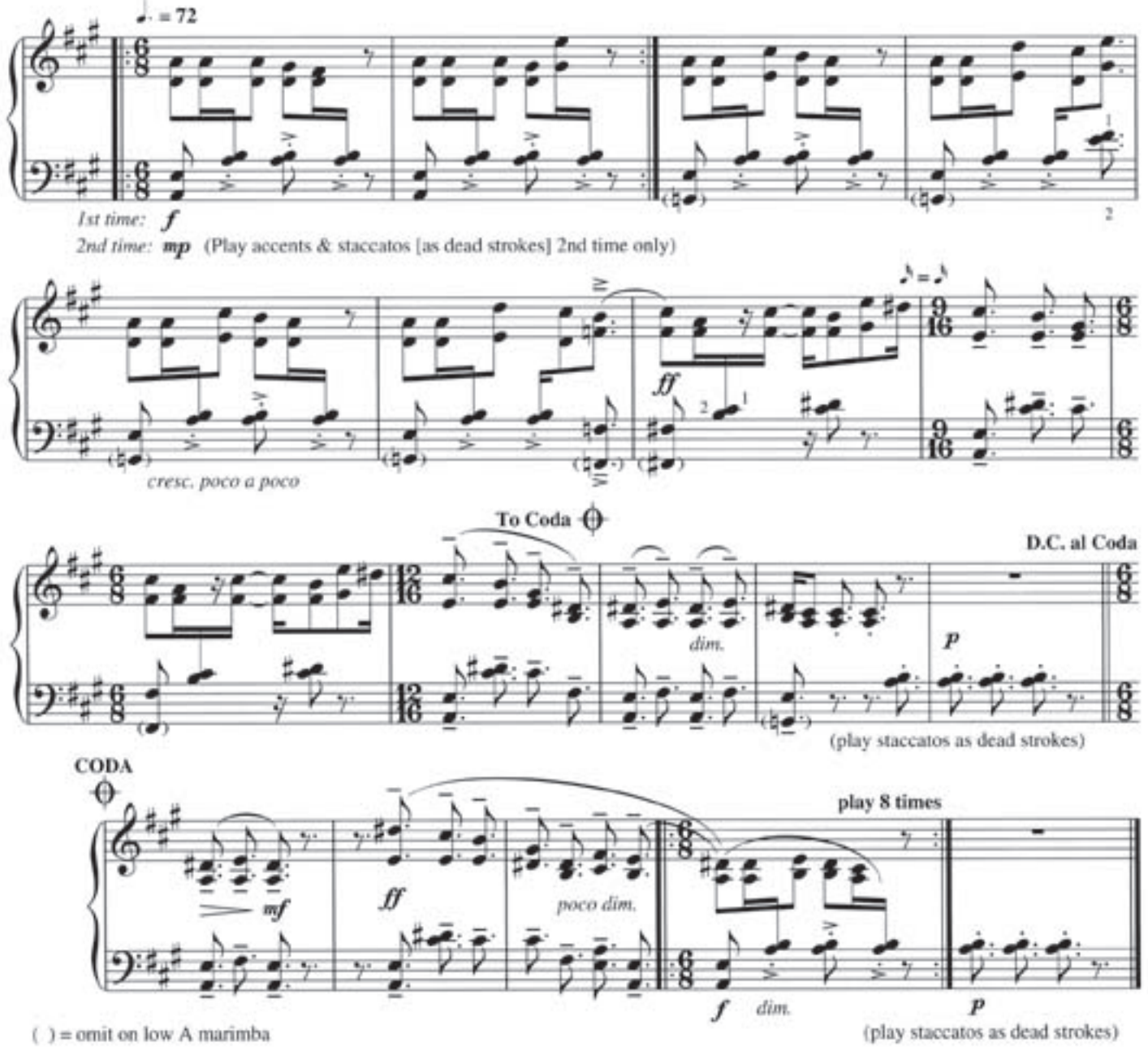
Etude 49

For Fumito Nunoya

By Nancy Zeltsman

From *Four-Mallet Marimba Playing*
By Nancy Zeltsman
Published by Hal Leonard Corporation

This piece delves into two-against-three rhythms. Try to play the ***f***s and ***ff***s with a big, full sound (as opposed to a harsh one). The study also presents chords with unusual arm positions (for example, m. 4, last dotted-eighth), and various articulations including accents/staccatos, tenutos, and dead strokes.



Developing a 4-Mallet Warm-Up Routine

BY ERICK SAOUD

One of the most important factors in playing your best during every practice session and performance is the development of an appropriate warm-up routine. Your warm-up routine will serve many purposes: get blood to the muscles involved in playing, allow you to concentrate on technique (hand position, posture, sound, etc.), prepare you for the repertoire you are about to play, and allow your mind to focus on all the aspects of performance.

The first step in developing a proper warm-up routine is gathering a pool of exercises from which to choose. You can then determine the structure, length, and specific stroke types you would like to address in your routine. Finally, choose and develop the specific exercises you would like to use.

LOCATING WARM-UP EXERCISES

There are several sources you can reference in your search for warm-up exercises. Try to use as many sources as you can. This will give you the largest pool of exercises to choose from.

Begin with your professors or private instructors; they will have specific suggestions and recommendations for you. No one knows your playing better than they do, and they can be the best judge in determining what exercises are most appropriate.

Method of Movement for Marimba, by Leigh Howard Stevens, is a method book of 590 exercises broken down by stroke-type. This can be a very valuable source in choosing specific exercises that are suitable for your playing level and choice of repertoire. These exercises can be used regardless of what grip or technique you use.

Ask your fellow students what exercises they use. Talk to them about how they approach warming up on marimba and the types of exercises that work best for them.

Reference articles from past issues of *Percussive Notes*. You'll find great examples of exercises and other articles discussing warm-up and practice routines.

Be creative! Invent your own exercises to help develop your playing. It can sometimes be difficult to find exercises that complement the repertoire you are playing. Inventing your own warm-ups will allow you to customize them with your own repertoire in mind. It will also give you a creative outlet for all of the ideas you have in your head! Instead of always incorporating major, minor, and chromatic scales into your exercises, try using different modes, pentatonic, octatonic, and whole-tone scales.

"Choose warm-up exercises that are tailored to the repertoire you are playing."

FORMING A ROUTINE

As you begin to put together the exercises that you will use in your warm-up routine, keep in mind the following progression: large muscles to small muscles, simple motions to more complex motions. This can correlate directly to the four main stroke types: double-vertical, single-alternating, single-independent, and double-lateral. With this as a basis, your routine could have the following format:

a. *Double-vertical exercises:* Begin your warm-up with relaxed double-vertical strokes, utilizing the largest muscles in the forearm and wrist. These exercises can be in the form of block chords moving diatonically or chromatically up and down the keyboard. You may choose to use two or three double-vertical exercises, using the right and left hands together and in alternation. Focus on producing a nice, relaxed stroke and getting the muscles loose in the forearm and wrist.

b. *Single-alternating exercises:* Progress to a single-alternating exercise that uses simple, rotary wrist motions. Try to begin at a comfortable interval between mallets of the same hand, such as a fifth or sixth. If you incorporate multiple single-alternating warm-ups, you may choose to progressively shorten the interval to thirds and fourths in subsequent exercises.

c. *Single-independent exercises:* These can be scalar exercises between different combinations of two mallets or all four mallets together. If you are currently playing a three- or four-voice fugue by J.S. Bach, you may want to practice scalar passages with a single mallet or one mallet from each hand, in imitation of the individual voices.

d. *Double-lateral and combination exercises:* Finally, you should incorporate exercises that utilize all of these motions, such as arpeggiated scales with sequential stickings. This is also a point where you can develop specific exercises that address problematic passages in the repertoire you are learning.

Before approaching the marimba, many players choose to warm-up their fingers, hands, and wrists with a pair of snare drum sticks and a practice pad. This could be preceded or followed by some simple stretching exercises. While this may not be necessary for all players, it surely cannot hurt. It will definitely go a long way toward minimizing the risks of injury and fatigue.

Every percussionist knows someone that has developed tendonitis, muscle cramping, or some form of pain that results from playing. Do your best to stretch and warm up every time you play. You simply cannot afford not to.

CHOOSING APPROPRIATE EXERCISES

With a variety of exercises to choose from and a basic progression in mind, you can begin to choose which exercises you would like to use. Three factors should be considered when choosing specific exercises: are they appropriate for

your skill level; will they allow you to warm-up at a pace that is right for you; and will they help you perform the repertoire you're currently learning and/or performing?

Choose exercises that are appropriate for your skill level. Do not choose ones that may cause technical difficulties or tension in your body. Save those exercises for practice sessions in which you are specifically focusing on technique and the development of stroke types and certain permutations. Your warm-up routine should be tension-free.

As you start to use your warm-up routine on a daily basis, you will begin to get a feel for how long your body needs to sufficiently "get warm." Most students need 15–30 minutes, while more advanced marimbists who play every day may need less time. Pay close attention to your body and the level of your performance and whether or not the length and pace of your warm-up routine is allowing you to play your best.

Choose warm-up exercises that are tailored to the repertoire you are playing. For example, if you are performing "Monograph IV" by Richard Gipson, you'll want to include an exercise that isolates the 4-3-1-2 sticking permutation, which is used throughout the piece. Performing "Azure" or "Shadow Chaser" by Michael Burritt would dictate your inclusion of an exercise focusing on double-lateral permutations, such as 3-1-2, 3-2-1 and 2-3-4, 2-4-3. (Mallet numbering in "Monograph IV," "Azure," and "Shadow Chaser" is, from left to right, 1-2-3-4.) These permutations are rampant throughout his pieces and can be difficult to perform if they aren't addressed during your warm-up. Finally, if you are performing Claire Omar Musser's "Etude in C Major," incorporating several double-vertical stroke exercises in your warm-up routine would speed up the learning process and allow you to reach a performance tempo in a shorter amount of time.

GETTING FOCUSED

One of the most difficult things to do in the practice room is to get focused on the tasks at hand. With so many other things going on in your life, it can be difficult to concentrate all of your energies on the marimba. Having a regimented warm-up routine can give you the time you need to block out your classwork, job, friends, and other daily activities. Use this time to focus yourself and maximize the limited amount of practice time that you have.

By using these guidelines and suggestions, you should be able to develop a warm-up routine that fits your ability level and playing style. After just a short amount of time, you should see a noticeable improvement in your technical ability, performance level, stamina, relaxation, and focus.

Erick Saoud is Instructor of Percussion at Hendrix College in Conway, Arkansas. He is a founding member of the clarinet/percussion duo Prizm, and is currently completing the Doctor of Musical Arts degree from the University of Arizona in Tucson. **PN**

Chord Color Exercises

BY BRETT EE PASCHAL

As percussionists, we realize how difficult it is to keep up with the many aspects of our musical training and "chops." Accordingly, we create focused exercises to maximize practice time and energy. After years of study, your "exercise repertoire" becomes subconscious. Without turning to books or calling up old drum corps buddies, you can effectively find the exercise that any situation calls for. These exercises become so much a vocabulary that, without realizing it, you combine and twist them into new exercises to meet new situations.

While I was a jazz improv student of John Rapson at the University of Iowa, he showed me a "chord color" progression he uses to teach various chord types. Each chord in the progression changes one voice at a time in half- or whole-step movements. Having the chords in this order allows the student to easily see the similarities and identify the differences. Here is the progression. The pitches that change are underlined.

Chord Color Chart

Caug	C	E	G#	C
C	C	E	G	C
C Maj7	C	E	G	B
C7	C	E	G	B♭
C7sus4	C	F	G	B♭
Cm7	C	E♭	G	B♭
Cm7(♭5)	C	E♭	G♭	B♭
C dim7	C	E♭	G♭	B♭♭

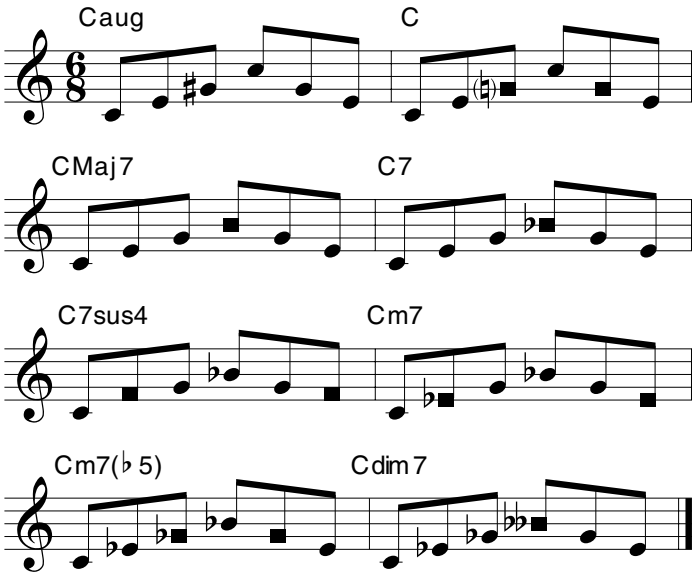
I incorporated Rapson's progression into a few exercises I practice daily. To keep the exercises as focused as possible, I followed two guidelines.

1. Always say the chord type out loud at the beginning of each new chord. This will help reinforce the chords both mentally and kinesthetically.

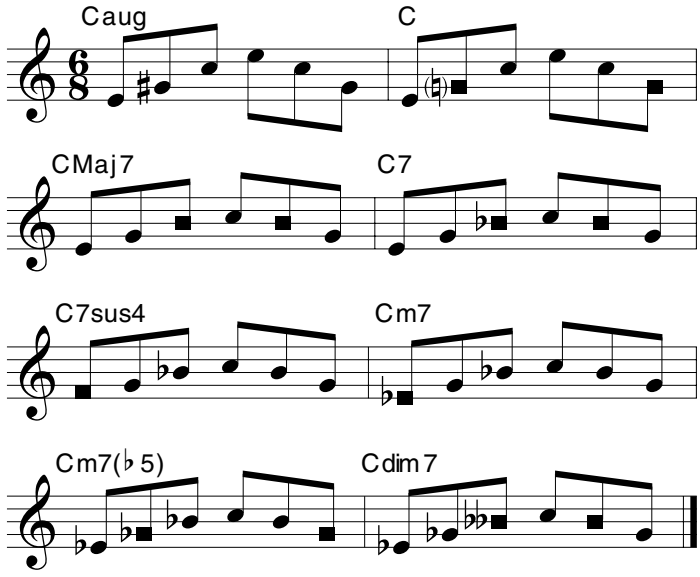
2. Only play as fast as you can actually see every bar you strike. Muscle memory is only one aspect of these exercises. Mental awareness of every striking point is crucial to form permanent knowledge of the chords, and to develop maximum sound potential.

Here are a few of the exercises I formulated. The pitches that change from chord to chord are notated with square noteheads.

Example 1. Two mallets: Arpeggiate the chords up and down a predetermined amount of times before switching to the next chord. Don't forget to say the chord name at the beginning of each new chord.

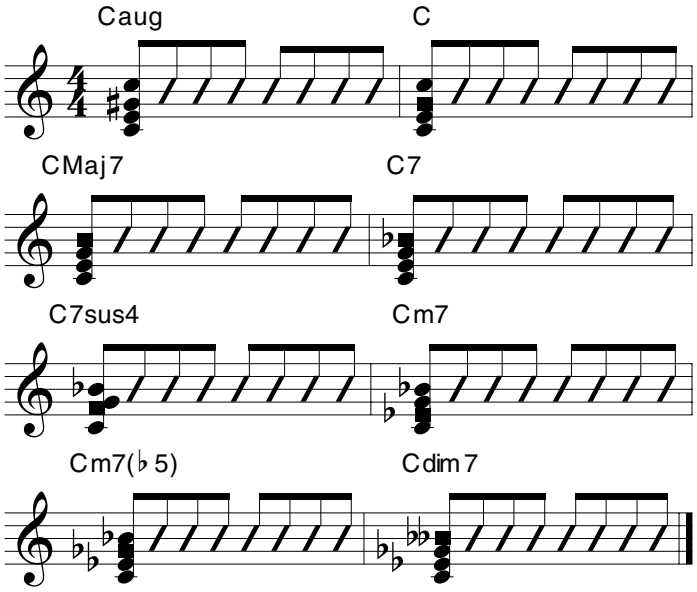


Example 2. Two Mallets: Arpeggiate the chords in inversions a predetermined number of times before switching to the next chord.

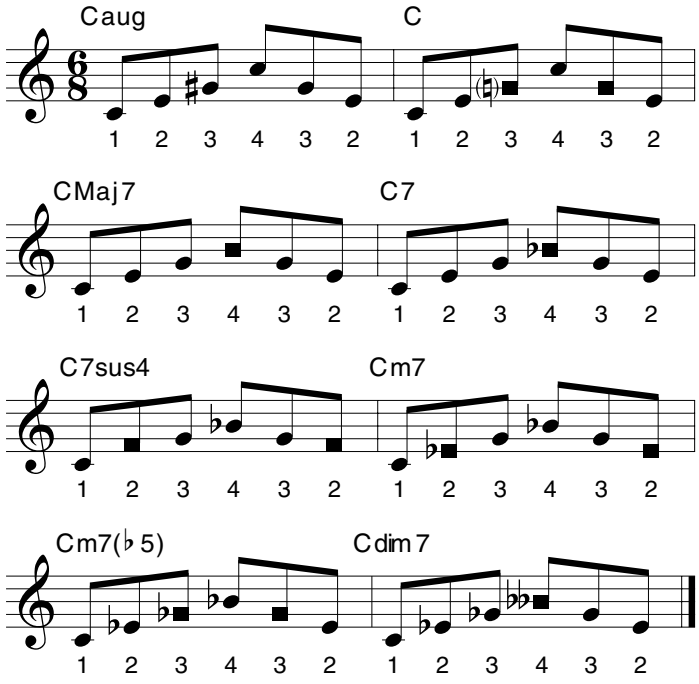


Example 3. Four mallets: Strike all four chord tones in unison a predetermined number of times before switching to the next chord. Maintain a steady pulse. Don't fall into the trap of accelerating as you go. Find a steady tempo and make it groove. Listen to the chords fully. Can you hear every pitch? Which note

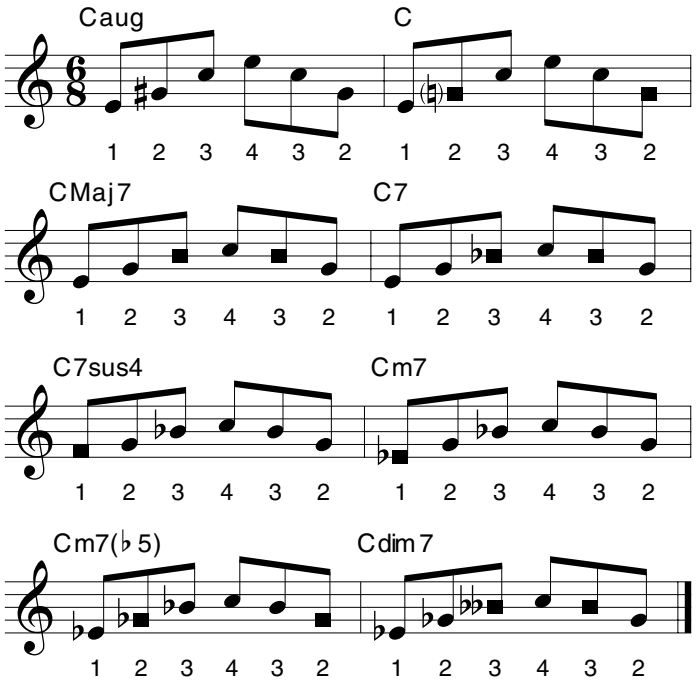
changed? Can you isolate the changed pitch audibly as you strike all four notes?



Example 4. Four mallets: Arpeggiate the chords using any permutation found in Leigh Howard Stevens' book *Method of Movement for Marimba* or any you create (e.g., 1-2-3-4, 1-3-2-4, 1-2-3-4-3-2, etc.).



Example 5. Four mallets: Same as exercise four, in all inversions. Try mixing it up.



You can take it from here. I use the previous five examples regularly. There are numerous ways to incorporate chord practice into your daily routine, whether it be added to your warm-up, incorporated into exercises you already know, or simply for the mental challenge.

Brett EE Paschal is Instructor of Percussion at Lewis & Clark College in Portland, Oregon. He is completing his DMA in Percussion Performance from the University of Iowa and holds an M.M. in Percussion Performance from the University of Tennessee, Knoxville, and a B.M. in Percussion Performance and B.A. in Music Composition from Eastern Washington University. Paschal's music is published by Permus and HoneyRock. **PN**

SUBMITTING PROGRAMS

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

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

Date of Performance

State & Country

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

Composition Title

Composer Name (first and last)

Arranger Name & Publisher

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

EVERY DRUMMER NEEDS IT

Exclusive interviews with the hottest drummers in the world

Brilliant features covering every aspect of the drumming universe

Independent advice on the latest gear from our team of experts

Techniques and tips from some of the best players and teachers around

And not forgetting... All the news, reviews, gigs and gossip you could ever possibly want...

EVERY DRUMMER SHOULD READ IT!

6 issues for just $29.95! (UK £19.35)

That's a massive 35% off the usual price! Every issue delivered hot off the press to your door.

TO SUBSCRIBE...
Call: +44 870 444 8672

Online: www.futurenet.com/promotion/RHYUS/40

Or fill in the form and post to: Customer Interface, Cary Court, Somerton, Somerset, TA11 6TB, UK, or fax to +44 1458 271146

Please note, US dollar rate is based on exchange rate at time of print and may vary. £19.35 will be taken from your credit card.

Order code: RHYUS2
Offer ends: 31/12/03

YOUR DETAILS

Title Initials

Surname

Address

Postcode Country

Tel no. (inc. STD)

Email address

PAYMENT METHODS

❑ Visa ❑ MasterCard ❑ Amex

Card no.

Expires /

Signature:

Date:

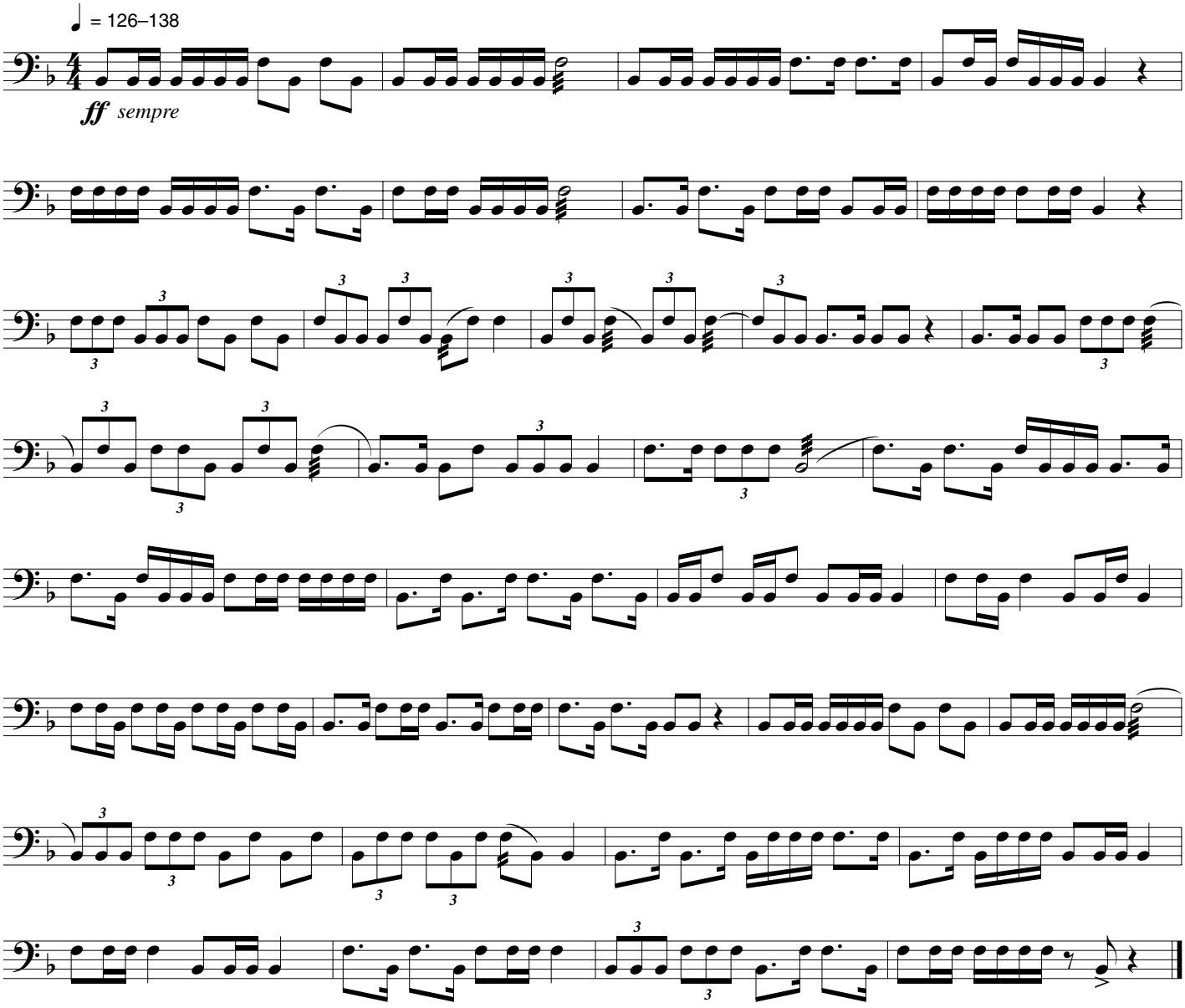
❑ We may use your contact details to inform you about other offers and reputable companies, whose products and services may be of interest to you. Please tick this box if you do not wish to receive such offers.

Musical Study for Timpani

By Garwood Whaley

From *Primary Handbook for Timpani*
By Garwood Whaley
Published by Meredith Music

This rhythmically active study requires staccato strokes and careful selection of sticking. Notate any difficult sticking patterns, especially those requiring cross-sticking. Be careful to play the triplets and dotted figures with precise rhythmic accuracy. Use staccato sticks.



Orchestra Pit Survival Guide
Part four: The job of a dep (sub)

BY NICHOLAS ORMROD

Nowadays theatre work is much sought after due to its good pay and regular nature. This means that there are more and more players seeking to earn the rent in an orchestra pit, and getting the initial opening can be tough.

When I started working some twenty years ago, the quality of playing in shows was not always the excellent standard which is the norm today. I was recently talking to an old friend, who is now retired, about the work he was doing in London's West End theatres during the 1950s. He commented that at that time the standard and expectation was very different from today—a situation determined by several factors:

· The music business was far more vibrant and provided considerably more work opportunities, particularly in the studio.

· The pool of top professionals was much smaller.

· The standard of some of the other players was not of today's uniformly high quality.

· Theatre musicians were comparatively poorly paid.

· Players took as much time off as possible to do other work.

· An orchestra pit was seen as something one resorted to when nothing else was available.

· There was a tradition of older players moving themselves toward retirement by taking on show work.

The top players, who were second to none by any standards, could choose their work carefully. I remember being told by the percussionist on the original 1950s London run of *My Fair Lady* that he was persuaded to commit to the show by the fixer (contractor) offering a highly inflated fee and guaranteeing that he could have unrestricted time off. This backfired on him, however, as the show ran and ran, and even with the raised fee, he could not get any of his first-choice colleagues to dep (short for "deputize," the equivalent of "substitute" or "sub.") on the show; they were just too busy elsewhere. The players that came in for him were generally discarded by the musical director after a couple of shows, and due to the comparative scarcity of quality percussionists at that time, he started to run out of deps. It is hard to imagine this situation in the present climate!

JACK E. RUMBLEY

I have a neighbor who is a percussionist and a contemporary of mine, a chap that always seemed to be busy around town, earning a good living as a show dep. One evening last year I bumped in to him in the grocery store, and we joked that both of us were going to work that evening in the *batterie de cuisine* as opposed to the pit!

He then told me that in the last five years he had seen his work as a dep diminish from an average of five performances a week to less than one! The simple fact is that there is less work out there for everyone. Those lucky enough to have a steady income from a show are not offered as much outside work as in the past and are also eager to look after their job with its relative economic security. If the established deps are feeling the pinch, what chance is there for the new faces?

GETTING STARTED

With the depping scene so competitive, and with the top players seeking employment in this lucrative field, just how do you get started? If you are lucky enough to be employed on a long-running show, or are an established dep, one is frequently asked by students and younger colleagues, "How do I break into the dep scene?" There is no easy answer to this. I am reminded of an incident at a drum clinic given in London by the late, great Kenny Clare. When asked by a member of the audience, "What's the easiest way to break into the session scene?" Kenny replied, "I haven't found a difficult way yet!"

When I have been in a position of doing a lengthy run of a show and have needed a reasonably long list of names for deps, I have found that I get calls from players asking if they can dep on the production. Invariably these are people I do not know and have not worked with or heard play. I have to say that I have never given one of these people any work. The cruel truth is that when you are sending in deps you must have supreme confidence in their ability to do the job absolutely correct. That means you must know how they play and you must have confidence in them to look after your position for you. Can you trust someone you don't know to look after your job for you? I choose not to.

So, how does one select one's deps? The answer is simple: You ask colleagues to dep for you whose playing you respect and whose personality will work in the

environment of a pit. Some of these will fall by the wayside as a result of complaints from musical directors and/or contractors. You have to expect the occasional problem, as depping is a very hard job and mistakes do happen; we are human beings and we all make errors, and some bosses are more forgiving than others!

RECOMMENDATIONS

A very good way to start is by recommendation, which is how I got my break as a dep. My call came from someone I didn't know asking me to cover two shows for him at quite short notice. He had been let down by someone, and none of his regular deps were free. But one of them, with whom I had recently been working, had given him my name. I worked hard, went in and did a good job, and a while later was given a few more shows. Gradually I established myself and built up contacts until I knew most of the people involved in the scene. A long, slow process, but well tried and tested.

Sometimes players ask if they can audition for dep work. This is all well and good, but as an employer, I would want to hear them in the context of a performing situation, preferably in a pit. I recently heard from a long-standing colleague of an incident where a highly respected drummer was sacked from a dep situation in the interval of his first show. He had never worked in the theatre before and completely underestimated the importance of repeating the regular performance and not playing the show in his own style.

Getting the right man for the job is half the battle, and I am amazed by the number of times people get this wrong. On one job I did, which required a nice swing feel, the drummer was hardly ever there and I witnessed a procession of deps who were not completely comfortable with the style. They were great at playing backbeats, but really annoyed the bass player!

TACTICS

It is important that you use the best players to dep for you. I have worked with players (not percussionists!) who purposely book deps of a lower standard than themselves in order to make themselves sound better. This is crazy! If you want to persuade the contractor to release you from your job for a week for that plum gig elsewhere, what chance do you have if the dep's performance is not liked by the musical director? The deps should be better players than you are so that you can get off easily and your colleagues are glad to see them.

This brings us to what I call "tactical depping"—asking fellow professionals to do some work for you in the hope that they will reciprocate at some point. I can assure you that this does not always work. I remember one particular run I worked on at the London Palladium where a reed player, who took very little time off, would use a different player as a dep each time. These players shared two things in common: They were all much respected and extremely good! The band member did not get a load of calls with reciprocal work, as these players were all a little miffed that they had only come into the show a handful of times over the long run. Also the musical director became frustrated by the continual new face every time his first reed player took time off.

If you want to play the tactical dep game then pin your hopes on one or two people, and make sure that they are in a position to offer you a substantial amount of work in return. I prefer to show confidence in freelance players—they are more likely to be available anyway—and build up a relationship of mutual trust. I'll keep booking them if they keep turning up and doing a good job. Don't expect anything back in return other than their loyalty, which should be more than enough.

ATTITUDE

Some players have always had the opinion that working in the pit is a lesser form of employment and look down on the job and its employees. I have seen players who have been contracted as extras walk into the best orchestra pits in the country with an air of superiority as though this job really is beneath them ("Hey, it's only the ballet!") Well, wake up and smell the coffee; there is some serious music-making going on here, and if you don't want the gig, there is a queue of young players eager for the opportunity to fill your shoes. I have been quite offended by colleagues coming in as deps and badmouthing everything about the show on which I am working. That is my job you're talking about, my livelihood, my rent getting paid, and my integrity, so I'm going to make the best of it!

Once you have received the call to learn a show, the most important thing for a dep is the right attitude. I had a call a few years back from a good friend of mine complaining about a colleague who had come to learn his show the previous evening with a view to depping on it. At the end of the evening the potential dep turned to my friend and said, "Well, this music is a load of rubbish, isn't it?" My rather emotional pal was appalled and deeply hurt. Regardless of what he thought, the guest in the pit should have reacted in a positive manner. He did not get asked back.

BEING ORGANIZED

When you get the call to go into that sought-after gig, sound keen and put yourself out to get in there quickly. Make

sure on that first phone call that there is a spare pad (part or book) for you to take away and practice from. If the regular player is not organized enough to have a spare set of music on hand, volunteer to arrive at the theatre good and early in order that you can copy his music. The company office in the theatre will invariably have a copying machine which, if you ask politely, you will probably be able to use. Alternatively you can enquire as to whom the music manager is and give them a call, and they will probably point you in the direction of the copyist.

Never, ever, take the originals away. If something should happen to that set of music (leaving it on the subway, for instance; yes, it has been done!) whilst in your possession, you could be in big trouble. There may not be a back-up set at the theatre, and on the following show there may be an empty music stand.

Similarly, you should determine immediately as to whether there is a dep tape of the show—a recording of all the music for you to take home and learn. I always prefer a recording made at the place in the pit where you play, rather than from a feed at the sound desk. This way, the recording, although probably distorted and poor quality, will actually resemble the sound balance you will encounter. You may have to make this recording yourself by taking in a mini-disc or cassette recorder, in which case it is imperative that you get permission from the other band members before you do so. It is very bad manners to walk into a foreign situation armed with a tape machine and to presume that it is all right to record the show. Don't forget, you want these people on your side!

Be sure to ask what to wear; this may sound obvious, but different productions have very different requirements. Tuxedo does not mean black jacket, and if you are asked to wear "blacks," this does not mean you can be scruffy! You can be very much on display in an orchestra pit, and wearing faded black jeans and a T-shirt is not always acceptable. If the dress code is black trousers and shirt, turn up in black trousers and a proper shirt with a collar and full-length sleeves. One ballet production that I worked on had a strict blacks dress code because we were on view. One dep, having been told about the dress code of black trousers and shirt, turned up with dark blue trousers and a grey T-shirt. He received a phone call from the fixer the following day reminding him of the dress code and politely suggesting that if it was not adhered to he need not return!

"When asked, 'What's the easiest way to break into the session scene?' Kenny Clare replied, 'I haven't found a difficult way yet!'"

SITTING IN

You will want to "sit in" (observe the regular player) at least twice, and it is best to get your first look at the show some time before the first dates you are offered. This will enable you to go home and do some work on the pad before you take another look at the show closer to the allotted time. You will notice far more of what is going on when you are more familiar with the dots (music).

It can be daunting the first time you see a show and things fly past without you necessarily taking them in. I remember an occasion when I went in to learn the London version of Andrew Lloyd Weber's *Aspects of Love* at very short notice, which meant I had to watch the show on a Thursday and perform it on Friday. The arrangement in the pit was very awkward, and it was difficult to see, hear, and keep out of the way of the percussionist. The overture was very busy, and it was over before I had even got used to the sound and the space. What happened there? How do I see the M.D.? The following night I was terribly nervous about this overture, and it seemed once again to pass in a whirlwind of noise, but this time it was accompanied by that life-saving rush of adrenalin. I just had not had time to prepare fully and get my brain into gear. Please don't get yourself in that position; it is not good for one's health!

When sitting in the first time, have a spare copy of the pad and a pencil so that you can make notes as you go through. I always know if deps have been paying attention to the pad by the questions they ask when the show has finished. If they turn the pad way back toward the beginning and start asking sensible questions about tricky corners, you know that they are going to be okay. If they ask a cursory question about the playout followed by, "Who do I make the invoice out to?" then you know you are in trouble!

Some players use their own pad when they dep. I do not recommend this, mainly because things change. If you have not been in to do a performance for a couple of months, all kinds of alterations can take place that won't be marked in your personal pad. On the aforementioned *Aspects of Love*, I used to do a show about once every four months—plenty of time for big changes. On one occasion I found that following a cast change, several numbers were in different keys, which radically affected the timpani part. Also there were two whole pages of new music, and that tricky overture had been cut! So using the regular player's music can be important.

MARKING UP

If you want to mark something in the pad, always ask first. There may be a reason why something is written a certain way, so don't change things until you have ascertained the facts. Also, make sure that the markings you use are un-

derstood by others. A classic example of this is the use of circling. The common American practice of cutting a passage or note by circling it (meaning that the part is tacet but the bar or beat still exists) is not generally in use in other parts of the world. In the U.K., players have a tendency to circle a note if they want to emphasize it or indicate it is important; e.g., a loud solo note. I know of one colleague who litters his music with circles to draw his attention to specific things. This can lead to terrible confusion if the next person to play it does not follow the same rules. Only recently I was playing in a ballet orchestra where there was a dep sitting next to me who suddenly grabbed me to ask if the next bar, which was circled, was "in" or "out." It was most certainly in—a complete solo!

Once you have made sure the part is marked properly, it is very important to know exactly what the conductor is going to do. This is easier said than done! Most of us have a healthy disrespect for the man at the front with a white stick, usually well-founded! I have found it very useful to watch a show for a third time and do little else but watch the conductor.

Of course, you must make sure that it is the same conductor you will have for your first performances. I had a real shock depping for the first time on the National Theatre production of *Oklahoma* a few years ago, when the assistant musical director appeared in front of the band. He was two feet shorter than the regular M.D. and not nearly as visible! He also took some of the tempos quite a lot faster. My fault; I should have asked.

LEAVE IT AS YOU FOUND IT

It is inevitable that as a dep you will make some adjustments to the regular percussionist's layout—for instance, raising the height of the timpani stool. It is a simple matter of good manners to return everything to the way you found it. If you use your own mallets, make sure the provided ones are replaced on the stick tray, and also make sure you leave the music as you found it. Don't forget to clean off the instruments and replace the covers; this sounds obvious, but it really makes a difference if you routinely return everything to its normal state.

On one occasion I was running late for a matinee and dashed into the pit of a production I was doing just seconds before the downbeat. I had not been on the night before, and in my hurry, I did not notice that my dep had not reset the gear. About two minutes into the show there was a very fast change from drums to vibes, and alongside the vibe was a stick tray from whence to grab the mallets. When I got there, instead of two sets of four mallets there was nothing! Needles to say I missed the first vibe entrance. I should have checked (and now always do so), but it would have been nice to be able to trust that things were as I left them.

COMMENTS

When you go in for the first time, be prepared for comments. If one of your fellow band members mentions in the interval that your dynamics are all a bit "up," listen and compensate. Leave the "I know what I'm doing" attitude outside the stage door. Do not be surprised if the M.D. wants a word with you after the show to clear a few things up. This is quite normal, and communication at this stage is a good thing; better to sort out a few corners straight away than to let them go until you don't get called again. With a bit of good planning, hard work and good fortune, the conductor may be asking to see you simply to congratulate you on your fine performance!

Finally, a cautionary tale. About fifteen years ago I met a marvelous young drummer and percussionist who was just starting to do a little depping in London. He was a bright, witty, and hip young fellow and caught the attention of a leading West End music director. This M.D. asked for this percussionist on a new show that he was supervising—a big-budget production that looked great fun. People were pleased for the guy; he was good and deserved it.

After the show had been running a couple of months he called me to dep on this show, and while in the theatre learning it, I picked up on a strong vibe that the percussionist was having an affair with a girl in the chorus—and this girl was married to the M.D.! Everyone told him not to do it, but he was young…. The M.D. found out what was going on.

A few months later the show closed and the drummer/showgirl relationship ended. It was five years before that percussionist was asked to do another show, and it had nothing to do with his ability. It is a small world, so be careful what you say and do.

Nicholas Ormrod is a freelance percussionist based in London and a professor at the Royal College of Music. His theatre experience includes productions for the Royal National Theatre, Royal Shakespeare Company, Royal Opera House, Royal Ballet, and in the West End. He has also performed with the Chamber Orchestra of Europe, Philharmonia Orchestra, BBC Symphony Orchestra, and English Chamber Orchestra. As a specialist in period instruments he performs regularly with the Orchestra of the Age of Enlightenment, English Baroque Soloists, King's Consort, and Orchestre Révolutionnaire et Romantique. PN

Percussion and Compression

BY PAUL BISSELL

Compression is a sound-shaping process that can significantly enhance the quality and clarity of drum and percussion sounds. Unfortunately, it is one of the most misunderstood sound enhancers, as the results can be very subtle. Compression has been a part of recordings since the late 1950s in one or more ways; therefore, we hear a compressed sound as "normal," not as an effect. For some trying to hear it discreetly, it is like trying to see air.

So what does a compressor do to sound? The easiest way to visualize compression is to imagine someone inside your mixer or computer riding the volume fader, pulling back slightly when the music is loud, and pushing up the gain when the music is soft. The basic goal of the compressor is to stabilize the volume of a track or mix.

Why would you want to do this? There are a variety of reasons, but as human hearing goes, louder is better. We hear softer sounds differently than louder sounds. Our ears are not perfectly linear (hearing all frequencies or volumes equally). By keeping the program music (the complete mix) at a healthy volume level, the music is usually heard in a more favorable light.

For example, by keeping all snare drum sounds at generally the same volume, a producer/engineer can put a snare drum in a dance mix more prominently without risk of peaking. If the snare drum volume varied too much, that track would have to be mixed lower as the louder notes might distort and the softer notes might not be heard properly. The compressor solves this dynamic problem by making the soft hits louder and the loud hits softer. You could do the same by manually riding (pushing up and down) the fader for each backbeat, but having automatic compression can be real handy. Not only is a compressor automatic, but it works much faster than a human could, clamping down on peaks in a matter of milliseconds.

NUTS AND BOLTS

Compressors have four basic controls that allow the user to manipulate how much "fader riding" they will do: threshold, ratio, attack/release, and gain.

Threshold: In regard to either recording or live sound-reinforcement meters on a mixing board, the maximum signal-level indication handled by the channel is zero. A sound that is less than this maximum level is reported by negative decibel indications such as –6dB or –20dB. If a sound is louder than the maximum level the channel can handle, the level meter will show positive numbers such as +1dB. Most mixer meters will give you a range from roughly –70dB to +6dB.

If the user sets the threshold for the compressor at –20dB, the compressor will activate whenever a sound hits the –20dB mark or higher (closer to zero). Setting a low threshold (–50dB to about –15db) will keep the compressor active much of the time, affecting most of the sound heard. A higher setting (like –5dB) will only activate when the musical material is quite loud, 5dB from maximum.

Ratio determines how far back the automatic fader will pull the sound down in volume once the threshold is crossed. Typical ratio figures are 2:1, 3:1, 10:1, etc. If a 2:1 setting is chosen, once the volume threshold has been reached and exceeded, the compressor will pull back the fader and only allow 1dB for every 2dB that the sound exceeded the threshold.

As an example, say that we set the threshold to –20dB and the ratio to 2:1. If it is sent a snare hit at a level of –23dB, the threshold hasn't been reached (–20 is higher than –23), so the compressor allows the signal to pass unaffected. However, if the snare hit comes in at –10dB, a full 10dB above our threshold, then the compressor kicks in and uses the 2:1 ratio to limit the volume of the sound. Here, it only allows the outputted sound to be –15dB, as it gave only 5dB to the 10dB above-threshold level (a 2:1 ratio).

If the ratio were 3:1, the compressed output sound would be softer at approximately –13dB; allowing a one-decibel increase for every three decibels that the original sound was over the threshold. A 10:1 setting would have given an output of –19dB, yielding only 1dB to the sound, which was 10dB over the threshold.

If your head is spinning from the numbers, just remember this: The higher the ratio, the more it will clamp down on (louder) sounds above the threshold. Any ratio setting of 20:1 or higher (up to infinity:1) is called *limiting*, as with a compression ratio this high, you are pretty much putting up a brick wall for volume peaks and limiting the output. Limiters are used frequently in live sound to keep from blowing/melting speakers in case a microphone is dropped, hit with a drumstick, or gets a severe feedback loop.

Attack determines how soon after the threshold is crossed that the compressor kicks in. **Release** controls how long it will stop compressing the signal after the source sound is back below the threshold. Both controls are user adjusted in milliseconds (thousandths of a second) and their settings can make the effect on the music very transparent or obvious. Fast attacks will clamp down on the initial transients of the instrument's attack. With drums and most percussion, the beginning of the sound holds a lot of information regarding the character of the instrument, so this control has a lot of power.

Since the compressor limits the peaking parts of a sound, this will bring the overall level of the signal down (softer). The last stage of most compressors is a **Gain** control (sometimes referred to as "make-up gain"), which allows the user to raise the overall amplitude (loudness) of the signal. At this stage, the peaks of the sound have been reduced, so raising the overall volume allows the engineer/producer to have the overall level "hotter" in the mix.

COMPRESSION USES AND MISUSES

Because compression can change the internal dynamics of a sound's natural envelope, many times a compressor is used to bring out frequencies and color within a sound, thus altering the tone of the original sound. As you may know, a drumset

rack tom tuned relatively low gives off its warm sound after the attack. The lower tension of the head will also give off more initial attack—a greater "whack." The natural envelope of the tom being hit hard has a large peak at the initial attack, which ramps down quickly as it vibrates (see Figure 1).

To get a bigger, more rounded sound, we would like to control the attack of this sound somewhat and boost the sustaining warm tones. Using a compressor, we can do exactly this. The three graphic figures are of the exact same tom note, but compression was applied to Figures 2 and 3. The ramping down of the sound happens quicker in Figure 1. The compressed notes (Figures 2 and 3) are longer in duration and have a healthier signal level after the attack. This is the tone or body of the tom being enhanced.

Figure 1: No Compression

Figure 2: Light Compression

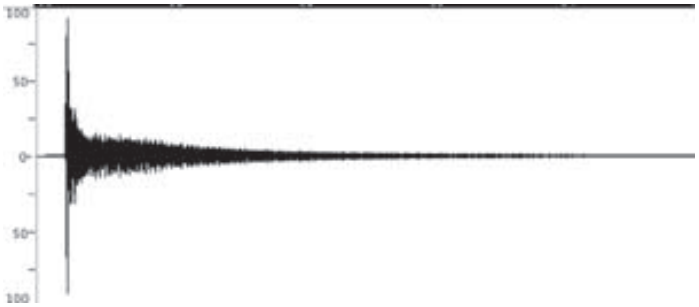


Figure 3: Heavy Compression

Snare drums are compressed in most pop, rock, and country recordings to help control the dynamic of this instrument, thus

making it easier to fit into the mix. Also, by clamping down on the attack, one can change the overall timbre of the drum. Bass drums are compressed for consistency of volume and extra "punch."

Hand percussion can be greatly enhanced by compression. For instance, a standard shaker pattern of pulsed sixteenth notes has a loud note followed by three softer notes. These three notes are sometimes lost in the mix due to the volume difference between them and the accented first note. If you want to hear these notes without making the accented note louder, a compressor will do the trick. Adding a compressor to this track will allow the user to control the accents and boost the overall volume level, allowing the three softer notes to contribute more to the rhythmic interest of the track.

Also in regards to shakers, maracas, and other rattle-like instruments, compression will give the illusion of the listener being closer to the instruments—maybe even inside of them. Each grain or bead in the rattle is a little clearer, which may or may not be what you want. Doumbeks can be given more low end "doum" while keeping the highs of the drum intact.

While this may sound like the answer to your sonic drum/percussion recording problems, there is always a caveat. Sounds that are compressed can be devoid of dynamic expression because the peaks have been reduced. In a mix with many elements that have had individual compression, each instrument will start to demand the listener's attention. This leads to the overall mix getting too busy and cluttered, and the only solution is to turn it all down and start over. Performance items such as drumset ghost notes are brought forward and may expose timing inaccuracies that escape detection at a softer dynamic. Also, background sounds that were present on the track (drum bleed, room tone, air-conditioner rumble, computer whine, etc.) will be enhanced, making a clean track more noisy. Compression applied to tracks that have reverb will greatly increase the reverb, so it is good to have the compressor in the front of the insert chain.

TYPES OF COMPRESSION

Compression can be difficult for many people to hear unless the sounds are A/B compared in a controlled environment. Different types of compression add unique qualities to a sound, which helps vary the effect.

One of the earliest forms of compression was *tube compression*. Vacuum tubes naturally clip (limit) the peaks of signals passed through them above their rated limit. As the incoming signal hammers the tube, it adds additional harmonics to the sound as the peaks are slightly (or massively) getting distorted. However the quality of the distortion is heard as being "warm" and pleasing to the ear, because the harmonic frequencies generated are complementary to the source signal.

Today there is a large market for original and newly designed tube preamplifiers and compressors to create this sound. Guitarists have been using tube compression to add sustain and power to the electric guitar for decades (this is where the distorted electric sound got its start).

In the same vein is tape saturation or *tape compression*. When a track is recorded onto tape, the signal is deliberately pushed up into the peaking zone above 0dB. When the tape is hit with a signal this big (saturating the tape with signal), it will "round off" the sound with added harmonics and a slight bit of distortion. This distortion is mild and heard as pleasing as opposed to the modern digital distortion resulting from overloading a computer audio-to-digital chip (DA/AD).

Because raw digital distortion is usually composed of "non-complementary" frequencies, the distortion is angular, edgy, grainy, and just downright ugly—unless, of course, you *want* an angular, edgy, grainy, downright ugly sound.

Dedicated high-end compressors can be set to respond to, and to manipulate only, specific frequency ranges (bands) of the sound. These types of compressors are typically used on a subgroup (all drums, all vocals, etc.) or the entire mix. This allows different thresholds, ratios, etc. for each frequency range and prevents a loud triangle note from compressing the bass drum. These multi-band compressors are found in many professional DJs' sound systems and are a major part of the modern radio and television sound—multi-band compressing everything they broadcast. This is one reason that home-recorded cassette tapes dubbed from radio broadcasts usually have enhanced bass and overall volume level. By keeping the cassette recording levels "hot" (upwards of +0dB) when recording from the radio, *more* compression is added via tape saturation.

SEEING AIR

Training yourself to hear compression and its uses in a mix requires time and experimentation. The more you apply compression in various amounts to your own material, the more ef-

fects you will notice. Always A/B compare with compression and without; sometimes the change is subtle, other times dramatic.

One last word of advice: Never put a compressor on a channel without a sonic reason to do so. That is kind of like salting food before tasting it and can lead to "volume creep" where everything has to be louder just to match other (perhaps, non-important) tracks.

When listening to the radio or to recordings, compression can be recognized by asking a few questions. Does the sound change but the dynamic stay the same? The one-bar sixteenth-note drum fill in U2's "Pride (In the Name of Love)" is a great example of this. You can hear the drummer clearly nailing the rimshots on the accents, yet the volume doesn't change much from the "normal" hits. The accents here are created more by the tonal shifts, not by pure volume.

With vocals, you can hear lip smacks and breathing more clearly, and sometimes you can hear more "grain" from certain singer's throats. It also adds closeness (presence) to the sound, which puts a softly singing artist right in front of you. Depending on how the controls are set, one can hear a loud vocal, which seems to be artificially "held back" or restrained despite the seemingly dynamic performance of the singer. This is considered a bad job of compression—squeezing the life out of the original sound.

One effect that percussionists can hear very clearly is what I call the "cymbal sucking sound." This telltale audible event happens when a compressor is affecting a track with ringing cymbals. As percussionists, we know how cymbals sound at various distances and the differences in timbre they create at various proximities. If a compressor is active on a track with cymbals, the attack (crash) is muted, resulting in a duller, midrange-heavy initial sound, and then as the compressor releases, the overtones become more apparent and the overall level of the cymbal will grow louder during the sustain. The cymbal sounds like it is getting sucked toward the listener, and in some extreme cases you can hear the low rumble of the cymbal's bass frequencies clearly, as if you had your ear next to the plate. For example, Led Zeppelin's "Hey, Hey What Can I Do?" has a few bars where the whole band hits a chord on beat one and rests for the remainder of the measure. During these three seconds, you can hear the cymbals getting pulled louder into the mix from the compressor's release and the resulting tonal shift. Other mixes from the 1960s and '70s in which drum sounds are recorded with few microphones exhibit this technique.

One favorite technique of many engineers and producers using compression on a complete rhythm section submix (drums, percussion, bass) is sometimes called the "New York Sound." The name originally comes from certain New York-based studio mixes in which engineers split a rhythm submix into a separate bus and heavily compress it. Then they route the compressed signal back into the main mix and dynamically tuck it slightly under the unaffected rhythm section submix. This technique preserves all the attacks and transients while beefing up the tone and "punch" of the mix. Also, since the compressor engages and releases based on the overall rhythm section's dynamic sound, the compressed signal breathes and pumps rhythm into the overall groove, adding another rhythmic element to the mix.

Despite the seemingly radical nature of the above description, the end result is almost impossible to hear discreetly. Like movie soundtracks, it is designed to be transparent, but you would miss something if it weren't there.

As mentioned before, compression isn't an effect *per se* but more of a sound shaper and enhancer. Most people cannot hear its results without comparisons, but its role in modern recording practice is large. Learning the basics of compression is just the beginning, as each compressor (either hardware, software plug-in, tape, or tube) handles the signal a little differently. It is, however, an important device in the recording arts, and the techniques employed by the user can help improve a percussionist's recorded artistry.

Dr. Paul Bissell is Assistant Professor of Percussion and Music Technology at Del Mar College in Corpus Christi, Texas. He is the owner of Go Fish Music, a publication and production company, and he has performed with the Florida Orchestra, the Shreveport Symphony, the Austin Symphony, ISIS New Music Ensemble, the Joeffrey Ballet, and Luciano Pavarotti, among others. He has been heard on such recordings as Karl Korte's *Extentions* and Eric Johnson's *Ah Via Musicom*. He earned his DMA in Music Composition at the University of Texas at Austin and his works are published by Theodore Presser, Keyboard Percussion Publications (Malletech), and Go Fish Music. PN

Can Performance Anxiety Damage Your Hearing?

A Review of the Health & Wellness Panel Discussion at PASIC 2003

BY JOHN MCKINNEY

At PASIC 2003, the PAS Health and Wellness Committee panel discussion focused on two items of interest to percussionists: performance anxiety and hearing. As the panel shared thoughts and experiences, several ideas and possible solutions emerged, as well as a surprise or two for many participants.

The panel consisted of noted performers, teachers, and physicians who shared with the audience the benefit of their collective experiences. The discussion moderator was **Dr. Darin "Dutch" Workman**, Chair of the PAS Health and Wellness Committee and a Doctor of Chiropractic who works with performing and sports related injuries. The panel consisted of drumset artist and educator **Peter Erskine**; musician, producer, author, music educator, and drum circle facilitator **Kalani**; **Jeffrey Moore**, Professor of Percussion at the University of Central Florida; percussion artist and composer **Anders Åstrand**; and **Dr. David R. Cunningham**, Professor of Audiology at the University of Louisville.

PERFORMANCE ANXIETY

The panel's first topic was performance anxiety. Panelists had their own experiences with this as well as solutions for themselves and their students. Although the words "stress" and "anxiety" are often used interchangeably, the panel members considered "stress" to be more physical and "anxiety" more mental. It was also suggested that a little performance anxiety or adrenaline could be a good thing and might add an edge to a performance.

Each panelist offered solutions that have proved helpful in controlling this seemingly self-induced beast that has, at one time or another, affected all performers and teachers. They include:

• Trust yourself! Have faith that you have prepared and are ready to perform.

• Know that there will always be someone better than you. Once you accept this, you are free to present your music for what it is without the worry that someone will play it better tomorrow.

• Focus on the way you feel in the practice room when alone. Then concentrate on taking that feeling with you to the stage, regardless of the audience present.

• Remember to breathe. There is a connection between mind and body. Controlling one's breathing will impact heart rate, tension, and other effects of anxiety.

• Perform a full concert in the practice room. Be complete with your rehearsal; include wearing concert attire, making an entrance, practicing bows, and talking to the audience if required. Record this "practice concert" and critique yourself. Often, the unpracticed items produce the anxiety that shows up in the music.

• Teachers also have anxiety. Do not feel that you must perform every piece that your students are working on in applied lessons. Teachers, like conductors, can offer musical insight without performing each musical statement.

• Several excellent books exist that deal with performance anxiety. In a teaching studio, consider assigning a book report to help someone deal with this more effectively.

It was noted that although you cannot overpower a horse, you can put a bridle on it to maintain some control. Hopefully, some of these ideas will allow you to deal with performance anxiety (your horse) more effectively.

PASIC 2003 Health & Wellness Panel (L–R): Peter Erskine, Kalani, Jeffrey Moore, Dr. Darin Workman, Anders Åstrand and Dr. David R. Cunningham

HEARING

In the second part of the discussion, anatomy, hearing loss, hearing protection, and some general perceptions about hearing, whether real or mythical, were discussed. The points included:

• A "temporary threshold shift" in hearing can occur after exposure to loud sounds. Sounds seem muffled, as though our ears have been muted. This often happens after we leave a very

loud concert or performance. It will typically go away after our ears have time to rest from the sound source.

• A "permanent threshold shift" in hearing can occur if we repeatedly expose our ears to the types of volumes that create a "temporary threshold shift." In this case, the damage is permanent.

• The hair cells in the cochlea of the middle ear number approximately 1.6 million per ear. As you damage these cells through exposure to loud sound they are not repaired or replaced. This may seem like a large number, but over a lifetime of abuse, we can and do suffer significant hearing loss. It is like taking money out of the till with a fixed budget. Eventually, we run out.

• Hearing loss through bone conduction (the skull) while wearing proper ear plugs rather than headphones is unlikely. The skull actually gives about 40–50 decibels of natural protection.

• A myth believed by many is that the loud bass sounds in your car stereo will not hurt your ears; only the high frequencies are harmful. It is sound pressure measured in decibels that determine the possible damage levels. If the bass sound is vibrating your car body, your chest, and the neighbor's windows, what is it doing to your fragile ear? Yes, damage is possible from loud bass frequencies as well as from loud high frequencies.

• Diplacusis, or hearing two tones in the ear at the same time, may sound like speaker distortion or buzzing. It is caused by an imbalance in hearing frequencies between the ears.

• Tinnitus, or ringing in the ear, can be severe, disabling, and permanent. One of several possible causes of tinnitus is overexposure to loud sounds including music.

Some suggestions and observations that came forward during this discussion include:

• Foam earplugs do help, but they lower the high frequencies the most and make conversation and music sound muffled. Better-designed earplugs, known as musician's earplugs, lower the sound across the spectrum more evenly and thus lower volume equally.

• Well-designed earplugs are usually better than headphones for ear protection. Earplugs tend to have a better or more constant air-tight fit.

• Sing parts or play rhythms with hands to give your ears a rest rather than always playing the instrument.

• Keep the volume of headphones low when listening to music.

• Try to control your sound environment as well as just using earplugs to reduce it.

• Drum circle volumes can become very loud depending on the number of participants, instruments used, and room size. Facilitators can help control this potentially damaging volume by providing opportunities to play at lower dynamics and/or by varying the number of players performing together.

• Suggestions are needed to help drumlines deal more effectively with the sound pressures they generate.

• Have your hearing checked regularly by a professional audiologist and obtain good ear protection.

• Use the ear protection you buy.

There were several examples of hearing loss among the panel and audience members. Ringing in the ears as well as distortion and reduced frequency response were not uncommon. From the hands being raised and questions being asked by the audience, it was obvious that these subjects are of concern to percussionists and more information is desired.

As to the question that started this article, "Can performance anxiety damage your hearing?" the answer is *yes*. As your anxiety increases, your breathing tends to become more shallow and rapid, thus delivering less oxygen to the bloodstream. Additionally, your arteries constrict, also reducing blood flow. Since the ear has a high consumption of oxygen, the reduced flow of oxygen and constricted arteries caused by stress and anxiety can reduce your hearing even if on a temporary basis. So controlling performance anxiety and the associated symptoms can help protect your hearing.

Thanks to the panelists and to the PAS Health and Wellness Committee for bringing these issues to the forefront and providing opportunities for discussion and education. Please contact Dr. Darin "Dutch" Workman (druminjuries@juno.com) or John McKinney (mckinneyj@glenville.edu) if you have comments or additional topics of interest.

Plan to join us next year as the discussion on the health and wellness of percussionists continues at PASIC 2004 in Nashville. And please, take advantage of any opportunity available to you to have your hearing tested—often.

John McKinney is an Associate Professor of Music at Glenville State College in Glenville, West Virginia. He holds an A.B. in Music Education from Glenville State College and an M.M. from West Virginia University, where he studied percussion with Phil Faini. John is a member of the PAS Health and Wellness Committee and President of the West Virginia PAS chapter. **PN**

History and Development of the Early Snare Strainer, 1889–1920

BY TIMOTHY A. JONES

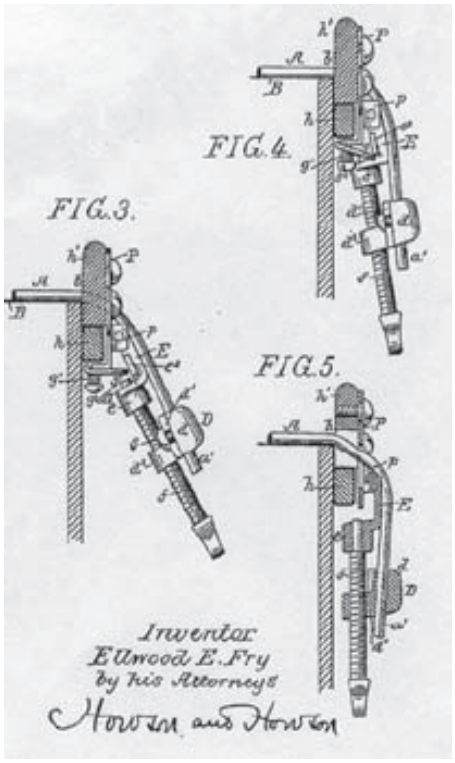
Terms used to describe the device that enables snares to be applied to and released from the snare head include: snare drum strainer and muffler, snare action, snare lever, snare throw (or throw-off), snare-tensioning device, snare mechanism, attachment, apparatus, adjuster, muffler, and snare release.[1]

Modern snare drums are fitted with one of the many mechanisms that enables a performer to engage the snare wires relative to the snare head and fine tune the tension of the snare wires. The ability to release the snares when an open (muffled) sound, tom-tom, or timbale effect is desired by manipulating the lever with a simple hand movement is taken for granted.

The device that allows a drummer such ease in controlling the snares (therefore the drum's timbre, tone, and individuality) seems as if it has always been part of the snare drum. In fact, the first working snare release with a lever mechanism was patented in 1889. The invention was that of Ellwood E. Fry of Brooklyn, New York[2] (see Example 1). Before Fry's invention, it was common to have a wingnut or knob-type screw that could engage, disengage, or adjust the snares to the necessary tension. Of course, this screw was not very efficient if the tension had to be changed dramatically and quickly.

Fry's strainer can be considered the first real snare lever. The description of his invention in the patent letter is quite ironic, as his purpose for the invention was not for the sake of efficiency or to facilitate vast changes in sound. The invention served two functions, the first being to release the snares after playing (especially in a damp or wet climate), allowing the snares to shrink back to their original length[3], and the second was that the clamp for the snares would act as a protecting shield from the tension screw to prevent uniforms and clothing from getting torn or damaged. Fry's device has served a far more important role in the development of snare drums than he would ever have thought imaginable!

Example 1: Fry strainer



From 1889 to 1906, there was little interest in improving Fry's invention, although a few attempts were made.[4] The development of vaudeville and jazz music was responsible for snare strainer inventions after 1889, due to the demand on the drummer to change from the snare sound to an "Indian tom-tom" or "snares off" sound instantaneously. When a drummer performing on the screw-type snare-tension drum needed to change the timbre from snares to tom-tom, a stick was jammed between the snares and the head. This was quicker than unscrewing the snares until they did not react with the head, though not very good for the snare wires!

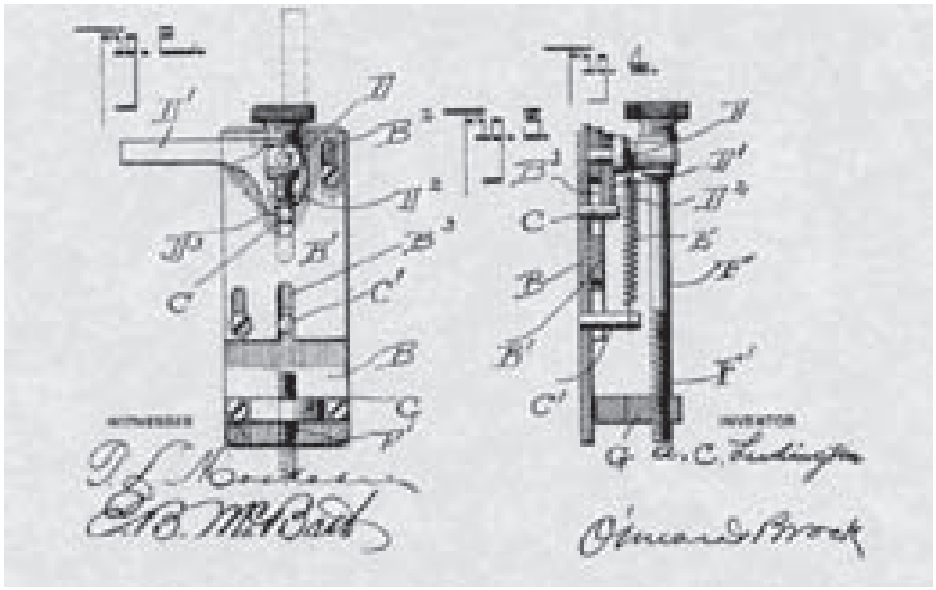
Albert C. Ludington of Isheming, Michigan made the next significant development of snare straining devices in 1906. His "attachment for drums"[5] (see Example 2) was invented specifically for engaging and disengaging the snares to and from the head quickly. Ludington explains in his description, "When it is desired to hold the snare close to the face of the drum, the lever is thrown down, and when it is desired to obtain the tom-tom effect the lever is thrown up...the attachment can be instantly shifted from one position to another without disturbing the original adjustment of the snare. The original adjustment can be altered by simply turning the threaded rod."[6]

Two other strainers immediately followed the Ludington invention, and although not quite as successful, they offered interesting variations on the releasing mechanisms. The first, in 1906, was a mechanism by Charles B. Wanamaker, of Indianapolis, Indiana.[7] His strainer dropped the snares down and away from the drum by way of a lever. The other, in 1907, designed by John T. Shawan, had a lever at the bottom of the adjustment bolt[8] that moved the whole tensioning unit away from the base of the drum to disengage the snares (see Example 3).

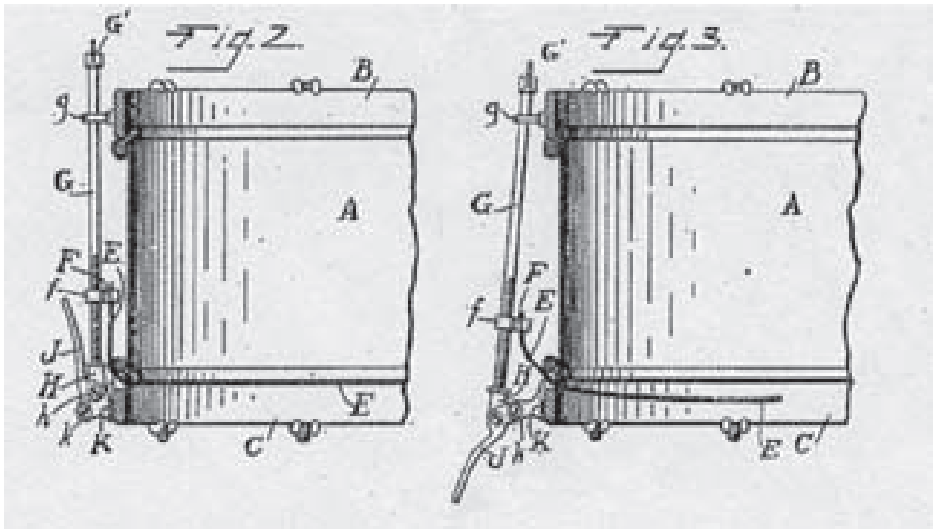
In 1910, Wanamaker developed the first working "flip style" snare-strainer[9] (see Example 4). The unique feature of this design is that it does not require an additional apparatus to hold the lever in the "snares on" position. The tension of the strained snares attached to the lever provides an automatic restraint against accidental release.

The first attempt by the Ludwig Company to develop a snare strainer was not particularly successful.[10] The entire adjusting bolt had to swing away from the drum to engage the snares (similar to the Shawan invention upside down), and be locked in place with a wingnut-style device. Ludwig had its first innovative snare strainer with a development by the engineer and assignor to the Ludwig Co., Robert C. Danly[11] (see Example 5).

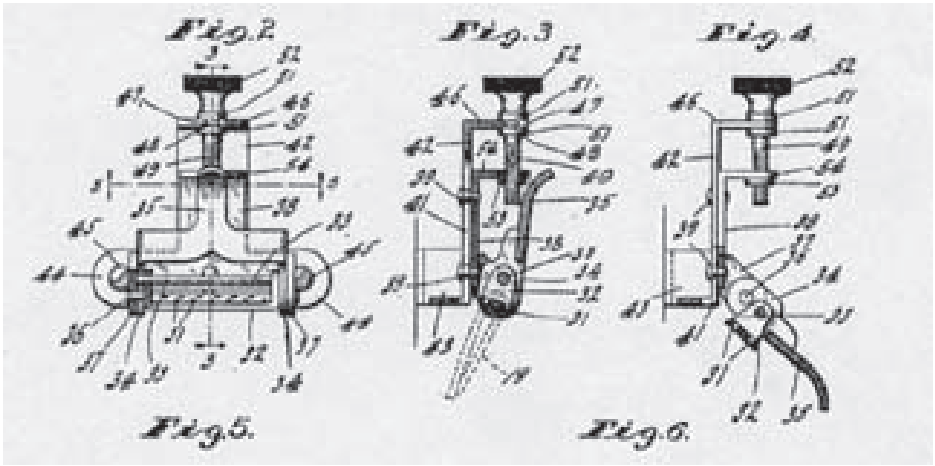
Example 2: Ludington strainer



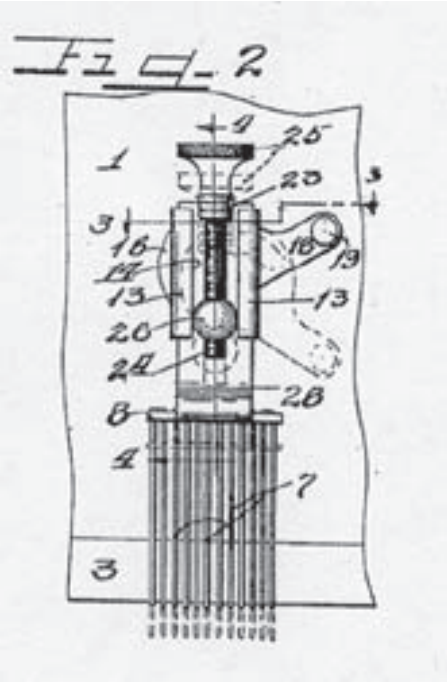
Example 3: Shawan strainer



Example 4: Wanamaker strainer



Example 5: Danly strainer



Danly's 1919 invention became the model for continuing variations and improvements of the "lever style" snare strainer. In 1920, when Ludwig & Ludwig began to utilize this strainer as the standard attachment for its drums, there finally existed a device that was simple, effective, and worked consistently. The Danly "snare-tensioning device for drums" applies the same principle of moving the snare wires (called "strings" in the patent application) into an operative or an inoperative position instantaneously. The lever slides on a simple cam mechanism that, when raised ("snares on" position), will not slip or accidentally release. A fine-tuning knob enables a performer to bring the snares to the necessary tension and desired "crispness." One of the first classic snare drums manufactured with this straining device was the Black Beauty snare drum of the early 1920s (see Example 6).

Example 6: Black Beauty, ca.1920–1925. The photograph comes from America's Shrine to Music Museum, Everest gallery. The unique story about this particular instrument along with information and coinciding pictures can be found on the museum's Web site, www.usd.edu/smm.html

Developments in snare straining devices from the 1920s to the present have superseded these early inventions, with the Danly strainer being the only exception. It is still in use today, in both its original and modified forms, on a wide variety of snare drums.

BIBLIOGRAPHY

Aldridge, John. *Guide to Vintage Drums.* Centerstream publishing: Anaheim Hills CA, 1994.

America's Shrine to Music Museum. *Snare drum by Ludwig & Ludwig, Chicago, 1920–1925.* Online resource: www.usd.edu/smm/Blackbeauty.html, 2002.

Cook, Rob. *The Complete History of the Leedy Drum Company*. Cemterstream publishing: Fullerton CA, 1993.

Ludwig, William F. and Theobald R. Ludwig. *Drums & Accessories: catalogue.* Ludwig & Ludwig: Chicago, 1913.

The Patent Museum. *Ludington Snare Drum Patent, 1908.* Online resource: patentmuseum@aol.com, 2002.

United States Patents and Trademarks Office. *E. E. Fry, Patent No. 399,396: snare-strainer for drums.* Online resource: www.uspto.gov, 1889.

United States Patents and Trademarks Office. *Albert C. Ludington, Patent No. 889702: attachment for drums*. Online resource: www.uspto.gov, 1908.

United States Patents and Trademarks Office. *John T. Shawan, Patent No. 907,901: muffler for drums.* Online resource: www.uspto.gov, 1908.

United States Patents and Trademarks Office. *Charles B. Wanamaker, Patent No. 1,011,533: snare-strainer.* Online resource:

www.uspto.gov, 1911.
United States Patents and Trademarks Office. *William F. Ludwig, Patent No. 1,042,806: snare strainer and muffler.* Online resource: www.uspto.gov, 1912.
United States Patents and Trademarks Office. *Robert C. Danly, Patent No. 1,354,028: snare-tensioning device for drums.* Online resource: www.uspto.gov, 1920.

Special thanks to the following people for taking the time to respond to e-mails, provide valuable resources, and with help obtaining copies of patents:

Harry Cangany, author of *The Great American Drums and the Companies That Made Them*. Modern Drummer Publications, 1996.

Jayson Dobney, curator of musical instruments, America's Shrine to Musical Instruments Museum, www.usd.edu/smm.

Rick Van Horn, senior editor, *Modern Drummer* magazine.

Supreme Drums, www.supremedrums.com.

Mary LaFrance, Professor of Law and Associate Dean for Academic Affairs, William S. Boyd School of Law, UNLV.

ENDNOTES

1. Traditionally, the term "muffled" is derived from the practice of draping a cloth over the entire drum, or inserting an object, such as decorative woven cords, between the snares and the head for a tom-tom sound.
2. Ellwood E. Fry *Snare-Strainer For Drums*, Patent No. 339,396 filed August 13, 1888, approved March 12, 1889, United States Patent Office.
3. In 1889 snares were made from gut, and the music requiring drums was largely military music.
4. These patents can be researched on the United States Patents and Trademarks Web site, www.uspto.gov in the class 84/415.
5. Albert C. Ludington *Attachment For Drums*, Patent No. 305,704 filed March 12, 1906, approved June 2, 1908, United States Patent Office.
6. *ibid*.
7. U. G. Leedy and C.B. Wanamaker assignors to the Leedy manufacturing Co. *Drum*, Patent No. 850,306 filed Nov. 12, 1906, approved April 16, 1907, United States Patent Office.
8. John T. Shawan assignor to the Rudolph Wurlitzer Co. *Muffler For Drums*, Patent No. 387,103 filed August 5, 1907, approved December 29, 1908, United States Patent Office.
9. Charles B. Wanamaker assignor to the Leedy manufacturing Co. *Snare-Strainer*, Patent No. 599,621 filed December 27, 1910, approved December 12, 1911, United States Patent Office.
10. William F. Ludwig, *Snare Strainer And Muffler*, Patent No. 1,042,806 filed September 16, 1909, approved October 29, 1912, United States Patent Office.
11. Robert C. Danly assignor to Ludwig & Ludwig, *Snare-Tensioning Device For Drums*, Patent No. 1,354,028 filed May 29, 1919, approved September 28, 1920, United States Patent Office.

Dr. Timothy A. Jones has performed as timpanist and percussionist with the Nevada Opera Theatre, Las Vegas Festival Orchestra, Amadeus Orchestra (UK), and the Las Vegas Philharmonic. As a drumset artist, he performed across Europe, England, Australia, and the USA. In Las Vegas, he performs regularly in a variety of styles with both visiting and resident performers. Jones is currently Visiting Lecturer in percussion at the University of Nevada, Las Vegas. **PN**

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
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

WORLD PERCUSSION REFERENCE TEXTS

The Art of Middle Eastern Rhythm
Kobi Hagoel
$72.00
Or-Tav Music Publications
The primary topics of this 136-page, hard-cover text are the hand drums of the Middle East and the Mediterranean—from Morocco to central Asia (including Greece and the Balkans). The text is printed in English, Hebrew, German, French and Spanish. The general categories of hand drum instruments include goblet drums and frame drums. Included in the goblet drum discussion are the clay darbuka, the clay tabla, the tarija, the zarb and the dahola. Included in the frame drum discussion are the bindir, the ghave, the mazhar, the kangira, the doira, the rik, the tar, the ocean drum and the daf. Twenty pages of detailed black-and-white photographs showing appropriate hand technique precede a series of 474 rhythmic exercises. Six accompanying CDs demonstrate the sounds achieved from these unique hand drums and serve to clarify the techniques discussed.

This text is quite appropriate for anyone interested in Middle Eastern hand drumming, either from a performance or pedagogical aspect. The combination of CDs with the written word makes this reference text quite valuable for individual percussionists and music libraries.

—Jim Lambert

World Beat Rhythms: Beyond the Drum Circle—Africa **II–III**
Maria Martinez and Ed Roscetti
$16.95 (book and CD)
Hal Leonard Corporation
This is a wonderful resource and performance guide all rolled into one. Maria Martinez and Ed Roscetti explore some of the compositions and rhythms of the Ashanti people of Ghana as well as the people of the Central African Republic. Particular musical idioms addressed include Akom (Ashanti religious dance and drumming music), Adowa (dance and drumming music associated with funerals of the Ashanti people) and the folk music of the Central African Republic.

Included within each idiom are explanations regarding instrument choices, performance techniques, percussion scores, sample rhythm indexes, and accompanying audio examples on a companion CD. Additionally, Martinez and Roscetti provide clear and concise performance instructions. The rhythm indexes are extremely helpful, as are the pictures demonstrating performance techniques.

—Lisa Rogers

World Beat Rhythms: Beyond The Drum Circle—Brazil **II–III**
Maria Martinez and Ed Roscetti
$16.95 (book and CD)
Hal Leonard Corporation
Drummer/percussionists Maria

Martinez and Ed Roscetti use the Brazilian *samba*, *baiao* and the *Olodum* rhythmic style (from northeastern Brazil) as the basis for three "world beat" compositions that teach some traditional Brazilian rhythms on a host of different instruments. As the title states, the book/CD package transcends just providing patterns for a drum circle; it may be used in many different ways.

The authors start each section of the book with a "rhythmic index" that teaches the rhythms each instrument will play in a call-and-response format. There is a picture, short history of each instrument, and rhythmic pattern for each instrument. Instruments used in the songs include drumset, shakers, surdos, repiniques, triangle, agogo bells and agogo drum, caxixi, djembe, doumbek, snare drum, and *klong yaw* (a drum from Thailand). Some of these instruments are not authentic Brazilian instruments, but may be used in a drum circle situation.

The study of each style culminates with a lengthy chart that often uses a half-time funk-inspired drumset part underneath traditional folkloric rhythmic patterns. The songs are usually repetitive, with groups of different instruments entering at different points in the song. Each chart contains several unison "breaks" and some improvisational opportunities. The accompanying CD contains musical examples of each rhythmic pattern and song (with and without drumset).

This book would be excellent for an individual who wanted to learn patterns on each instrument and wanted a play-along setting; as a play-along recording to practice soloing; in a classroom setting with multiple players; or as material for a drum circle. Composers might find this useful as well.

—Terry O'Mahoney

World Beat Rhythms: Beyond The Drum Circle—Cuba **II–III**
Maria Martinez and Ed Roscetti
$16.95 (book and CD)
Hal Leonard Corporation
Maria Martinez and Ed Roscetti use the Cuban *rumba, mozambique* and *conga* as the basis for three "world beat" compositions that teach some traditional Cuban rhythms on a host of different instruments. The authors start each section of the book with a "rhythmic index" that teaches the rhythms each instrument will play in a call-and-response format. There is a picture, short history, and rhythmic notation for each instrument. Instruments used in the songs include drumset, djun-djun, Udu drums, metal guiro, Thai sticks, bata drums, cajon, surdo, shekere, *klong yaw* (a drum from Thailand, like a djembe), doumbek, *asonga* (hybrid standing drum by Remo), *tubano* (another drum by Remo), and various exotic cymbals. Some of these instruments are not originally from Cuba, but since these songs are based on these rhythms and are intended for use in a drum circle, any drum could conceivably be used.

The study of each style culminates with a lengthy chart that often uses a half-time funk-inspired drumset part underneath traditional folkloric rhythmic patterns. The songs are usually repetitive, with groups of different instruments joining the ensemble with each new section. Each chart contains several unison "breaks" and some improvisational opportunities, and players are encouraged to write their own rhythms to suit the composition. The accompanying CD

contains musical examples of each rhythmic pattern and song (with and without drumset).

—Terry O'Mahoney

KEYBOARD PERCUSSION LITERATURE

Distant Light **II–III**
Gene Fambrough
$4.00
Kastuck Percussion Studio, Inc.
This expressive four-mallet solo should be an excellent introductory composition for teaching four-mallet technique. Scored for a low-A marimba, the piece starts as a chorale, with all notes being rolled. Much of the material consists of dissonant chords that resolve to richer or triad harmonies. The solo has many meter changes, which keep the quarter-note constant (4/4, 3/4, 2/4 and 5/4). The mallet spacing stays much the same through most of the solo. There is one phrase that is three measures long in 5/4 meter, in which the rolls change to single strokes outlining arpeggios.

—George Frock

Bluegrass Girl (Hey, Lester!) **IV**
Murray Houllif
$7.00
Studio 4 Music
"Bluegrass Girl (Hey, Lester!)" is a four-mallet marimba solo dedicated to Nancy Zeltsman and an audience favorite in Lubbock, Texas. The marimbist will be engrossed in the bluesy nature of the melodic line throughout. Houllif has even included a section reminiscent of the "Tennessee Waltz."

The marimbist will need to perform the work on a five-octave marimba and must be technically proficient with double-vertical strokes, single-independent strokes and single-alternating strokes at various intervallic distances (i.e., sixths and octaves).

When I first read the title of the work, I was curious about the subtitle "(Hey, Lester)." My best guess is that it refers to bluegrass guitar legend Lester Flatt, who was known for his bluesy guitar playing.

—Lisa Rogers

Apsara #2 **V**
Leander Kaiser
$16.00
C. Alan Publications
This short solo for a low-A marimba is dedicated to Michael Burritt. The composer calls it an etude, but it would also be a good choice as an encore to a recital.

The Presto tempo of quarter = 100 in 2/4 produces a feeling of speed for the sixteenth-note triplets. This tempo remains for the entire solo; however, the feeling of speed diminishes when the triplet reduces to eighth notes for the middle section. The triplet reappears in the last section, and the solo ends in a similar manner as the beginning. Within the triplets is a melody of thirds that must be performed in a soloistic manner.

—John H. Beck

Concerto in E Minor–Opus 64 **V**
Felix Mendelssohn; arr. Val Eddy
$15.00
C.S. Records
This is a gem from the past. This arrangement of the Mendelssohn "Violin Concerto in E Minor" by Val Eddy represents a time when such works were performed on xylophone, but it took a special player to perform such major works. Val Eddy still is that special player. At 91 he stills plays the xylophone every day.

This arrangement with piano accompaniment captures the virtuosic style of the concerto and presents a challenge to the xylophonist. Although sustained notes on a xylophone using rolls don't fully capture the sustain of the violin, with attention to mallet choice an acceptable sound can be produced. The single notes present no problem. The slow movement uses closed-structured four-mallet chords, which sound fine on the xylophone. This excellent arrangement would be fine for a recital and can be performed on either xylophone or marimba.

—John. H. Beck

Hurricane's Eye **V**
Leander Kaiser
$10.00
Studio 4 Music
"Hurricane's Eye" is a four-mallet piece for a low-F marimba written at a brisk tempo of quarter note =120. The composer takes us through many arpeggiated patterns using various permutations with all four mallets, each of which shares equal duty in the harmonic and melodic structure. The mallet permutations, which are based on sixteenth-note sextuplets, are clearly notated.

The composition is an expanded three-part form, A-B-A. Tonal centers appear to be based around c minor in the A sections. The middle section shifts to F major, and also changes rhythmically to a duple feel. After a rolled climax, or codetta, to the B section, the solo returns to the sextuplet arpeggios to close the work. This is within the ability of a mid-level to advanced college student, and is appropriate for recitals as well.

—George Frock

Juniper **V**
Kristen Shiner McGuire
$6.00
Kendor Music, Inc.
"Juniper" is a four-mallet, unaccompanied work for solo marimba that lasts under six minutes. Written in a light vein, it features long ostinato patterns in one hand set against melodies characterized by step-wise motion. It uses a variety of time signatures, including 6/8 in which the composer occasionally juxtaposes a 6/8 feel in one hand with a 3/4 feel in the other. A contrasting section, to be played rubato, uses legato-rolled, three-note chords.

The solo can be played on a 3 1/2-octave instrument. McGuire keeps her piece interesting for the student and viable as a solo work, while working within the limitations of the age group for which she writes. For example, the use of ostinato patterns in which movements from one hand position to another are kept to a minimum makes this ideal four-mallet training literature for fledging high school and college marimbists.

—John R. Raush

Lost Luggage **V**
Edward Knight
$16.95
Subito Music
The provocative title of this unaccompanied marimba solo is ex-

plained by its unusually detailed program: "A tale of a traveler and his suitcase." The "tale" begins with the traveler at the baggage carousel (mvt. I) where the luggage turns up missing, moves to the "airport bar" (mvt. II), a "courtesy phone" (mvt. III), and an encounter with the "baggage clerk" (mvt. IV), where the traveler learns that a bag, thought to be the missing item, is not his. In reality it is "thousands of miles away, being happily carried through a Moroccan street market…" (mvt. V).

This narrative has inspired a tonal work set in a variety of textures—the contrapuntal writing of the first movement with its rolled octave melody in the right hand and left-hand chordal accompaniment set as a "stately waltz" (probably the most technically challenging portion of the solo); the monophonic, melodic setting of the second movement; the four-note, rolled chords of the hymn-like portions of the third movement, contrasted by sections featuring arpeggiated, augmented triads; the homophonic treatment found in the fourth movement, including four-note chords moving in parallel motion; and the contrapuntal writing in the final movement, which features a mid-Eastern musical ambience that also prompts the incorporation of a mounted tambourine and finger cymbals, and bass drum and tambourine, both played with kick pedals.

The solo requires a low-E marimba. There is enough material in the five movements of Knight's piece—which can be performed in any number of combinations—to provide a viable source of material for college marimbists with a wide variety of musical tastes.

—John R. Raush

Sehnsucht **V**
Manfred Menke
$6.90
Manfred Menke
"Sehnsucht," which is German for "longing," is an introspective, melancholy four-mallet marimba solo for the advanced player. The melody alternates between arpeggiated chordal passages and slow, sustained chords that create a dark, opaque mood. The composer states that "the artist's own style will evoke the speed and reveal what's written between the lines," which allows a great deal of interpretive latitude.

There are no dynamic markings or stick choices, and the suggested tempo is M.M. = 58. It probably should be played *rubato*, and the performer must strive for maximum expressiveness. Lasting approximately eight minutes, the piece will challenge a player with the arpeggiated sections but allow some time for recovery during the sustained chordal passages. "Sehnsucht" truly conveys a sense of longing and sadness and would make an excellent recital piece.

—Terry O'Mahoney

St. Mountain: Concertino for Vibraphone and Orchestra **V**
Florian Poser; arr. Alexander Radziewski
$246.76
Alexander Radziewski
This work showcases the advanced, four-mallet vibist in a one-movement concerto. Poser's work was composed in 1985 and won the Ernst-Fischer Prize for a composition combining classical and jazz components. Alexander Radziewski arranged Poser's work for vibes and symphonic band in 2000.

In order to perform this "tour-de-force," the vibist must be proficient with double-vertical, single-independent, and single-alternating stroke types. This jazz-infused work with its penchant toward intervals of fourths and fifths is reminiscent of Copland's compositions. I believe "St Mountain: Concertino for Vibraphone" will soon become a favorite of vibists and audiences alike.

—Lisa Rogers

Sunbell **V**
Mark Glentworth
$15.00
Glentworth Music Limited
"Sunbell" is the third and final movement of Mark Glentworth's *Vibraphone Suite No. 1*. I have had the privilege of reviewing the other two movements ("Broken Silence" and "Ilmo") as well. "Sunbell" is equally if not more challenging technically than the other two movements.

Glentworth has composed a piece that definitely summons virtuosity from the four-mallet vibist. "Sunbell" utilizes double-vertical strokes, single-independent strokes, single-alternating strokes,

and one-handed rolls at various intervallic distances.

"Sunbell" follows a loose ABA form with the A sections beautifully lyrical in character against a Latin, dance-like B section. Glentworth has provided the performer with several pedal and dampening indications; however, he encourages the performer to use his or her own discretion with clarity of sound being the common goal.

This movement is dedicated to Evelyn Glennie. Glentworth suggests that the vibist may perform one or more movements, or the entire suite. The order of the movements may be changed as well. Glentworth intends to publish each of the suite's movements with piano or string (quartet and chamber ensemble) accompaniment.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

El Bodeguero **IV**
Richard Egues; arr. John Currey
$23.95

La Adelita **IV**
Arr. John Currey
$20.95
Musica Jorocu
These two arrangements of traditional pieces for marimba are by John Currey, an arranger for and charter member of Marimba Yajalon, an ensemble specializing in recreating the marimba tradition of Southern Mexico. Each piece is composed in four parts: 1st, 2nd, harmony and bass. At the scores state, each piece will fit "perfectly as a quartet onto one North-American marimba with a five-octave range, or on the traditional Grande of the Mexican marimba family." If this is not available, he recommends using two marimbas with the bass and harmony played up one octave on one instrument, and the 1st and 2nd parts played at pitch on the other. The harmony parts of both pieces require four-mallet technique. All other parts can each be played with two mallets.

"El Bodeguero" is a cha-cha that is very popular in Cuba and was also recorded by Nat King Cole. The melody is very tuneful and is performed over a rhythmic bass and harmony part. The texture remains consistent throughout but there is a key change from G to A-flat and back to G for the conclusion.

"La Adelita" is an example of a traditional song form called *el corrido*, popular during the Mexican revolution of 1910, and represents "the tale of the valiant, beautiful woman who follows her man into battle." After an opening fanfare, the piece continues in a march style with a traditional two-beat pattern in the bass and harmony parts. Later, this accompaniment moves to the top two parts and the melody is performed in the lower parts.

These are fun pieces that will challenge most high school and college level percussion ensembles. Both works are well-written and would serve as excellent introductions to this style of traditional marimba music.

—Tom Morgan

Chega De Saudade (No More Blues) **IV+**
Antonio Carlos Jobim and Vinicius De Moraes; arr. Benjamin Wittiber
$17.76
BeWiMusic
This arrangement of the popular "No More Blues" for the advanced marimba and vibraphone duo requires proficient four-mallet skills, especially double-vertical strokes and single-independent strokes at various intervallic distances. The marimbist can utilize a low-A marimba until the very last measure, which requires a five-octave (low-C) marimba; therefore, a different octave designation may be used if only a low-A marimba is available.

The arrangement includes opportunities for both members of the duo to improvise. A "form roadmap" appears at the end of the work (intro, thema (A) (B), vibes solo over (A) (B) or directly to marimba solo at (C), marimba solo (C) (D), interlude (E), thema D.S. al Coda (F), fine). Without the vibes solo, the work is approximately six minutes in length.

—Lisa Rogers

Cosmic Constellation **V**
Leander Kaiser
$22.00
C. Alan Publications
This exciting and unique duet for marimba and vibraphone is a good feature for two percussionists with strong four-mallet technique. The marimba part can be performed on a low A-instrument. The piece begins mysteriously with marimba rolls and the vibes playing angular melodies in octaves and other intervals. As the piece grows in intensity, a sixteenth-note pattern emerges in the marimba that evolves into repetitive groups of fives. The vibraphone continues with lyrical, sweeping melodies over the marimba ostinato.

A new section begins with dead-stroke quarter notes on "A." Eighth notes are gradually added, followed by sixteenth notes, until the thicker texture returns. But this time the sixteenth-note patterns are passed back and forth between the marimba and the vibes. After an exciting climax, the piece winds down, becoming more sparse until it finally concludes, much like it began, with a soft marimba roll.

This is an intelligently crafted piece that has much melodic and rhythmic interest. Teachers looking for challenging literature for two gifted keyboard percussionists will find "Cosmic Constellation" to be a hit.

—Tom Morgan

SNARE DRUM

Rudiments 101 **II–V**
Scott Gardner
$19.99
Scott Gardner
This 60-page, spiral-bound booklet with two-disc, play-along CD set, was designed "to help develop advanced ability to play the 40 internationally recognized percussion rudiments." The text is organized into four sections, categorizing rudiments by "families" (single stroke and paradiddle rudiments, roll rudiments, flam rudiments and drag rudiments), and by frequency of use and complexity level.

Gardner claims that the simplicity of his approach differentiates it from others. He is correct about its simplicity. Each rudiment is written repetitively, with incremental changes of tempo up the metronome and back down again, utilizing an approach that is not new to rudimental pedagogy—playing each rudiment open–close–open. Gardner's text, which codifies repetition under strictly monitored, metronome-regulated tempi, is a testament to the basic premise that there are no magical pills that can be taken to improve technical skills such as those required in the performance of the rudiments; rather, improvement relies on good, old-fashioned daily practice. This text serves as a handy reference for those daily practice sessions, especially for students who have been previously introduced to the rudiments, with the added pedagogical benefits provided by the play-along CDs.

—John R. Raush

Extreme P's And 'Ques **V**
W. J. Putnam
$6.00
Kendor Music, Inc.
This rudimental snare drum solo (duration ca. 4:15) is suitable for advanced students. It provides an excellent opportunity to work on flammed, dragged, and inverted paradiddles, pataflaflas, flamacues, and ratamacues, rudiments around which the solo is developed. This solo should spark the interest of high school and college drummers seeking challenging rudimental solo material, and is certainly worthy of consideration for inclusion on lists of solos approved as contest literature.

—John R. Raush

Intense P's and 'Ques **V**
W. J. Putnam
$5.00
Kendor Music, Inc.
This contemporary, rudimental snare drum solo employs flammed and dragged paradiddles, pataflaflas, flamacues and ratamacues, plus eighth- and half-note rolls. Written in 4/4, at a moderate tempo of quarter note = 70, every note has a notated sticking. The solo has minimal dynamic changes, but does contain many syncopated accents. The solo is challenging, and will take careful preparation to learn the correct sticking patterns.

—George Frock

Le Colosse aux Pieds D'Argile **V**
Bernard Zielinski and Jean-Pascal Rabie
$11.15
Alfonse-Leduc
This solo for snare drum or tenor drum is written in three movements, each of precisely the same tempo and length. The notation is that of Swiss or Scottish drumming, with the right hand on one line and the left hand on another. While the notation is very effective for designating stickings, performers not familiar with this style will need to work a little harder initially. The first movement is permeated by flams and drags, while the second and third movements add rolls and diddle rudiments. A successful performance of this work will require the performer to execute these rudiments at all dynamic levels. This would be a suitable work for study in a collegiate curriculum and performances for juries and/or recitals.

—Scott Herring

More P's and 'Ques **V**
W.J. Putman
$4.00
Kendor Music, Inc.
This challenging, three-minute snare drum solo features flamed paradiddles, pataflaflas and flamacues. The tempo of quarter note = 72–76 is certainly within the skills of an intermediate player. The rhythmic patterns are not difficult, but the sticking patterns present a challenge. Thus, a bit of practice on the stickings before working on the solo would help. "More P's and 'Ques" is an interesting solo that can be used for festivals, recitals and lessons.

—John H. Beck

TIMPANI SOLOS

Challenge **III**
Moses Mark Howden
$5.00
Kendor Music, Inc.
This solo for the intermediate timpanist is approximately three minutes long and requires three drums. There are no pitch changes within the work, so the challenge is to perform all rolls and syncopated rhythmic patterns clearly and precisely. Howden has indicated a wide range of dynamics to encourage the performer to play with musical integrity. The work follows a loose ABA format. The A sections are rhythmically bombastic while the B section is somewhat lyrical.

—Lisa Rogers

Four Movements for Timpani **IV**
Gene Fambrough
$5.00
Kastuck Percussion Studio, Inc.
This solo for four timpani features four short movements that contrast in content and style. The first movement, "Fanfare," is a majestic slow march based on a B-flat chord (F, B-flat, D, F). Movement two, "Scherzo," is in 9/8 and is a quick dance, written at 128 mm. Pitches for this movement are F, B-flat, C, F. The third movement, "Chorale," is a slow setting with numerous rolls. Pitches are the same as movement two. The composition closes with a fast "Allegro," and like the first movement, is based on the B-flat chord. This movement has a few contrapuntal phrases. One hand plays a pedal of steady eighth notes in the center of the head, while the other hand plays the melodic material in the normal area. There are no tuning changes within the movements.

—George Frock

March Triumphant **IV**
Murray Houllif
$4.00
Kendor Music, Inc.
As the title indicates, this is a gallant setting for four timpani that has spirit, expression, dynamic contrast and melodic pedal tuning. With the initial tuning of F, B-flat, C and E-flat, the solo is written at a metronome marking of quarter note = 108. In measure seven, the soloist must pedal the E-flat to F and back to create the melodic line. Other tuning changes are notated in the solo, but they are always during rests to prepare for a new phrase. The solo takes less than three minutes to perform, but there are many musical and technical challenges to work out in preparing this work.

—George Frock

Musical Etudes for the Advanced Timpanist **VI**
Ron Fink
$17.00
Studio 4 Music

Music Etudes For The Advanced Timpanist offers a real look at contemporary timpani playing. Unlike instruction books that stress rolling, muffling, cross-sticking, etc., this book of etudes stresses the challenge facing timpanists playing new music for band, wind ensemble and chamber music groups.

The book includes six two-drum etudes, six three-drum etudes, five four-drum etudes, one five-drum etude, and a concluding theme and four variations. Each etude is different, and each offers challenging tuning considerations as well as sticking and muffling consideration. But don't expect the sticking and muffling to be marked for you; this is the player's responsibility, as it is in professional timpani playing. The tunings are clearly marked, but all the other ingredients of timpani playing are left to the performer.

—John H. Beck

MULTIPLE PERCUSSION SOLO

Black Jack **V**
Kenton Bales
$10.00
Studio 4 Music
Composer Kenton Bales explains that his "Black Jack" for a multi-percussion soloist was inspired by Xenakis' "Rebounds, Part a," particularly the wide variety of color that Xenakis derived from his instrumentation. Therefore, Bales has exploited the same inventory of unpitched membranophones—low and high bass drums, low, medium, and high tom-toms, and low and high bongos. However, unlike the Xenakis work, "Black Jack" uses a regular metric structure and invokes the percussion soloist's own voice, which contributes speaking, shouting, whispering and various vocal sounds to his score.

The work attempts to "capture the nature of the protagonist" in the Child ballad "Black-Jack Davey." Other sources the composer taps are motives from a Ramayana Monkey Chant from Indonesia and rudimental snare drumming. These three inspirational sources underscore three sections of the work; a fourth section, the coda, returns to the opening material, set in a rapid waltz tempo. Bales uses the inspiration he has drawn from these disparate sources to create a solo work that will interject a dramatic interlude into any college-level recital program.

—John R. Raush

Fin et Badin **V**
Gabriel Bouchet
$9.86
Editions Francois Dhalmann
Gabriel Bouchet's new multiple percussion solo is scored for three temple blocks, tambourine, maracas, splash cymbal, two triangles, bongos, three tom-toms and pedal bass drum. The work opens with an ethereal section, with brushes on bongos and tom-toms, isolated notes on temple blocks and fingers on tom-toms. After a short cadenza-like section, the first major section, written primarily in 5/16, begins. This section is rhythmically driving with punctuations on the bass drum and splash cymbal.

The next section explores the longer sounds of the setup, using triangles and swirling brush strokes on tom-toms. The final section, written in an unevenly grouped 12/16, is more linear in conception. The rhythms gradually become denser, concluding in a final flurry of drums, blocks and cymbal.

The grand-staff notation is helpful in determining stickings (right hand top, left hand bottom), and visually separates the instruments on the page. "Fin et Badin" requires moderate left- and right-hand independence and a fair amount of chops, making it suitable for the collegiate curriculum or performing professional.

—Scott Herring

Rechargeable Light **VI**
Brett William Dietz
$50.00
Keyboard Percussion Publications
"Rechargeable Light" is a multiple percussion solo with percussion ensemble accompaniment. The solo part uses an array of instruments including tom-toms, bongos, kick drum, woodblocks, cowbells, cymbals, Chinese tom-tom, tambourine and amplified Udu drum. Two of the five accompaniment parts require Alesis QS6 synthesizers (other models may be substituted), one part makes use of a MalletKAT, and the others generally use keyboard percussion instruments.

With this combination of electronic and acoustic instruments, Dietz has created an exciting and energetic work. In the first section, the solo percussionist sets up driving rhythmic ostinatos on skin and metallic instruments that are interrupted by abrupt metric modulations. Except for a few bass drum and tam-tam notes, the accompaniment in this section is almost exclusively pitched instruments. The contrasting middle section features flowing lines in the accompaniment, over which the soloist improvises on amplified Udu drum and later on cymbals. The final section reworks material from the opening section and introduces new motives, ending with a statement from the first few measures of the work.

The interaction between soloist and ensemble is complicated, but can be handled by five skilled percussionists. Although two of these players must also play the keyboard parts, Dietz has wisely made these parts repetitive and accessible to the moderately skilled pianist. The listener will certainly appreciate this kaleidoscope of sound and energetic rhythm.

—Scott Herring

MIXED INSTRUMENTATION

Serenade for Two **VI**
William L. Cahn
$30.00
William L. Cahn Publishing
This composition is scored for two performers—one on B-flat clarinet and the second on a 5-octave marimba. Composed in January, 2003, for Tomoko Inaba and Aki Uwabe, "Serenade for Two" is "an interplay of rhythmic and lyrical elements which appear and dissolve, sometimes in synchrony and sometimes in contrast." Three compositional sections create a nice ternary fast-slow-fast structure.

Opening with a rapid sixteenth-note-triplet rhythm in 3/4 on the marimba, the clarinetist is in solo dialogue with the four-mallet marimbist. Several tonalities are referenced in this fast, opening section before the marimba transitions to a more serene, lyrical and slower second section in which the marimbist is asked to play "mandolin"-like rolls in octaves (the outside of the natural bars are rolled on upper and lower sides with the two mallets in either hand). After this brief middle section, the clarinet transitions back to the previously-presented sixteenth-note triplet pattern, with the marimba having a more challenging variation on the opening motivic material. The ten-minute composition then has a coda that presents both performers in a virtuosic manner and ends with a flourish with a D6 chord (D, F-sharp, A, B), bringing this contemporary duet to a modified tonal ending.

This composition is definitively for professional, or very advanced, clarinet and marimba performers. Each part has extraordinarily difficult technicalities and passages that will demand tight ensemble awareness. The finished product is

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 _____

2005 CATEGORIES: CATEGORY I PERCUSSION ENSEMBLE (8–12 PLAYERS)
CATEGORY II MULTIPLE PERCUSSION SOLO (SMALL TO MEDIUM SET-UP*) WITH CD ACCOMPANIMENT
*THE LIST OF ACCEPTABLE INSTRUMENTS IS AVAILABLE FROM PAS

well-worth the effort of preparing this remarkable, unique duet.

—Jim Lambert

PERCUSSION ENSEMBLE

Fun and Easy Christmas Favorites I–II
Arr. Valarie Morris
Mallet Percussion Book $15.99
Percussion Book $12.50
Sandscape Publications
These two books contain the mallet and percussion parts for 12 holiday Favorites: "O Christmas Tree," "The First Noel," "Good King Wenceslas," "Hark! The Herald Angels Sing," "It Came Upon a Midnight Clear," "Jingle Bells," "Joy to the World," "O Come All Ye Faithful," "Peace on Earth," "Silent Night," "Up on the Housetop," "We Three Kings of Orient Are." The two books are part of a "flexible instrumentation series" designed to facilitate their use with other instruments. Books are available for standard school band instruments, and the percussion book can also be used with corresponding books for string instruments. Conductor's score/piano books are available for both band and string instruments. Chords in the conductor's score facilitate piano or guitar accompaniments.

The mallet book presents each selection in both solo and duet versions, giving teachers a variety of instructional opportunities. The percussion accompaniments can accommodate up to four players and are scored for snare and bass drums and a generous assortment of percussion, including triangle, cymbal, tambourine, sleighbells, cowbell, maracas, claves and woodblock. The versatility of these publications should attract those who teach youngsters in mixed instrument classes as well as those who work with percussionists individually or in ensemble settings.

—John R. Raush

March Madness **II**
Murray Houllif
$9.00
Kendor Music, Inc.
This beginning percussion quartet requires only a snare drum, a tenor drum, two tom-toms and a bass drum. This one-and-a-half minute work does not employ rolls, flams or other rudiments, so the performers will be challenged in terms of ensemble precision. Houllif utilizes quarter-note, eighth-note and sixteenth-note rhythms in all parts. The work follows somewhat of an ABABA format with the A sections consisting of four-bar, melodic phrases in which the quartet often plays in unison for two bars and then in split parts for two measures. The B sections are relatively soft and sparse texturally with the passing of rhythms imitatively around the ensemble as a primary compositional device. Houllif provides performance instructions such as mallet choices and logistics.

—Lisa Rogers

School of Hard Knocks **II–III**
Murray Houliff
$11.00
Kendor Music, Inc.
"School of Hard Knocks" is a three-minute body percussion trio, although the score recommends two players on each part (which would technically make it a sextet). The players are required to use their knuckles on wood, perform handclaps, tummy pats, foot stomps, and foot taps in eighth, sixteenth and triplet subdivisions. There is some antiphonal writing and short solo passages, but nothing that should deter a young ensemble from attempting this piece. The work starts in 4/4 and finishes with a 12/8 section, so familiarity with duple and triple subdivisions is required. The work could be expanded to use any number of players, making it an appropriate piece for almost any size group.

—Terry O'Mahoney

Compatriots **III**
Murray Houllif
$6.00
Kendor Music, Inc.
This intermediate percussion duet requires a snare drum and two timpani. The tempo is quarter note = 100–104 in a march style, with the duration of the work approximately three minutes. The snare drummer will encounter several rudiments such as flams, flam taps, drags and rolls. The timpanist will not encounter any pitch changes, but will need to be cognizant of sticking choices between the drums for clarity and precision.

At times, Houllif has provided the duo with the role of "compatriots" by exploring a melodic statement in unison or in clearly defined roles of melody versus accompaniment. Additionally, the pair will perform melodic motives imitatively. "Compatriots" will certainly "bond" the intermediate percussion duo.

—Lisa Rogers

Rio Trio **III**
Moses Mark Howden
$8.00
Kendor Music, Inc.
If you want to acquaint young students with Latin American rhythms, "Rio Trio" is just right for them. Using shekere or cabasa, claves, and bongos, "Rio Trio" bounces along with a Latin groove. The individual parts are not difficult, but will provide students with the authentic rhythm pattern used on the instruments they play. Collectively the patterns produce a two-minute, 35-second easy-listening percussion trio. This trio could be used for an intermediate percussion ensemble concert, or for a percussion methods class when introducing Latin percussion.

—John H. Beck

Slap-Happy Rap **III**
Murray Houllif
$13.00
Kendor Music, Inc.
If you are tired of carrying around all that percussion equipment, here is a percussion piece that uses only the bodies of the players for instruments. "Slap-Happy Rap" is written in four parts but could be played by larger groups of musicians in multiples of four. The body sounds utilized for this work include the handclap, thigh pat, tummy pat, foot stomp and heel tap. Each sound is given its own space on the staff.

Written in 4/4 time, the piece goes through quarter and eighth notes, sixteenth-note patterns, and eighth and sixteenth-note triplet patterns. At times all the parts play in unison, while at other times rhythms are performed in hocket style. There is much dynamic contrast and texture change throughout and the piece builds to an effective conclusion. If you are looking for a great rhythmic exercise for any group of music students, or just want a humorous novelty piece for a percussion ensemble concert, "Slap-Happy Rap" would be an excellent choice.

—Tom Morgan

Some Junk Funk **IV**
Sherrie Maricle
$20.00
Kendor Music, Inc.
This percussion ensemble for eight percussionists is scored for non-traditional instruments. Sound sources include metal pipes, coffee cans, brake drums, metal pots or bowls, and a plastic or rubber garbage can. Additional textures are created via foot stomps, shouting, stick clicks and playing on the floor. Written at quarter note = 104, the composition consists of ostinato sixteenth notes playing repeated patterns, while the other members of the ensemble perform rhythmic punctuations in syncopated accent patterns.

A bit of theater, which is notated, involves the players moving to their knees to perform on the floor, and then returning to a standing position. This piece takes five minutes to perform, and should be a hit with audiences and for the players.

—George Frock

American Diner **V**
Edward Knight
$24.95
Subito Music
"American Diner" is written for a trio using an extensive percussion inventory that might be described in popular terms as including everything but the kitchen sink. But other items found in a culinary environment are used, including 12 roasting pans, three cookie sheets, and 12 tin cans, perhaps explaining the interesting title of the piece. Instruments not common to the kitchen include snare drums, suspended cymbals, brake drums, cowbells, Chinese opera gongs and large gongs, boobams, tambourines, timpani, and RotoToms. Heads on the timpano and RotoTom are loosened to produce non-specific sounds. All three players use an identical instrumentation.

The trio opens on a theatrical note, when player III "appears to be still setting up when percussion I and II begin playing." Player III continues to be difficult, "creating a commotion by adjusting stands, fumbling mallets, rustling music." Interaction between players continues until percussionist III finally straightens up and "introduces variations on the established patterns, fueling the tension and ex-

citement for the rest of the piece."

Knight has written an animated, fast-paced score (most of which moves at quarter note = 138), in which rhythmic motives are treated imitatively and traded rapidly between all three parts. Every member of the trio is given solo opportunities, highlighted by player III's "tasty" solo lead-in to the concluding double-time section. Three college percussionists should find much in Knight's "diner" to whet their musical appetites.

—John R. Raush

Bayon Pearnik **V**
Leander Kaiser
$37.00
Studio 4 Music
This marimba solo can be played with either a percussion quartet or trio accompaniment. A low-A marimba is required for the solo part, as is four-mallet technique. The instrumentation is as follows: Player 1—five woodblocks, three RotoToms and claves; Player 2—three medium tom-toms, crash cymbal, flat ride cymbal and China cymbal; Player 3—three large tom-toms, tambourine and metal wind chimes; Player 4 (omitted in the trio version)—three RotoToms and claves.

The composition starts in a somewhat free style marked Adagio Misteriso. Following a short marimba cadenza, the work moves to an Allegro of half note = 80. This tempo prevails until the end. The majority of the work involves interplay between marimba and percussion. There are sections in which the same rhythmic patterns are played by both the soloist and percussion, sections of percussion solo, and sections of contrapuntal playing between both. At no time in the Allegro does the marimba play alone. Because of the nature of the percussion colors, there is never a balance problem between the soloist and accompaniment.

The marimba solo, although challenging, is accessible to a good mallet player. Its independent sixteenth notes and eighth notes are idiomatic, as is the interplay between hands. The percussion parts are not difficult but provide good accompaniment.

—John H. Beck

The Geography of Streams **VI**
Stuart Saunders Smith
$55.00
Smith Publications
Written for the Rrr. . . Percussive Theater, "The Geography of Streams" is a percussion trio framed in three sections, each of which features one of the percussionists who takes a turn as xylophone soloist. These solos are accompanied by distinctively striking percussion sonorities: in Section I, the two accompanying percussionists each play one set of claves and a bass drum, placed behind the audience; in Section II they both play orchestra bells on opposite sides of the stage; and in Section III, they flank the xylophone soloist, both playing two woodblocks. Smith poetically explains that "the accompanying music offers a terrain for the xylophone music to enter, much as the specific terrain of the land gives shape to the stream that runs through it."

This musical visit to "three streams each in a state of constant evolution" is couched in a contrapuntal idiom. The element of virtuosity is ever present in the xylophone solos, with writing that creates polyphonic illusions and requires the use of four mallets to negotiate rhythmically complex music notated in a two-staff, piano-score format. An *ad libitum* quality is promoted through the avoidance of ensemble metric unity, and the coordination of trio parts all moving at different metronome speeds. In fact, although the very brief third section is written in score format, permitting the coordination of accompanying percussion with the xylophone solo, the temporal freedoms expressed in the first two sections of the work do not lend themselves to representation in a full score.

This trio, which will test the musical maturity of the three performers, will be ideal for those who enjoy the unique challenges and rewards of literature that exploits musical elements found in contemporary music.

—John R. Raush

Jenufa Percussion, Op. 4 **VI**
Calogero Panvino
$16.00 (score); $16.00 (parts, including CD containing click tracks)
Calogero Panvino
The title of this ca. 13-minute percussion sextet is borrowed from Leos Janacek's opera *Jenufa*. Panvino begins his ensemble with a brief quotation from that work, although no attempt is made to develop this material. He also exploits the pitch "B," which has significance in a series of short rhythmic statements played on the xylophone throughout the opera.

Each of the six members of the ensemble addresses a setup of eight instruments. With the possible exception of small, medium and large metal chocolos, metal wind chimes, and two five-octave marimbas, the instruments required are those commonly used in the art music of the West, including timpani, snare and bass drums, tom-toms, suspended cymbals, tam tams, and the mallet-keyboard instruments utilized in orchestral and concert band literature.

Panvino's score reflects familiar compositional practices that made their appearance in 20th-century percussion music. These include the careful control of attacks through the manipulation of a wide array of implements (including the use of two different mallets held in the same hand to simultaneously strike an instrument), playing instruments in non-idiomatic fashion by altering normal playing areas, and the exploitation of a theatrical element, if the composer's suggestions about dimming and extinguishing the lights during certain passages are followed.

The music is characterized by a dense contrapuntal fabric in which all six players enjoy an equal voice in the musical discourse, and the individual rhythms executed by the six players interact in complex polyrhythmic combinations. As the piece progresses, mallet instruments come to the fore, as Panvino drives home the pitch "B" with quickly reiterated notes set in complex temporal relationships. In performance, however, these patterns become blurred, sounding like a single-stroke roll executed at fluctuating speeds. The work concludes in a sonorous melee of mallet percussion.

This is music for mature musicians familiar with contemporary multi-percussion techniques and with enough rehearsal time to overcome the challenges posed by some of the cerebral aspects of the notation. The composer has provided assistance for coping with the rhythmic complexities in his score by making a click track available for each player's part for rehearsal purposes and performance, if necessary.

—John R. Raush

INSTRUCTIONAL VIDEO

Drumming Secrets Revealed **I–IV**
Juan Van Emmerloot
$79.50
Vanmerloot Music Productions
This four-hour instructional DVD contains an extensive collection of exercises and demonstration clips that take the beginning drummer from how to hold the sticks to very involved timekeeping patterns. The two-disc set covers such areas as stick grips, co-ordination of snare and toms, basic drumset grooves, use of paradiddles, cymbal concepts, different ways to strike cymbals, grooves with triplet and straight eighth-note feels, numerous eighth/sixteenth-note ride cymbal permutations, hi-hat approaches, creation of fill ideas, and linear drumming. Ten play-along loops for practicing the concepts learned earlier in the video and printable transcriptions may be found at the end of the DVD.

Some excellent aspects of this DVD include the use of on-screen notation prior to every performance example, exercises performed at three different tempos, and an emphasis on improvisation using the concepts from previously presented material. Although there's no substitute for a private teacher, this DVD could take the beginning drummer a long way down the path of playing the drums.

—Terry O'Mahoney

The Rhythmic Construction of World Music **III–IV**
Steve Thornton
$19.95
Latin Percussion
This hour-long instructional DVD fuses many of today's Afro-Cuban, Brazilian, and pop music drumming patterns in four "world beat" compositions. The focus of the video is to demonstrate various rhythmic patterns and how Thornton uses overdubbing to "assemble" the numerous percussion tracks required to create an entire percussion track. All tracks are performed by Thornton and percussionists Little Johnny Rivero and Luisito Quintero. The first tune, "Africa," is an Afro-Cuban 6/8-inspired tune that uses congas, timbales, shekere and Udu drum. "LP New York" is a contemporary funk samba, which features the pandeiro, surdo, agogo bells, timbales, cuica and assorted percussion. "LP Calypso" is a showcase for Caribbean triangle, two congas playing the *bomba* pattern, shaker, vibraslap and timbale patterns. "Planet" uses the Indonesian/Malaysian *inang* rhythm as its basis and is adapted for congas, LP jambé (combination doumbek/djembé) and Udu drum.

The camera work often shows all of the percussion parts being playing simultaneously, although there is little in terms of instruction on the playing techniques of each instrument. The DVD is designed to be used as a play-along video but would also expose the viewer to some contemporary adaptations of folkloric rhythms.

—Terry O'Mahoney

Fujiyama **III–V**
Akira Jimbo
$29.95
Carl Fischer
Akira Jimbo is noted for solo drumset performances in which he plays drumset while simultaneously triggering pads that produce melodies and chords—literally a "one-man orchestra." In this hour-long instructional DVD, he shows how he is able to create these pieces using acoustic drums with triggers and electronic drums. He begins by showing where to apply triggers on different drums, how to use the Yamaha drum triggering system to create bass lines, chords, and loops that can be used while playing on an acoustic drumset, and how he programs the triggering system to enable him to accomplish all of this. Jimbo demonstrates how to trigger simple and advanced melodies while simultaneously playing the drums.

Jimbo plays a total of four songs during the video, but only one is broken down into its components for analysis. DVD bonuses include information about Jimbo's gear, behind-the-scenes footage of the production, and Japanese and Spanish subtitles.

—Terry O'Mahoney

Wasabi **IV–V**
Akira Jimbo
$29.95
Carl Fischer
Anyone who has seen drummer Akira Jimbo, either live or on video, will attest to his technical mastery. In his latest instructional DVD, Jimbo shows how he develops his own style by "spicing up" musical ideas. (*Wasabi*, the title of the DVD, is a commonly used Japanese spice.) Speaking in English, Jimbo explains how he has learned to take ideas from his drumming heroes and change the note values of those ideas, the instrument on which those ideas are played, the metric starting point, and how to add other patterns or stickings to create his own vocabulary. There are plenty of "chop-busting" ideas here, including how to combine his four approaches to create your own style.

Other topics include identifying your technical weak spots and addressing those shortcomings with self-created exercises, practicing in a musical way to avoid boredom and stagnation, and tuning concepts. The four tunes performed on the video are all in the jazz/rock/Afro-Cuban fusion style. Bonuses on the DVD include some left-foot clave practices, information on Jimbo's personal gear, behind-the scenes footage, and Spanish and Japanese subtitles.

—Terry O'Mahoney

DRUMSET INSTRUCTION

101 Drum Tips **I–III**
Scott Schroedl
$14.95
Hal Leonard Corporation
You know all those "little things" you learned about the drumset over the years—like how important a drum rug is or snare drum tuning tips? Well, Scott Schroedl has compiled a list of 101 "helpful hints" that every new drummer should know (or will learn if they play long enough). It includes career advice, tips about equipment, traditional vs. matched grips, pedal techniques, practicing tips, tuning, and examples of different grooves that drummers may be called upon to play in freelance situations (basic rock, gospel, country, soul, Motown, jazz, blues, punk, metal, disco, New Orleans second-line, bossa nova, samba and reggae).

The grooves are not in-depth studies into the music, but they're not *supposed* to be. They are just an introduction to a wide variety of different patterns. The accompanying CD provides aural examples of the examples in the book. *101 Drum Tips* will be informative for any novice drummer or useful to any teacher who wants to help students learn the "ins and outs" of being a drummer.

—Terry O'Mahoney

Best of Blink-182 **III–IV**
Transcription Series
$17.95
Hal Leonard Corporation

This transcription book contains the melody, chords and drum parts from some of punk band Blink-182's biggest hits: "Adam's Song," "Aliens Exist," "All the Small Things," "Anthem Part II," "Dammit," "Don't Leave Me," "Dumpweed," "First Date," "Josie," "Pathetic," "The Rock Show," "Stay Together for the Kids" and "What's My Age Again." Although most songs contain common eighth-note rock grooves and fills, a few songs have lots of sixteenth-note bass drum patterns. Those wishing a window into the playing style of drummer Travis Barker will want this book.

—Terry O'Mahoney

Best of The Red Hot Chili Peppers **III–IV**
Transcription series
$19.95
Hal Leonard Corporation
The Red Hot Chili Peppers' style contains elements of heavy metal, funk and rap. This transcription book contains the lyrics, chords and drums parts from some of their greatest hits: "Aeroplane," "Breaking the Girl," "By the Way," "Californification," "Get Up and Jump," "Give It Away," "Good Time Boys," "Higher Ground," "Knock Me Down," "Me and My Friends," "Mellowship," "Slinky in B Major,"

"Minor Thing," "My Friends," "Nobody Weird Like Me," "One Big Mob," "Right On Time," "Scar Tissue," "Throw Away Your Television," "True Men Don't Kill Coyotes" and "Under the Bridge." Most of the tunes are straight eighth-note rock/funk tunes, but there are a few twists (a few 5/4 bars, some double bass triplets played against straight eighth-note fills, ghost notes, unusual accent patterns). Chad Smith, the Chili Peppers' drummer, would be a good role model for any hard rock player.

—Terry O'Mahoney

Fujiyama **III–V**
Akira Jimbo
$19.95
Carl Fischer
This 29-page softcover book/CD package accompanies Akira Jimbo's instructional DVD *Fujiyama*. It contains the text of the video, suggestions for trigger placement on drums, a diagram of his setup with triggers, the notated patterns he plays, tips for successful triggering, and two versions of the song he plays on the DVD, "Jammin' In the Night"—a basic chart and one with an additional section that adds another dimension to the organizational possibilities of the piece.

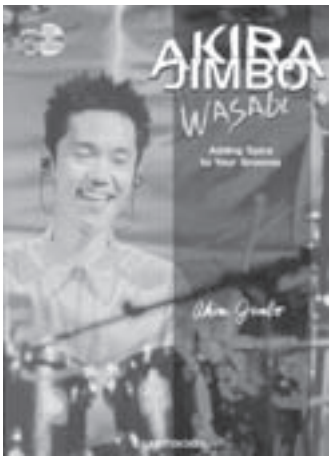
The chart for "Jammin' In the Night" uses four staves (drums, melody, chords and bass) to show how Jimbo is able to put together these highly structured drum solo pieces. Three additional play-along tracks are included on the CD, but no charts are provided. This book/CD package is obviously meant to be used in conjunction with the instructional DVD, but would also be helpful as a stand-alone text on drumset soloing using triggers and pads.

—Terry O'Mahoney

Toxicity **III–IV**
Transcription Series
$17.95
Hal Leonard Corporation
This is a drum/vocal/chord transcription book of tunes from the *Toxicity* CD by the "NÜ-metal/thrash metal" band System of a Down. Songs include "Prison Song," "Needles," "Deer Dance," "Jet Pilot," "X," "Chop Suey!" "Bounce," "Forest," "Atwa," "Science," "Shimmy," "Toxicity," "Psycho" and "Aerials." The songs are primarily eighth-note rock grooves in the heavy metal style with some sixteenth and sextuplet fills by drummer John Dolmayan. The tempos and fills offer some technical challenges, so be prepared!

—Terry O'Mahoney

Wasabi **IV–V**
Akira Jimbo
$19.95
Carl Fischer
This book/CD package accompanies Akira Jimbo's instructional DVD *Wasabi*. It contains a transcription of the text and musical examples from the DVD. The first section of the book and accompanying play-along CD take the reader through Jimbo's personal approach to developing his own vocabulary—taking ideas from accomplished players, changing the note values, changing the instrument or sound source, displacing the starting point, and combining the pattern with other patterns.



Chapter Two deals with finding the technical weak spots in your playing and creating exercises to address those problems. Chapter Three provides tuning suggestions and how to develop your own sound. There are no charts for four play-along tracks, so readers must decipher the music by themselves. This book is meant as a companion to the DVD, but it would also be useful as a stand-alone text.

—Terry O'Mahoney

PERCUSSION RECORDINGS

El-Sultaan
Hossam Ramzy
ARC Music Productions
Percussionist Hossam Ramzy has worked with a wide variety of musicians, including Peter Gabriel, Robert Plant and Jimmy Page, the Gypsy Kings, Rolling Stones, Chick Corea and harpist Loreena McKenitt, as well as contributing to numerous movie soundtracks. On this, his 19th recording as a leader, he returns to his roots as an Egyptian percussionist. The eight tracks are in the classical Egyptian dance style, although most are by contemporary composers. The riq (tambourine) and doumbek are prominently

featured on every track. Ramzy's performance is strong and full of nuance. This CD will acquaint listeners with traditional Egyptian dance rhythms and possibly spark an interest in this music and its drumming styles.

—Terry O'Mahoney

Junk Music 2
The Junkman (Donald Knaack)
Moo Group
With its use of instruments made primarily of "junk" and recycled objects (scrap wood, cardboard boxes, plastic containers, wrenches, cookie sheets, saw blades, PVC pipe, etc.), the tracks on this CD might be dismissed by some as "novelty" music. But unless you are reading the list of instruments for each tune, you might very well assume that many (or even most) of the sounds were made by traditional percussion instruments.

As interesting as the sounds themselves may be (and they are *very* interesting), what makes this CD stand up to repeated listenings are the musical qualities by which any recording should be judged. The music displays compositional integrity, tension and release, a superb sense of timbre, and plenty of groove.

Most of the 12 tracks are short, with titles that reflect environmental concerns ("What the World Needs Now is Packaging, More Packaging," "Styrofoam Never Dies," "SUVs Suck Gasoline"). But the CD also includes the nearly half-hour score that Knaack created for choreographer Twyla Tharp's production "Surfer at the River Styx," which Knaack often performs live with Tharp's company. This is a dramatic, monumental, and sometimes humorous work for percussion that occasionally has overtones of Frank Zappa and John Cage, but is ultimately a completely original creation both in terms of composition and instrumentation.

—Rick Mattingly

Live at the Senator
Steve Houghton Quintet
Jazz Compass
This straight-ahead jazz set provides an excellent showcase for Steve Houghton's skills as a timekeeper and soloist. When backing soloists Pat La Barbera (sax), Clay Jenkins (trumpet) and Harold Danko (piano), Houghton locks in with bassist Neil Swainson to provide plenty of forward momentum and swing. He contributes rhythmic punctuations that enhance, rather than distract from, the soloists' melodic explorations. And when it's Houghton's turn to solo, he continues the mood of the tune without ever venturing into mere displays of chops. Houghton's technical mastery of his instrument is obvious in more subtle ways, such as in his ability to make blazing tempos sound relaxed and in his sense of color and touch. The seven tracks include classic tunes by Ron Carter ("Einbahn Strasse"), Bobby Timmons ("Damned If I Know"), Thelonious Monk ("Monk's Dream"), Woody Shaw ("Zoltan") and Wayne Shorter ("Chief Crazy Horse"), which are served well by the classic jazz quintet instrumentation and the players' obvious enthusiasm for the music.

—Rick Mattingly

Marimba Phase
Mika Yoshida
Monroe Street Music
This disk features Japanese marimbist Mika Yoshida, who gave her Carnegie Hall debut recital in 2001, and whose close association with Nexus proves to be a musically potent symbiotic relationship. She studied at the University of Toronto with Russell Hartenberger, who can be heard playing marimba on Steve Reich's "Piano Phase," and on his own composition "Sky Ghost" (joined by Bill Cahn on vibes and John Wyre on bass marimba and crotales), and playing percussion on the premiere recording of Cahn's "Time Traveler" (joined by Ray Dillard, John Wyre and Cahn performing on a variety of percussion instruments). Yoshida is featured in solo performances in Bill Douglas' "Mikarimba," written for the performer, and in Toshi Ichiyanagi's "The Source." On the remaining track, Alice Gomez's "Rain Dance," Yoshida is joined by Alan Hetherington on maracas and John Wyre on darbuka.

This CD presents an entertaining musical program, opening with Douglas' delightful "Mikarimba," with dance-like, rhythmically scintillating music framing a section in a contrasting lyrical mood. "Piano Phase" takes the listener to the 1960s and a stellar example of the minimalist tradition and the technique of phasing, developed by Reich, wherein two individuals begin playing a pattern in rhythmic unison, after which one player accelerates, gradually falling out of phase, then recaptures the rhythmic unison. The listener is next treated to the mellifluous mallet sonorities of "Sky Ghost," followed by "The Source," which proves an excellent expressive vehicle for Yoshida's musicality. The disc concludes with the light diversion of "Rain Dance," spiced up with assorted hand percussion, and "Time Traveler," something of an energetic *perpetuum mobile*.

The entertaining musical program, the musically stimulating contributions of its notable guest artists, and Yoshida's artistry make this CD a high-priority acquisition.

—John R. Raush

Mark Time
Joe La Barbera Quintet
Jazz Compass

Fans of Joe La Barbera's drumming in trio as well as big band settings should enjoy this second recent recording by La Barbera's current quintet. The group is intimate enough that he displays all the sensitivity, nuances and color that distinguished La Barbera's playing with the Bill Evans Trio. But the group also has a big enough sound—especially during the "heads" of tunes—that La Barbera's experience with such big band leaders as Woody Herman comes into play in the way he sets up horn figures and in his respect for each tune's structure. Along with trumpeter Clay Jenkins, saxophonist Bob Sheppard, pianist Bill Cunliffe and bassist Tom Warrington, La Barbera delivers a contemporary set of mainstream jazz that in-

cludes two tunes each by La Barbera and Cunliffe along with compositions by Kenny Wheeler, John Abercrombie and Kenny Drew. La Barbera doesn't hog the solo space by any means, but does contribute short, spirited solos on five of the tunes that blend chops and musicality.

—Rick Mattingly

The Philadelphia Pilón Xperiments
Vinnie Ludovico, Tony Marino and Tony Miceli
High Sierra Productions
This disc has been described as an "old-fashioned Afro-Cuban jam session with a twist." Indeed, the instruments used and the style of music emphasized on this CD promote an Afro-Cuban essence. The trio combines familiar tunes such as "Blue Bossa" and "St. Thomas" with a dash of styles (the Pilón, a popular Cuban dance based on the motions of pounding sugarcane, and Mozambique-Cuban Carnaval music). Selections also include "Yardbird Suite" by Charles Parker, "Footprints" by Wayne Shorter, "Softly, as in a Morning Sunrise" by Romberg and Hammerstein, "Obession" by Pedro Flores, "Moby Dick" by Bonham, Page and Jones (of Led Zeppelin), "Mambo Inn" by Mario Bauza and the traditional "Ochosi." Whether an "experiment" or not, Ludovico, Marino and Miceli have found an interesting way to refresh old music.

—Lisa Rogers

Tangos y más
Angel Frette
Para Marimba Music
Tangos y más (*Tangos and More*) features Angel Frette on marimba and vibraphone. Selections include: "La Depre" and "Toda mi tristeza" by S. Cosentino and O. Tarantino, "Afiches" by A. Stampone, "Tango for Gary" and "Ultimatum" by S. Cosentino, "Zamba para escuchar tu silencio" and "Ritual y su metafora" by G. Espel, "Sur" by A. Troilo, "Cultura del Plata" by G. A. Videla, "Nostalgia y Pasion" by P. Aguirre, and "Concierto para Vibrafono y Cuarteto de Cuerdas" by S. Maggi. Other percussionists featured on several tracks are Analia Diaz, Nestor Fabian Poblete, Gabriel Munoz Cabrera and Oscar Albrieu Roca, and a string quartet is featured on "Concierto para Vibrafono y Cuarteto de Curedas."

Frette's performance is spectacular and virtuosic. Two of my favorite selections are "Tango for Gary" and "Sur." As you listen to each selection, you can feel the music through your soul. The recording quality and clarity of all instruments is great!

—Lisa Rogers

Very Live at Ronnie Scott's—Set Two
Steve Smith & Buddy's Buddies
Tone Center Records
This is the second live recording by drummer Steve Smith and Buddy's Buddies, a group of Buddy Rich Band alumni. Recorded at the famous London jazz club Ronnie Scott's, the recording captures the entire second set of the gig and features quintet arrangements of some of Rich's most recognizable tunes and a few originals from the band.

Opening with the up-tempo swinger "Moment's Notice," Smith shows how he can solo around rhythmic punctuations played by the band. A reharmonized version of the Beatles' tune "Norwegian Wood" shows off Smith's Afro-Cuban 6/8 chops while "New Blues" is a greasy, medium-tempo groove tune. "Airegin" is a fast Latin/swing tune that features a sax/drum duet with Steve Marcus and a solo by Smith. "Embraceable You" shows off Smith's ballad chops while "Cool" (from *West Side Story*) highlights Smith's fine brush timekeeping and soloing ability. The closer, a funk tune by Bob Mintzer called "No Jive," opens with a drum/sax duet with Marcus featuring Smith's double bass licks, and contains a drum solo that starts with one of Buddy's signatures: a long roll. Smith quickly moves on to demonstrate his mastery of melodic swing soloing and considerable chops during the rest of the tune. The CD also features bonus tracks from the first set including "Love for Sale," "Big Man Blues" and "Bopformation."

Smith sounds fluid (as usual) with a complete mastery of Rich's dynamic style, sense of swing, and technique. Every note by Smith is crystal clear, each rhythm crisp and in the pocket, and every "set up" for the ensemble is stylistically perfect. He's really assimilated the lessons taught to drummers by Buddy Rich and honed them to a razor-sharp edge.

—Terry O'Mahoney

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 #_____

Address _____

City_____

State _____ Country _____

ZIP or Postal Code _____ E-mail address _____

School enrolled _____

Teacher _____

DEADLINE FOR ENTRIES IS APRIL 15, 2004

Contact information for publishers whose products are reviewed in this issue of *Percussive Notes*.

PUBLISHERS

Alexander Radziewski
c/o Hamburger Symphoniker
Dammtorwall 46
D-20355 Hamburg
Germany
Tel: +49-40-344 851
Fax: +49-202-353 788
Web:
www.hamburgersymphoniker.de

Alphonse Leduc
175, rue Saint-Honore
75040 - Paris cedex 01
France
Tel: +33 (0)1 42 96 89 11
Fax: +33 (0)1 42 86 02 83
E-mail: alphonseleduc@wanadoo.fr
Web: www.alphonseleduc.com/English

ARC Music Productions
P.O. Box 111
East Grinstead
West Sussex RH19 4FZ
United Kingdom
Tel: +44 (0)1342 328567
Fax: +44 (0)1342 315958
E-mail: info@arcmusic.co.uk
Web: www.arcmusic.co.uk

BeWiMusic
Benjamin Wittiber
Am Roemerbuckel 2
D-69168 Wiesloch
Germany
Fax: 49-6222-383798
E-mail: bewimusic@t-online.de
Web: www.bewimusic.de

C. Alan Publications
P.O. Box 29323
Greenboro NC 27429-9323
Tel: (336) 272-3920
Fax: (336) 272-3988
E-mail: contact@c-alanpublications.com
Web: www.c-alanpublications.com

Calogero Panvino
19 Noble Avenue
Strathfield 2135
Australia
Tel: 61 02 9642 1363
Fax: 61 02 9698 3959
E-mail:
calogeropanvino@yahoo.com

Carl Fischer
65 Bleecker Street
New York NY 10012
Tel: (212) 777-0900
Fax: (212) 477-6996
E-mail: cf-info@carlfischer.com
Web: www.carlfischer.com

C.S. Records
3341 Central Avenue
Spring Valley CA 91977

Editions Francois Dhalmann
c/o P'hill Publications
BP 44
67190 Mutzig
France
Tel: +33 (0)3 88 48 49 89
Fax: +33 (0)3 88 48 79 32
E-mail: info@phillpublications.fr
Web: www.phillpublications.fr

Glentworth Music Limited
The Manor House
Langaller
Taunton
Somerset TA2 8DA
United Kingdom
Tel: +44 1823 412196
Fax: +44 1823 332363
E-mail: info@glentworthmusic.co.uk
Web: www.glentworthmusic.co.uk

Hal Leonard Corporation
7777 W. Bluemound Road
P.O. Box 13819
Milwaukee WI 53213
Tel: (414) 774-3630
Toll-free tel: (800) 637-2852
Fax: (414) 774-3259
E-mail: halinfo@halleonard.com
Web: www.musicdispatch.com

High Sierra Productions
c/o Joe's Drum Shop
288 Main Street
Johnson City, NY 13790
Tel: (607) 759-7554
E-mail: jds290@citlink.net

Jazz Compass
2708 Foothill Blvd. #285
La Crescenta CA 91214
E-mail: info@jazzcompass.com
Web: www.jazzcompass.com

Kastuck Percussion Studio, Inc.
P.O. Box 4313
Winchester VA 22604
Tel: (540) 557-5188
E-mail: kastuck@visuallink.com
Web: www.kastuck.com

Kendor Music, Inc.
21 Grove Street
P.O. Box 278
Delevan NY 14042-0278
Tel: (716) 492-1254
Fax: (716) 492-5124
E-mail: info@kendormusic.com
Web: www.kendormusic.com

Keyboard Percussion Publications
P.O. Box 467
Asbury Park NJ 07712
Tel: (732) 774-0011
Fax: (732) 774-0033
E-mail: kpp@mostlymarimba.com

Latin Percussion, Inc.
c/o Warner Bros. Publications
15800 NW 48th Avenue
Miami FL 33014
Tel: (305) 620-1500
Toll-free tel: (800) 327-7643
Fax: (305) 621-4869
Web:
www.warnerbrospublications.com

Manfred Menke
Münsterstr. 30
49377 Vechta
Germany
Tel: +49 0 44 41-93 72 03
Fax: +49 0 44 41-93 72 04
E-mail: mamenke@gmx.de
Web: www.manfred-menke.de

Moo Group
P.O. Box 2074
Manchester Center VT 05255
Tel: (802) 362-0548
Fax: (802) 362-0180
Web: www.junkmusic.org

Monroe Street Music
666 Fifth Avenue #232
New York NY 10103
E-mail: info@monroestreet.com
Web: www.monroestreet.com

Musica Jorocu
P.O. Box 22536
Kansas City MO 64113-0536
Tel: (816) 333-MUSIC
Web: www.geocities.com/MUSICAJOROCU

Or-Tav Music Publications
P.O. Box 1126
Kfar Sava 44110
Israel
Tel: 972-9-767-9869
Fax: 972-9-766-2855
E-mail: email@ortav.com
Web: www.ortav.com
North American distributor:
Southern Music Company
1230 Austin Highway, Suite 212
San Antonio TX 78209
Toll-free tel: (800) 284-5443
Fax: (210) 223-4537
E-mail: info@southernmusic.com

Para Marimba Music
Jean Jaures 331
Dpto C (1215)
Capital Federal
Buenos Aires
Argentina
Web: afrette@arnet.com.ar

Sandscape Publications
5779 Nottingham Drive
El Sobrante CA 94803
Tel: (510) 222-8442
Fax: (510) 222-5357
E-mail:
music@sandscapepublications.com
Web:
www.sandscapepublications.com

Scott Gardner
213 W. South Street
Litchfield IL 62056
Tel: (217) 851-9091
Fax: (217) 324-0835
E-mail: info@rudiments101.com
Web: www.rudiments101.com

Smith Publications
2617 Gwynndale Avenue
Baltimore MD 21207
Tel: (410) 298-6509
Fax: (410) 944-5113
Web: www.smith-publications.com

Studio 4 Music
c/o Alfred Publishing Co., Inc.
16320 Roscoe Boulevard
P.O. Box 10003
Van Nuys CA 91410-0003
Tel: (818) 891-5999
Fax: (818) 892-9239
E-mail:
customerservice@alfredpub.com
Web: www.alfredpub.com

Subito Music
504 Bloomfield Avenue
Verona NJ 07044
Tel: (973) 857-3440
E-mail: mail@subitomusic.com

Tone Center Records, Inc.
PO Box P
Novato CA 94948
Tel: (415) 898-5047
Toll-free tel: (800) 937-8943
Web: www.shrapnelrecords.com

Vanmerloot Music Productions
c/o Paiste
460 Atlas Street
Brea CA 92821
Tel: (714) 529-2222
Fax: (714) 671-5869
E-mail: info@paiste.com
Web: www.paiste.com or
www.drummingsecrets.com

William L. Cahn Publishing
8740 Wesley Road
Bloomfield NY 14469-9559
Tel: (585) 582-2508
Fax: (585) 582-2508
E-mail: billcahn@aol.com **PN**

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.

BENEFACTORS

Avedis Zildjian Company
Evans Manufacturing
Ludwig/Musser
Remo, Inc.
Yamaha Corporation of America

PATRONS

Meinl USA L.C.
Paiste America, Inc.
Roland Corporation US
Sabian, Ltd.
Shure, Inc.

SPONSORS

Cleveland State University–Music Department
DEG Music Products, Inc.
Innovative Percussion
Kaman Music Corporation
Latin Percussion, Inc.
Mike Balter Mallets
Musicians Institute
Pearl Corporation and Adams Musical Instruments
Pro-Mark Corporation
Regal Tip/Calato
Virginia Arts Festival

CORPORATE FRIENDS

A Putnam Mallets
ACG Percussion
Adams Musical Instruments
Alfonce Productions
Alfred Publishing Company, Inc.
Alternate Mode, Inc.
American Drum Manufacturing Company
American Drum of Virginia
Amsterdam Percussion Group
Audix Corporation
Auralex Acoustics
Bands of America
Basix Percussion
Batterie Music
Bergerault–USA
Berklee College of Music
Birch Creek Music Performance Center
Black Swamp Percussion LLC
Blue Man Group
Bosphorus Cymbals
Boston University–School of Music
C Alan Publications
California Percussion LLC
Camber Percussion
Capital University
Carl Fischer LLC
CLE Drums
Clearsonic Manufacturing, Inc.
Cleveland Institute of Music
Clevelander Drum Company
Coe Percussion
Columbus Pro Percussion
Cooperman Company
Coyle Steel Drums
Craviotto Percussion Products
Custom Music Co./Kori Percussion
D Picking & Company
Dana B Goods
DePaul University
DePauw University
Digital Drum Tech
Double D Percussion
Down Beat Magazine
Drop6 Media, Inc.
Drum PRO Magazine/CDI Publications
Drum Workshop, Inc.
DRUM! Magazine/Enter Music Publishing, Inc.
Drummers Collective, Inc.
Drummers World
Drums in the Wind/The Woodwind & the Brasswind
Earth Tone
Encore Mallets
Ethos Percussion Group
Explorers Percussion
Fall Creek Marimbas
Fork's Drum Closet
Frank Epstein
G and D Music
GP Percussion
Grover Pro Percussion, Inc.
Hal Leonard Corporation
Hohner, Inc./Sonor Drums
HoneyRock Publishing
HQ Percussion
Hudson Music
Humes & Berg Mfg. Company, Inc.
HydroSteel LLC
Inaki Sebastian Mallets SL
Indiana University–School of Music
Interlochen Center for the Arts
Interstate Music Supply
Istanbul Zilciler
J R Publications
JazzTimes, Inc.
JB Publications
JC'S Drum Shop
JC's Drummin Music Shop
Kendor Music, Inc.
KoSA Communications
Lawrence University
Lefima Percussion
Lone Star Percussion
MalletJack
Malletshop.com
MalletWorks Music
Mannette Steel Drums, Ltd.
Mapex USA
Marcat Machining Co. LLC
Marimba One
Marimba Productions, Inc.
Media Press, Inc.
Meredith Music Publications
Mom's Music, Inc.
Mountain Rythym
MRP Custom Drums/Light Speed Bass Drum Pedals
Musictime, Inc.
Musikverlag Zimmermann
New York University
Noble & Cooley Company
North Carolina School of the Arts
Northwestern University
Oberlin College–Conservatory of Music
On the Wall Productions, Inc.
Pan Press, Inc.
Peabody Conservatory of Music
Percussion Events Registry Company
Per-Mus Publications LLC
P'hill Publications
Planet Marimba
Premier Percussion USA, Inc.
Professional Percussion Products
Pustjens Percussion Products
RAWI Percussion Publications
Rebeats Vintage Drum Products
Revolution Drumkit Mutes
Rhythm Fusion, Inc.
Ross Mallet Instruments
Rowan University
Row-Loff Productions
Salazar Fine Tuning
Sam Ash Music Stores
Samson Technologies
SAR Music
Schulmerich Bells
Sibelius USA, Inc.
SKB Corporation
Smith Publications
Spanway Imports
Stanley Leonard Percussion Music
Steel Island/Pan Caribe Tours
Steelpan European
Steve Weiss Music
Studio 4 Music
Tap Publications
Tap Space Publications
Taye Drums, Inc.
Temple University
Tempus Drums
The Boston Conservatory
The Hartt School University of Hartford
The Juilliard School
The Percussion Source
Three Up Enterprises
P-Bag, Inc.
Tom Gauger Products
TreeWorks Chimes
Trinidad & Tobago Instruments, Ltd.
Trueline Drumsticks Company
United States Coast Guard Band
Universal Percussion, Inc.
University of Cincinnati College Conservatory of Music
University of Illinois at Champaign–Urbana
University of Miami School of Music
University of Missouri–Kansas City
UPbeat Music Corp.
US Navy Music Program
USAF Band of the West
Van Der Plas Percussion
Vanderbilt University–Blair School of Music
Vaonne International
Vater Percussion, Inc.
Vaughncraft Percussion
Vic Firth, Inc.
Vintage Drummer
Warner Bros. Publications, Inc.
Wernick Musical Instruments
Westheimer Corporation
Whole Music Learning
Winkler Drumworks
Winter Guard International

ADVERTISERS INDEX

COMPOSITION COMMITTEE CHAIR SEARCH

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

Deadline for applications:
March 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.

PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in the Nashville Convention Center in Nashville, TN on November 10–13, 2004

The grant shall consist of:
1. Financial assistance up of $1,500 (US dollars).
2. One PASIC registration
3. One Hall of Fame banquet ticket
4. One year additional membership to PAS
5. PASIC T-shirt

Applicants must provide the following:
* A one-page bio or resume stating their percussion education, training, experience, and future objectives.
* Proof of full-time student status, including their latest transcript of grades.
* Student must be 18 years of age or older.
* A written statement of 500 words or less in English on "What The PAS International PASIC Scholarship Grant would mean to me."
* One letter of recommendation from a percussion-related teacher, conductor, or colleague.

All applicants must be current members of PAS. It is not required the applicant speak and understand English, however it is recommended. A member of the International Committee will serve as a guide/mentor for the student during PASIC.

Application forms will be available online at www.pas.org beginning in January 1, 2004.

Deadline for applications is March 1, 2004.

The winner will be notified in May of 2004.

The Percussive Arts Society International PASIC Scholarship Grant recipient shall be responsible for obtaining whatever passport, visa or permits from their home country and the United States Bureau of Citizenship and Immigration Services (BCIS) are necessary to allow attendance to the Percussive Arts Society Convention.

Percussive Arts Society shall make reservations for and pay for a round trip airfare from a city chosen by PAS to the city that is hosting PASIC, and a hotel room for the time the recipient is in attendance at PASIC not to exceed the sum of $1,500.00. Recipient is required to have a VISA, Master Card or other credit card acceptable to the hotel to be used to guarantee payment of incidental charges made to the hotel room other than the room charge and applicable taxes to be paid by Percussive Arts Society. PAS is not responsible for any changes that the airline may make to recipient's itinerary.

Recipient shall be responsible for all travel to and from the airport at both the departure city and the city hosting the Convention. Also, recipient shall be responsible for all meals and incidental expenses incurred in attending the Convention. The difference between the actual costs of the airline ticket and hotel accommodations plus applicable taxes and $1,500.00 will be paid to recipient at the Convention to offset expenses incurred while attending the Convention. Percussive Arts Society specifically disclaims any responsibility or liability to recipient for anything other than what it is agreeing to provide as part of the scholarship grant.

PACIFIC ISLANDS SLIT DRUM

Donated by Emil Richards 2002-10-02

Drums carved from a solid piece of wood, with a hollowed out center, are found as indigenous instruments throughout most of the world. The center "slit" creates two sides to the log that, when struck with sticks, usually produce two resonant pitches. Slit drums were often associated with ritual or dance in early cultures, and could also be used as a means of communication. These log drums vary in size, as well as number of players, and are usually placed in a horizontal position for performance, although they may be found elevated at one end, stood vertically, or suspended by ropes or chains.

This highly ornate drum originates in the islands of the South Pacific and is carved from the root end of a primitive palm-like plant. The rather soft wood results in a deep, sonorous timbre. Designed to be displayed vertically, its overall shape and carvings suggest that it was intended for use in some type of fertility ritual. The instrument is decorated with bas-relief carvings arranged symmetrically along the drum's vertical axis.

The largest carvings are an identical pair of costumed female figures, positioned prominently on either side of the slit. Above, a pair of birds appear, placed beak-to-beak at the top of the slit, with wings and tail feathers flowing around the drum's upper section. Completing the design is a single, central bull's head dominating the upper cone. A wide band of floral detail fills the drum's lower portion. This motif also runs along either side of the slit, and an image of a pineapple-like fruit is positioned at the base of the opening.

The drum stands about 87 inches tall, with an approximate circumference of 72 inches at its widest point, producing a diameter of about 23 inches. The diameter of the base is 16 inches. The bottom of the drum is enclosed, like the end of a barrel, with three planks of wood.

—James Strain, PAS Historian, and Otice Sircy, PAS Museum Curator and Librarian, with thanks to Don Niles, Head and Senior Ethnomusicologist, Institute of Papua New Guinea Studies.

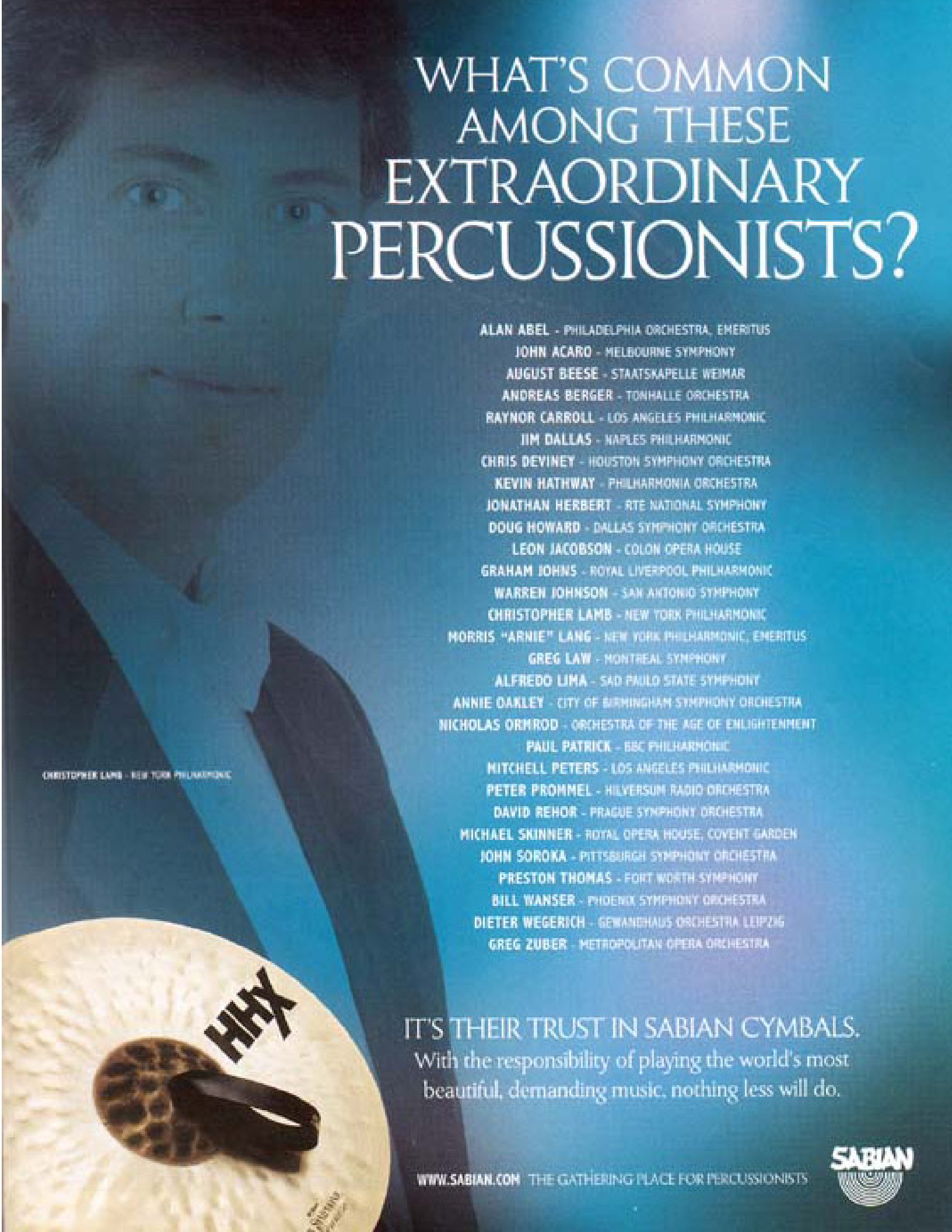
Detail of the bull head carving, a figure often interpreted to represent female reproductive organs.

Detail of the winged bird carving.

Detail of the human female carving.

Detail of the fruit carving.

PERCUSSIVE ARTS SOCIETY MUSEUM • 701 NW Ferris Avenue • Lawton, Oklahoma • Phone: (580) 353-1455 • MUSEUM HOURS: 8 a.m.–5 p.m. Monday–Friday, 1–4 p.m. Saturday, Sunday and holidays


WHAT'S COMMON AMONG THESE EXTRAORDINARY PERCUSSIONISTS?
ALAN ABEL - PHILADELPHIA ORCHESTRA, EMERITUS
JOHN ACARO - MELBOURNE SYMPHONY
AUGUST BEESE - STAATSKAPELLE WEIMAR
ANDREAS BERGER - TONHALLE ORCHESTRA
RAYNOR CARROLL - LOS ANGELES PHILHARMONIC
JIM DALLAS - NAPLES PHILHARMONIC
CHRIS DEVINEY - HOUSTON SYMPHONY ORCHESTRA
KEVIN HATHWAY - PHILHARMONIA ORCHESTRA
JONATHAN HERBERT - RTE NATIONAL SYMPHONY
DOUG HOWARD - DALLAS SYMPHONY ORCHESTRA
LEON JACOBSON - COLON OPERA HOUSE
GRAHAM JOHNS - ROYAL LIVERPOOL PHILHARMONIC
WARREN JOHNSON - SAN ANTONIO SYMPHONY
CHRISTOPHER LAMB - NEW YORK PHILHARMONIC
MORRIS "ARNIE" LANG - NEW YORK PHILHARMONIC, EMERITUS
GREG LAW - MONTREAL SYMPHONY
ALFREDO LIMA - SAO PAULO STATE SYMPHONY
ANNIE OAKLEY - CITY OF BIRMINGHAM SYMPHONY ORCHESTRA
NICHOLAS ORMROD - ORCHESTRA OF THE AGE OF ENLIGHTENMENT
PAUL PATRICK - BBC PHILHARMONIC
MITCHELL PETERS - LOS ANGELES PHILHARMONIC
PETER PROMMEL - HILVERSUM RADIO ORCHESTRA
DAVID REHOR - PRAGUE SYMPHONY ORCHESTRA
MICHAEL SKINNER - ROYAL OPERA HOUSE, COVENT GARDEN
JOHN SOROKA - PITTSBURGH SYMPHONY ORCHESTRA
PRESTON THOMAS - FORT WORTH SYMPHONY
BILL WANSER - PHOENIX SYMPHONY ORCHESTRA
DIETER WEGERICH - GEWANDHAUS ORCHESTRA LEIPZIG
GREG ZUBER - METROPOLITAN OPERA ORCHESTRA
CHRISTOPHER LAMB - NEW YORK PHILHARMONIC
HHX
IT'S THEIR TRUST IN SABIAN CYMBALS.
With the responsibility of playing the world's most beautiful, demanding music, nothing less will do.
WWW.SABIAN.COM THE GATHERING PLACE FOR PERCUSSIONISTS
SABIAN

Total quality. Total craftsmanship.

For the marching field and concert hall, rely on the finest instruments and accessories from the most reputable names in percussion. Ludwig and Musser, known for innovation, solid durability and legendary sound quality, has the perfect percussion instrument for your band and orchestra. Contact your authorized Ludwig/Musser school music dealer for your total percussion needs.

TOTAL PERCUSSION

ludwig musser

www.ludwig-drums.com