

Periodical

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 3 • June 2003

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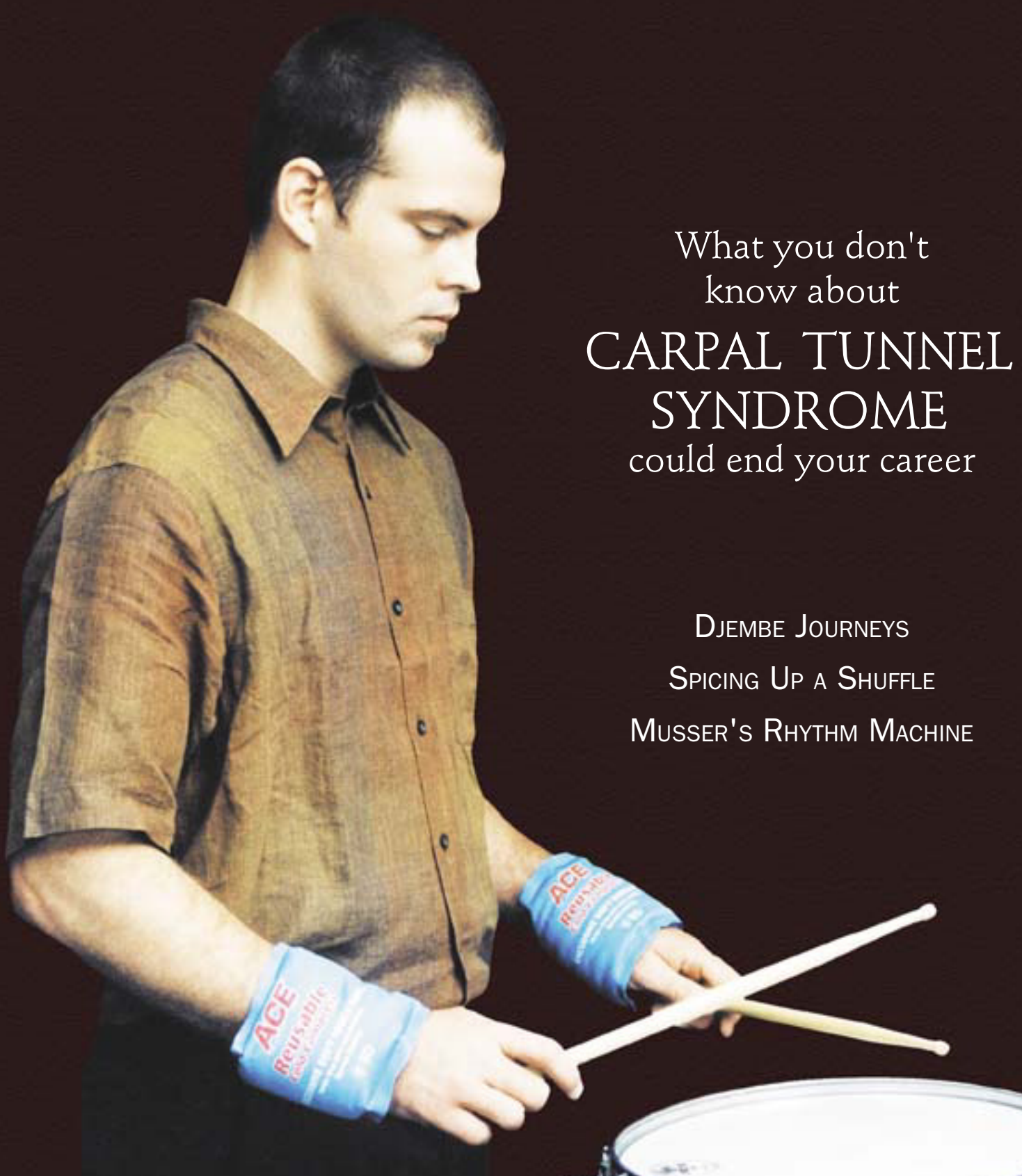


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# Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 3 • June 2003

A man with short dark hair, wearing a brown button-down shirt, is shown in profile from the waist up. He is wearing blue wristbands on both wrists, each with the word "ACE" and "Reusable" printed on it. He is holding two wooden drumsticks and is about to strike a drum. The drum is partially visible in the bottom right corner. The background is dark.

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# Percussive Notes

On the cover: Shawn Trail, Bellarmine University

The journal of the Percussive Arts Society • Vol. 41, No. 3 • June 2003



Djembe Journeys, page 22



Music for Oboe and Percussion, page 51

## COLUMNS

### 3 President's Report

BY MARK FORD

### 4 PASIC 2003 Report

BY RICK MATTINGLY, HOST

### 5 Executive Director's Report

BY MICHAEL KENYON

### 6 Web Threads

### 61 New Percussion Literature and Recordings

### 76 Historically Speaking French Military Music in the Reign of Louis XIV

### 80 From the PAS Museum Collection Musser's Rhythm Machine

## COVER/HEALTH AND WELLNESS

### 8 Carpal Tunnel Syndrome Ignoring the symptoms can end your career

BY DR. DARIN WORKMAN

## DRUMSET

### 14 Being the New Drummer in Town

BY STEVE BARNES

### 16 Spicing Up a Shuffle

BY PAUL BISSELL

## MARCHING

### 18 The Drummer's Heritage Concert Part I: An interview with Robin Engelman

BY DENNIS DeLUCIA

## WORLD

### 22 Djembe Journeys

BY JOHN KNECHT

## EDUCATION

### 27 Preparing Music for Performance

BY GORDON B. PETERS

### 28 General Issues Concerning Percussion Education at the Undergraduate Level

BY KEVIN CLYDE

## KEYBOARD

### 34 Disappear Swiftly An Analysis of "Fleet" from Druckman's "Reflections on the Nature of Water"

BY PAYTON MACDONALD

### 40 The Effect of Stroke Type on the Tone Production of the Marimba

BY ERICK SAOUD

## SYMPHONIC

### 48 Building a Set of Sixten

BY BRETT REED

### 51 Music for Oboe and Percussion

BY JILL C. WESTEYN

## RESEARCH

### 55 Digging for Gold Techniques and Resources for Conducting Scholarly Research

BY DR. LAURA L. FRANKLIN

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is a music service organization  
promoting percussion education,  
research, performance and  
appreciation throughout the world.

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## Percussion Ensemble and Recital Programs

BY MARK FORD

**P**ercussion Ensemble and Recital Program listings were a regular feature of PAS Publications from 1963 to 1999. These programs contained vital information for college and high school percussion instructors as well as their students. Percussionists around the world could share their performances with PAS members and learn about new percussion literature. Each program contained information about the music performed as well as the school or festival sponsoring the concert. These programs also created a PAS “ownership” with young musicians. Student percussionists who saw their names and their schools represented in the PAS publications could take pride that they were contributing to PAS.

So where are these programs now? Well, in 1998 the PAS Executive Committee was excited about the potential of the new PAS Web site. In the process of deciding on the content of the new Web site, the programs were moved from *Percussion News* to the PAS Web site. This move served two purposes: (1) The programs would be current and not have to wait months for publication in *Percussion News*; and (2) the reduction of printed pages in *News* would save PAS some printing costs. Both of these reasons made good sense at the time. The Executive Committee hoped that the recital and ensemble program section of the PAS

Web site would be regularly visited by our membership.

But once the programs disappeared from *Percussion News*, college instructors gradually stopped sending in their programs. Instead of the program section of the Web site flourishing, it was nearly forgotten.

Recently, PAS has taken action to rectify this problem and return this resource to members. There is now a new feature on the PAS Web site that will make program information more valuable than before. The Percussion Ensemble and Recital Program database is cross referenced with the Tom Siwe database and the New Literature Reviews in *Percussive Notes* (PN) to create “Compositions Research,” a new section on the PAS Web site.

Now PAS members can select any solo or ensemble composition and easily view its review in PN, the instrumentation and composer information on that work in the Siwe Database, and also every program submitted where that work has been performed. Percussion ensemble directors and percussionists will find this an excellent tool with which to search for percussion literature. All current programs are in the database, and older programs should be included by this fall.

To make this resource a success, PAS needs your programs! If you are a percussion ensemble director or if you gave a re-

cial in the 2002–2003 school year, take a few minutes to send PAS your program information. (See “Submitting Programs” below for a complete list of information needed.) It’s that simple. Shortly after receiving your program(s) PAS will add them to the Compositions Research section of the PAS Web site. You, your students, and the rest of the PAS membership can then view them along with the other percussion programs from the past 40 years.

Together we can continue to build an incredible literature resource for the present as well as for percussionists of the future. Send in your programs now! Then visit the PAS Web site at [www.pas.org](http://www.pas.org), click on Compositions Research, and check out this resource. I’m sure you will be impressed!

While you are online at PAS, check out the new PAS Conference Center, too, by clicking the Members Forums link. If you have any questions about the Percussion Ensemble and Recital programs or about the Compositions Research section on the Web page, please contact PAS.

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### 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)
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## Putting the Schedule Together

BY RICK MATTINGLY

Invitations have been sent out to a wide variety of artists and educators for PASIC 2003 in Louisville, Kentucky Nov. 19–22, and several have already accepted and confirmed.

Thursday's evening concert will be performed by Swedish percussion group Kroumata, who will be celebrating their 25th anniversary. The following evening, the Amsterdam Percussion Group will perform. Other groups on the PASIC

2003 program will include the Ju Percussion Group and the Caixa Trio.

For educators working with young groups, Louisville's Fabulous Leopard Percussionists, who have wowed audiences at a couple of previous PASICs, will appear in a concert/clinic setting in which director Diane Downs will show how these elementary school kids learn complex arrangements without using any written music.

Vibraphonists will be happy to hear that studio legend Emil Richards and jazz great Mike Mainieri will both appear at PASIC. And drumset players should enjoy sessions with Peter Erskine and Gordy Knudtson, as well as a big band clinic with Ed Shaugnessy accompanied by the University of Louisville Jazz Ensemble, which is conducted by John La Barbera (who wrote a lot of arrangements for Buddy Rich's band, among others).

In the marching/rudimental percussion area, the Bluecoats Drum & Bugle Corps percussion section, led by Dan Delong, will be on hand, and also look for a marching snare clinic by Jeff Queen and a marching tenors clinic by Sean Vega and Bill Bachman.

A couple of interesting panel discussions are on the schedule as well. One is on the music business, and will be moderated by Jim Coffin. And this year's Health and Wellness panel will address hand, wrist, and forearm injuries.

Many other exciting events are in the planning stage, and more information will be available in the August issue of *Percussive Notes*, including those who will be honored at the PASIC 2003 Hall of Fame Banquet. Updates will also be available at the PASIC Web site, [www.pasic.org](http://www.pasic.org).

The touring Broadway production of *The Lion King* will be at the end of a six-week run in Louisville the same week that PASIC is going on (the show closes Nov. 23). If you'd like to come in a day early, or stay for a Sunday matinee of a show that has one of the greatest percussion books of all time, you should plan now, because tickets will most likely be sold out by the time you get to town. For information, contact the Kentucky Center at (800) 775-7777 or log on to [www.ticketmaster.com](http://www.ticketmaster.com). (The Kentucky Center is just three blocks away from the Kentucky International Convention Center, where PASIC will take place.)

This is shaping up to be another great PASIC. Stay tuned for more details. I look forward to seeing everyone here in the Bluegrass State in November. **PN**

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**T**his time of the year is exciting for all of us at the PAS headquarters. We are just concluding the processing of dozens of applications for the composition, ensemble, and solo competitions, and the Hall of Fame election is in process. Artist contracts for PASIC 2003 are arriving, and the convention is beginning to take shape. As we gear up for PASIC there are still many initiatives we are working on to keep the society moving forward.

**NEW COMMITTEE CHAIRS**

Beginning in May, two new committee chairs have been appointed. **Chris Hanning**, Associate Professor of Percussion at West Chester University in West Chester, Pennsylvania, will serve as the Contest and Audition Procedures Committee Chair and **Michael Burritt**, Professor of Percussion at Northwestern University in Evanston, Illinois, is the new Keyboard Committee Chair. Congratulations to both Chris and Michael and a big thanks for their willingness to serve in these important leadership positions.

Earlier this year, the **Recreational Drumming Committee** was formed and **Kalani**, the well-known percussion artist and educator, has been appointed the inaugural Chair. This committee began in large part due to Kalani's efforts to ensure PAS is actively involved with this rapidly growing segment of percussion.

**NEW WEB SITE FORUMS**

The new Forums section of the Web site has been very well received and this section of the Web site has had an increase of over 500 new users since it was launched in early April. This is a tremendous resource of knowledge and information for all our members. If you have not been on the new forums, you will be surprised at the breadth of topics presented and discussed, the sincerity of the answers and views presented, and the sense of community that exists between all the participants. With our diverse membership, this can and should be the most significant online percussion forum in the world. Thanks to everyone who has contributed to the forums with answers and questions. I hope everyone will participate and share their knowledge in the near future.

**WEB SITE REDESIGN**

With the redesign of the PASIC convention Web site, work has now begun to redevelop the PAS Web site. This process, to take place over the next several months, will include new features such as an expanded Career Opportunity section, a Scholarly Papers section and an archive of the *Modern Percussionist* magazine published by Modern Drummer Publications in the mid and late 1980s.

**LIFETIME ACHIEVEMENT IN EDUCATION AWARD**

PAS is accepting nominations for the Lifetime Achievement in Education Award, designed to recognize outstanding educators in the field of percussion. Established just last year, the first group of honorees, Gary Chafee, Siegfried Fink, William Schinstine and Thomas Siwe were honored at the Hall of Fame banquet held at PASIC. **Formal letters of nomination will be accepted until August 1** via mail, fax, or e-mail at the PAS offices.

**LOGISTIC WORKER APPLICATIONS**

Now is the time to sign up for serving as a logistic worker for the convention. Shifts are filled on a first-come, first-served basis. All volunteers receive free registration, a PASIC T-shirt, and the opportunity to get behind the scenes of the greatest percussion show on earth. To apply, visit the PASIC Web site at [www.pasic.org](http://www.pasic.org).

**IMPORTANT DEADLINES**

**June 15** – PASIC Scholarships application deadline. Logon to [www.pasic.org](http://www.pasic.org) to download an application.

**July 1** – Outstanding Chapter President nomination deadline  
Education Committee Chair application deadline

Repertoire for PASIC Mock Audition released. Logon to [www.pasic.org](http://www.pasic.org) for detailed information.

**August 1** – PASIC Mock Audition application deadline

*M. Wilson*

Photo credit for the photo of Evelyn Glennie on page 92 of the April 2003 *Percussive Notes* goes to James Wilson.

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## Music Occupations

*Following are highlights from a recent discussion in the PAS Members Forum from the "Musicianship (Learning/Teaching/Performing)" category.*

### **From: Gregory Sutliff**

I am 16 years old and am planning on having a career in music. The only thing is that my parents don't think that I will make money and that a degree in music/percussion would not get me anywhere. I am not going to let their opinions control the rest of my life. I would like to ask the career musicians how hard it is to find work for a musician these days? Would you recommend majoring in something other than music as a backup plan? Any help would be appreciated.

### **From: Richard Charles**

I can only really advise from my own viewpoint as a chamber musician/teacher based in the UK. My first reaction is to say, go for it!

I have sometimes come across old school friends who went on to have "proper jobs" (the kind my mother would suggest for me!). But on the whole I wouldn't trade places with them. Sure they may have a little more security, but I have more freedom and, above all, I love what I do!

I would advise you to stay open to as many different options within your chosen profession as possible. I don't believe that it is always wise to specialize in too few areas, and remember that there are lots of related areas of employment other than performance.

Good luck with everything, and remember to enjoy whatever you end up doing!

### **From: William Moersch**

Excellent advice from Richard!

I particularly endorse the recommendation NOT to limit yourself and to remain as prepared and open as possible to ANY opportunities that may come your way.

I would, however, suggest that you seek advice, counsel and private instruction from a local professional, who would then be in a better position to comment on the wisdom and potential of your career ambitions than we or your parents may be.

Charles Owen always told me, "If you are good enough, you will find work." To that, I would add that it helps if you are also entrepreneurial enough to create your own work, if necessary.

### **From: Richard Holly**

Perhaps your parents would find it comforting to know that there are hundreds of potential careers associated with being a trained musician. The best Web site I know that details these is from the Berklee College of Music at <http://www.berklee.edu/careers/default.html>.

While some of these careers may require that you earn a music business degree and others may require that you earn a J.D. in law school following your music bachelor's degree, that bachelor's degree in music will be very valuable to you whichever music-career path you follow.

### **From: Kent Morrow**

You might also consider getting a degree in music education. That way, you can eat while the dream job makes its way towards you.

### **From: James Snell**

I tell all of my entering freshmen that you do not need a degree in music to be a musician, and that your decision to go to school for a degree in music does not guarantee that you will be successful. One of the main advantages of getting a degree is that you will open doors of opportunity that otherwise would be shut. Education provides opportunity (thereby choices), and I agree with my colleagues that you should not limit yourself.

Find an undergraduate program that will expose you to as many different genres and playing opportunities as possible. Few careers are built in a straight line, and you never know what might interest you one year to the next. The true spirit of education is the love of learning. Once that is in place, learning will be a lifetime companion.

### **From: Michèle D. Sharik**

I majored in music for two years at Cincinnati CCM, then dropped out to get married. (Dumb! Women, don't let it happen to you! He can wait until you graduate!)

After several years of marriage and a "career" as a waitress, I went back to school in computers and got a very high-paying job in that industry, which I kept for 5 years (then got a divorce).

In January of 2002, I "dropped out" of that world and moved to the San Francisco Bay Area to join a professional handbell ensemble (which is a "part-time" job). Since it was the middle of the "dot bomb," I knew it'd be difficult to land another day job in I.T., so I decided to go whole-hog and become a full-time musician. And not just a full-time musician, but full-time handbells (still a "fringe" instrument).

Within a year, in addition to ringing with Sonos, I got handbell directorships at two churches, plus I do solo performances, private teaching, workshops and clinics. This summer, I will begin a small online publishing business (I'm a composer/arranger, too).

My point is just that if you want it bad enough, it WILL happen for you. You must work hard and not lose sight of your dream — even when you're milking that toothpaste tube for all it's worth because you can't afford toothpaste and pay rent, too.

"I find that the harder I work, the more luck I seem to have." — Thomas Jefferson

P.S. Yes, I do want to go back and finish my music degree, but not because it will make a difference in my paying work. I'll do it for my own edification.

*If you would like to participate in this discussion, or view any other subject area in the PAS Conference Center, visit [www.pas.org](http://www.pas.org) and follow the links to the Members Forums.*



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# Carpal Tunnel Syndrome

Ignoring the symptoms can end your career



In my work with drummers and percussionists, and in my capacity as the PAS Health & Wellness Committee Chair, I have found



that Carpal Tunnel Syndrome (CTS) is one of the most predominant injuries drummers and percussionists face. Not only is it very widespread, but it is also one of the most difficult to heal because musicians deal with the pain much too long before getting care.

Even at the point at which proper healing is possible, the treatment is long and fairly painful. Most musicians (and people in general) don't have the patience to complete the treatment, and/or they will not make the changes needed to stop the continued irritation to the carpal tunnel.

This article should answer most of your questions on CTS. It contains material from *The Drummer/Percussionist Injury Book* (soon to be published) that will allow you to understand the basic concepts of CTS, and learn some simple ways to spot it and take care of it.

By Dr. Darin Workman

## How do you know if you have Carpal Tunnel Syndrome?

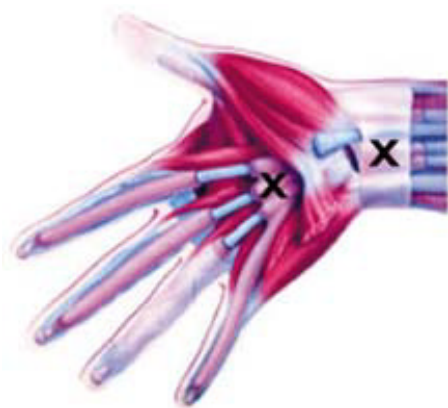
Most injuries get to the point of pain and eventually to the point of no return because the patient either ignores the symptoms or cannot recognize that something is wrong. The symptoms for Carpal Tunnel Syndrome begin far before the pain arrives. They usually manifest as minor tightness in the fingers and forearms, and later progress to fatigue in the wrist area.

Since these are common feelings in those areas, the patient usually ignores them, thinking that they will go away. If you rest for a while and stretch the forearm muscles, the symptoms most likely will relieve. However, most people continue the actions that irritate the injury and become callused to the pain. As the injury increases, so does the patient's ability to ignore the symptoms, until the body is unable to do the movement at all.

Although the more obvious symptoms of CTS are many, varied, and not always consistent, the usual appearance consists of numb, tingling, or achy feeling in the hand and/or wrist (usually thumb and first finger). In my experience, the symptoms appear stronger in the morning, during and/or shortly after use of the wrist. Many patients have told me that these pains go on for months at a time before they ever seek treatment.

## What is Carpal Tunnel Syndrome?

Carpal Tunnel Syndrome is named for the part of the body that becomes injured. The wrist area has a great amount



Tendons that operate the fingers go across the wrist on the palm side through tendon sheaths ("X" on the left) and "carpal tunnels" ("X" on the right).

of movement. This is possible because it consists of eight bones arranged in two rows that move freely in relation to each other. These bones are called "carpals" and are about the size of peanuts (but they have varying shapes).

On the palm side of the wrist are a series of tunnels through which run the tendons of the fingers and thumb. The tunnels provide direction, security, and lubrication for the tendons as they make their way around whatever angle the wrist is operating at during that time. They are very important to the smooth and solid operation of the fingers.

The tendons are attached at one end to the tips of the fingers and thumb, and at the other end to a bone near the elbow (the side closest to the body). The forearm muscles contract and relax in order to move the tendons, which move the fingers.

## What happens in Carpal Tunnel Syndrome?

CTS occurs when there is any irritation of the median nerve (or other nerves) as it goes through the carpal tunnel. This can happen for a myriad of reasons, but the most common is movement of the wrist or tendons through the wrist area in a way that causes increased resistance or rubbing on the tendon and/or wall of the tunnel.

The body's response to the irritation of the carpal tunnel area is to send more fluids there—which causes increased swelling. Of course, the swelling of the carpal tunnel area leaves less and less room for the median nerve to squeeze through the tunnel, causing uncommon pressure on the nerve. When a nerve has pressure applied to it, it gets irritated and screams out in pain. The pain is a sign to us that something is wrong and needs to be corrected.

By stopping the activity, the swelling subsides in conjunction with the pain. However, the movement that caused the irritation and swelling must be changed, or the injury will return when the movement returns.

Usually the cause is tied to positions of the wrist that cause the tendons to rub against the tunnel, and/or tightness in the muscles causing the tendons to rub harder against the tunnel when it operates. Constant, repetitive movements in that way increase the chances and speed of the occurrence of Carpal Tunnel Syn-

drome. Overactive or inefficient tendon movement through the tunnels causes heat, swelling, and increased pressure. This will further increase the irritation and injury.

## What am I doing to cause CTS?

Most people that approach me with this problem are more concerned with alleviating the pain than they are with alleviating the cause of the pain. It seems to me that anyone considering a lengthy career in music would want to eliminate anything that could stop him or her from playing. Why spend all of those years practicing just to find that when you are hitting your musical peak, a physical ailment (one that could have been easily prevented) will end your career?

Make no mistake about it; this injury can be a true career ender. I am constantly getting e-mails from frustrated musicians who cannot play any more because the hands and fingers will no longer operate.

Almost always, the problem causing CTS stems from improper playing technique. I strongly believe that anyone who listens carefully to his or her body will end up playing with good technique. However, that technique can be learned more quickly and smoothly when musicians listen to those who are further down the road than they are. This is the purpose of a good teacher.

Commonly, players can get by with glitches in their technique for some time, but when there is a sudden increase in intensity (hitting harder, faster, etc.), duration (long practice sessions or sudden increase in play time per week), or frequency (playing without enough down time between sessions) of playing, the weaknesses become magnified, and the injury sets in fast.

In other words, this injury, as most others, comes from long-term misuse (microtrauma) of the body area for a period of weeks or months. Other causes are sudden increase in speed, stick/mallet size, tighter heads, change in instrument setup, etc. There are many factors; that is why a good teacher is paramount.

## Can I treat this injury myself?

Almost all injuries percussionists and drummers encounter can be resolved with a little self-help. However, problems that go unattended for a long time require treatment from a doctor. If we

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catch the symptoms early, quick and complete resolution is possible.

Most people are concerned with immediate relief. The danger is that once you remove the reminder that there is an injury (i.e., the pain), the musician sees no need to correct the problem. At the risk of encouraging the patient to avoid the problem, following are a couple of easy ways to alleviate the pain temporarily. This will allow you to play while the problem is being resolved.

- Ice the wrist (on the skin) for 15 minutes on and 15 minutes off in an elevated position (above the heart).
- Take aspirin or ibuprofen as directed on the package.
- When practicing, rest 10 minutes of each hour.
- Massage may be done on the wrist flexor muscles to lengthen them, decreasing pressure on the tendons and the tunnel.

Prevention is the best way to treat any injury, for it is better to have never injured the body than to have to heal damage. Any damage done to the body will leave its mark, usually in the form of a scar. This mark is a sign of weakness and possible damage in the future.

As mentioned above, for percussionists, improper technique is at the root of almost every injury. For this specific injury, I have noticed that most percussionists use too much wrist movement and forget to incorporate the fingers, elbows, and arms in movement of the mallet or stick.

Try using more finger and arm movement with less wrist movement. Also consider using more wrist rotation. Do half of your speed, and half your length of playing for three days in order to rest the wrist and allow the swelling to reduce and the healing to get a good start.

Finally, let the sticks do more of the work; don't try to control them throughout the entire stroke. Flip the stick or mallet at the top of the stroke and let it

swing, bouncing independent of your hand (like dribbling a basketball). You should not be gripping the stick or mallet tightly at the instant that it strikes the instrument.

## STRETCHES

Stretches are very important to relieving an injury, but they must not be done too early. So much emphasis has been put on stretching in the past few years that some have begun to see stretching as a cure rather than the prevention measure that it is.

Stretching must be done in the proper frame of mind. It is not something you do *to* the body; it is something you *allow* the body to do. All stretches must be done by relaxing and allowing the muscles to stretch.

If you try to force the muscles to stretch, their immediate reaction is to protect themselves from tearing by pulling back. This can quickly turn into a tug-of-war between you and your muscles, and they will not stretch. This is why many people stretch and stretch without any positive results, and sometimes even injure themselves as a result.

Stretches are most effective when the body is warmed up. This means you should first do some mild exercise of the area to be stretched prior to beginning. For example, if you are stretching the hands, do some general movements of the hands, arms, and shoulders until the muscles get warm and loose (usually just before you begin to perspire). Try some basic rudiments; singles and doubles are best.

If you are paying attention to the body, you will notice the area warming up as the blood is pumped into it. Taking a shower or sitting in hot water prior to stretching is not as effective, but still good.

If you suffer from CTS, the following stretches may help. Do the stretches outlined below four times per day.

## CARPAL TUNNEL SYNDROME QUICK REFERENCE

### SYMPTOMS

Numb, tingling or achy feeling in the hand and/or wrist (usually thumb and first finger), worse over weeks or months and during or shortly after repeated stressful motions of the hand or wrist.

### DESCRIPTION

Irritation of the median nerve as it goes through the carpal tunnel. Overactive or inefficient tendon movement through the tunnels causes heat, swelling, and increased pressure.

### CAUSE

Commonly from long-term misuse (microtrauma) of the wrist for a period of weeks or months. Other causes are: sudden increase in speed, practice time, stick size, tighter heads, change in instrument setup.

### IMMEDIATE RELIEF

Ice the wrist for 15 minutes on and 15 minutes off in an elevated position (above the heart). Take aspirin or ibuprofen as directed on the package. When practicing, rest 10 minutes of each hour. Soft tissue work may be done on the wrist flexor muscles to lengthen them, decreasing pressure on the tendons and the tunnel.

### PREVENTION

More finger and arm movement with less wrist movement. Also consider using more wrist rotation. Let the sticks do more of the work; don't try to control them. Flip the stick and let it swing, bouncing independent of your hand (like bouncing a basketball). Do stretches four times per day; also try shoulder shrugs.

### IF NO RELIEF

If you are not feeling relief within two weeks of the above treatment, see your doctor for evaluation.

### PROGNOSIS

If you catch the injury early (within four weeks), the prognosis is excellent, but by 12 weeks and after, the chances for full recovery decrease.

### OTHER POSSIBILITIES

Carpal Tunnel Tendonitis (pain when wrist is straight during resisted flexion); Ulnar Nerve Entrapment (tingle/numbness, mostly in the pinkie finger).

### **“Hands over head” wrist stretches**

This set of stretches is for general loosening of the muscles of the arms. If done correctly, they will loosen and warm up the muscles that operate the wrists and fingers. By positioning the hands above the head, you get a better stretch in the arms and hands.

With both of the following stretches, you can reach other muscles by moving the hands out to each side slightly and repeating the stretch in the same manner as above.



Rotate the arms and wrists (20 rotations at one per second) in a relaxed way.



Bend wrist forward and backward without forcing it (20 times, one way per second). Repeat each wrist.



Rotate wrist clockwise and counterclockwise in a relaxed way (20 rotations, one per second).

### **Hand flexors**

Continue to lower the hands with each repetition until the hands feel limber and comfortable. As your hands go lower, the palm gets further from the wall; this allows better stretching of the finger muscles. If you feel pain in the wrist, back off or stop.



Place palms on the wall about chest height, gradually leaning on them while relaxing. Hold 20 seconds (should feel stretch).



Drop hands to the sides and lightly shake them to relax the muscles.



Place hands on the wall six inches lower than previous position and repeat the stretch.

### Hand extensors

Raise the hands with each repetition of this stretch until the hands feel limber and comfortable. Do not push hard on the hands or you may injure the wrist. Just relax the wrists and allow enough pressure to stretch the muscles. If you feel pain in the wrist, back off or stop.



Place back of hands on the wall about chest height, gradually leaning on them while relaxing. Hold 20 seconds (should feel stretch).



Drop hands to the sides and lightly shake them to relax the muscles.



Place hands on the wall six inches higher than previous position and repeat the stretch.

### EXERCISES

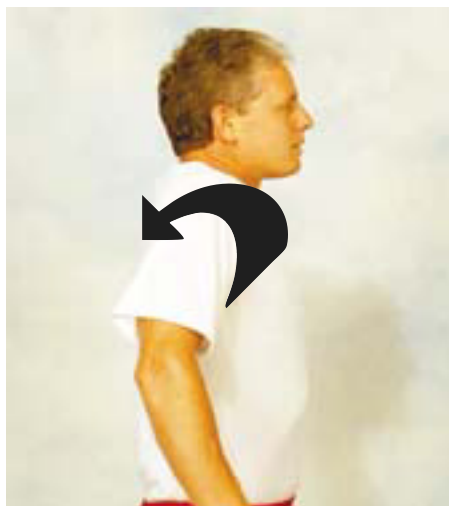
You may also want to try shoulder shrugs as shown below.

### Shoulder shrugs

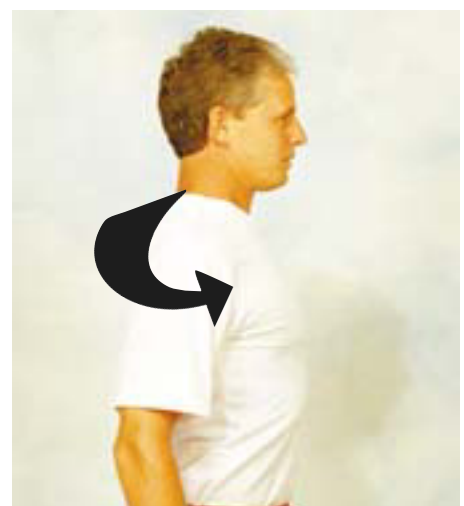
The muscles in the shoulders and neck are important in securing the arms to the body so that the hands can pull, push, move, etc. If they are not operating properly, the arms and hands lose a great amount of strength, coordination, and endurance. These stretches are designed to restore circulation and movement to the stabilizers of the arms and shoulders.



Pull both shoulders to the ears, hold tight for seven seconds, then relax for 30 seconds while shoulders are dropped.



Drop and relax the shoulders completely, then roll them up and back slowly for 30 seconds (one roll per two seconds).



Rolling of the shoulders should be done slowly and smoothly, without forcing them.

### What if the injury doesn't get better, or gets worse?

It is common for an injury to be more painful prior to getting better for this reason: If something is hurt, it doesn't want to be touched. But if you don't make changes in it, it will not change. Carpal Tunnel Syndrome usually takes a little while to begin to improve, so be patient for a week or two. However, if you do not feel some relief within two weeks after starting the above treatment, see your doctor for evaluation. If it is going to improve from the above treatment, you will feel a difference within two weeks.

If you catch the injury early (within four weeks) the prognosis is excellent, but by twelve weeks and after, the chances for full recovery decrease because (like concrete) the longer muscles stay tight, the more solid and immovable they get.

### Other possibilities

Different injuries can sometimes be confused with each other. What we think is Carpal Tunnel Syndrome may in fact

be something else. So, I thought I would include a couple of injuries that closely resemble Carpal Tunnel Syndrome:

**Carpal Tunnel Tendonitis:** This usually manifests pain when the wrist is straight and pressure is applied to the back of the hand to try to bend it. The typical Carpal Tunnel Syndrome will not have pain in the above situation.

**Ulnar Nerve Entrapment:** Both this and Carpal Tunnel Syndrome have tingling in the fingers, but Carpal Tunnel Syndrome is usually in the fingers on the thumb side, and this one is usually mostly in the pinkie finger.

If you have questions or concerns you should ask your doctor. This article does not take the place of a doctor's advice.

*Illustrations by Dr. "Dutch" Workman.  
Carpal tunnel artwork used by permission of McNeil Pharmaceuticals.*

**Dr. Darin "Dutch" Workman** is a Doctor of Chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related inju-

ries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and led workshops over the years, and is currently finishing a book on ergonomics, and prevention and treatment of drumming injuries. Workman is Chair of the PAS Health and Wellness Committee and is a member of the Performing Arts Medical Association. As a drummer/percussionist of over twenty-five years, he continues to be active in performing and teaching. He can be reached by e-mail at [druminjuries@juno.com](mailto:druminjuries@juno.com).

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# Being the New Drummer in Town

BY STEVE BARNES

**A**re you moving to a new city? Bigger market? Smaller market? New country? If you are moving now or soon, here's a warning: Brace yourself! You are in for an array of emotional experiences.

Many people remember their first day of middle school, that first day of college, or the first day on a new job. Being the "new kid" wasn't always a pleasant experience.

I had been well established for years as a player and teacher in my hometown of Dayton, Ohio. Then in June of 2000 I moved to Chicago, where I did some playing and recording. I got married in May 2001, and then my wife and I packed up everything and moved to Los Angeles and a whole new musical life. I was ready—or was I?

What do you do when the silence of the telephone not ringing is deafening? When you are not playing or working as much as you want and you only know a handful of people, it is scary and disheartening.

First of all, do not panic. It takes time for musicians to get to know you, hear you, trust your playing, and find an opportunity to call you for a gig. Most articles on this subject tell you to hit your new town armed with demo tapes, letters of recommendation, resumes, and the like. Of course, all of that is important, but I want to give you some tips on how to stay positive, so when you get the chance to play you are ready.

During this time, some musicians will hear you and like your playing enough to ask you for your telephone number. Although they were very complimentary of your playing, three weeks later you discover that they are using another drummer. You must remember that they probably have years of history with the other drummer, so don't get discouraged. As you wait and wait it can be very lonely, but let's get to those tips.

## GET BUSY

- Try to win a sub spot in a few bands so other musicians can hear you play and check out your positive attitude.

- If the gigs aren't coming in, get a day job or two. You need some income.
- Meet all kinds of new people; this will lift your spirits. Moping around will affect your playing.

## GO AFTER YOUR DREAM

- Work on overcoming your weaknesses; get ready to play.
- Listen to music; remember why you want to be a player.
- Get out to hear new players; check out the competition (and, hopefully, hear some great music).

## MAKE CONTACTS

- Become acquainted with musicians who play the music you like.
- Get musical relationships started.
- Your people skills and patience are very important. Go in easy; remember, it takes time!

## ORGANIZE AFTERNOON PLAYING SESSIONS

- By organizing sessions, people will get to hear you play.
- To get upper-tier players involved, you might have to pay or feed them.
- Even though getting the top players to come to your house may cost a little money, it will be a worthwhile investment. If you are ready to play with the top players, they might not take money, but they will take the food. You have to reach out.

## GO TO LOCAL JAM SESSIONS/LESSONS

- The important goal is to meet new musicians and become friends with them.
- Playing on someone else's kit might not be the best, but you still have to be heard.
- In order for the important working drummers to hear your playing, find the ones who play the music you like and take some lessons from them. Tell them you wish to have them hear you play, as well as pick their brains. They will either be able to recommend you for gigs or point you in a direction they feel will be helpful.

When I moved to Chicago I had to at-

tend a musician's union orientation for new members, as I was transferring my membership from the Cincinnati local. The union representative told us in very blunt terms, "We don't get you gigs here. You can either play or you can't, but if you can play you will work. It will take care of itself; the word flies very fast." If you know any musicians in your new town, give them a call, but don't expect them to get you gigs the next day.

If you do the things I mentioned, even though at first some of the local musicians might not even remember your name, eventually someone will be taken by your cymbal sound, your Latin chops, your second-line feel, your thunderous funk foot, your double bass drum speed, your brushes on a waltz, your amazing sight-reading ability, or that you are simply a great cat to be around. Trust me, your phone will start to ring.

With a great attitude, patience, good playing, and perseverance, you have a good chance of getting gigs subbing for established drummers who are getting too busy or developing bad habits. That experience, coupled with a positive attitude and good playing, will be your best advertising. If you make the musicians around you sound great and feel comfortable, soon you'll be too busy for one or both of those day jobs. It just takes time.

---

**Steve Barnes** has performed with such jazz luminaries as Sonny Stitt, Ira Sullivan, Marvin Stamm, the Tommy Dorsey Orchestra, and Eddie Harris. Since moving to Los Angeles he has toured Europe with the Bill Holman Big Band and performed with Bill Watrous, Bill Cunliffe, and Les Brown's Band of Renown, and done studio work including the Concord release *Keely Smith Swings Basie with Strings*. Barnes was the drumset teacher at the University of Cincinnati's Conservatory of Music, and is presently on staff of the Jamey Aebersold Summer Jazz Workshops. He can be contacted at [spangalang@sbcglobal.net](mailto:spangalang@sbcglobal.net)

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# Spicing Up a Shuffle

BY PAUL BISSELL

Recently I heard two songs from the mid 1980s back to back: “Everybody Wants to Rule the World” by Tears for Fears and “Murder By Numbers” by the Police. Both songs are moderate to slow shuffles in which the rhythmic groove is propelled along by use of syncopated quarter-note-triplet accents. Since the tempos are different, each song has its own placement of emphasis of this common element, and the techniques used by the drummers are unique as well.

I took note of the basic elements and prepared a series of exercises to help me master the coordination and feel of the two styles. While I have referred to the syncopation as quarter-note-triplet based, the exercises are presented in 12/8 time to make the notation clearer.

Basic Groove 1 is similar to “Everybody Wants to Rule the World.” In this groove, the syncopated right hand hi-hat is subservient to the bass and snare coupling, which is more prominent in pop/rock music. The variations (A–F) add additional bass drum notes, hi-hat openings, doubled right-hand notes, and so forth. The variations are not exhaustive, but logical extensions and options to the basic groove. Variation F adds a left foot (hi-hat) hemiola on the opposite beats to that of the right hand (ride cymbal in this case).

## NOTATION KEY

hi-hat w/foot    bass drum    snare drum    cross-stick    ride cymb.    closed hi-hat    open hi-hat

## Basic Groove

♩ = 112

A

B

C

D

E

F

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Basic Groove 2 is based on the slower but trickier "Murder By Numbers" pattern. The insistence of the cross-stick snare, bass drum on 2 and 4, and lack of any drum on the downbeat makes it easy to get turned around. It would be simple to think that beat 2 is actually beat 1, or to hear the cross-stick snare as defining the tempo. This hemiola figure on the snare is identical to that used by Art Blakey on many recordings, but used here in a different style.

The pattern's slow tempo and cross-stick/bass drum 2 and 4 give it a slightly "one-drop" reggae quality that adds to its perceived metric duality. Again, the variations add additional bass drum notes and hi-hat openings are far from exhaustive. Pattern E adds repeated hi-hat openings, also in a duple hemiola pattern.

### Basic Groove

♩ = 90

Musical notation for the Basic Groove pattern. It is written on a single staff in 4/8 time. The pattern consists of a sequence of notes and rests: a quarter note on the snare (marked with an 'x' for cross-stick), a quarter note on the bass drum, a quarter note on the snare, a quarter note on the bass drum, a quarter note on the snare, a quarter note on the bass drum, a quarter note on the snare, and a quarter note on the bass drum. The pattern repeats every four beats.

Musical notation for Variation A. It follows the same basic groove as the main pattern but includes a hi-hat opening (represented by an 'o') on the snare on the second beat of the four-beat cycle.

Musical notation for Variation B. It follows the same basic groove as the main pattern but includes a hi-hat opening (represented by an 'o') on the snare on the first beat of the four-beat cycle.

Musical notation for Variation C. It follows the same basic groove as the main pattern but includes a hi-hat opening (represented by an 'o') on the snare on the third beat of the four-beat cycle.

Musical notation for Variation D. It follows the same basic groove as the main pattern but includes hi-hat openings (represented by 'o') on the snare on both the first and third beats of the four-beat cycle.

Musical notation for Variation E. It follows the same basic groove as the main pattern but includes repeated hi-hat openings (represented by 'o') on the snare on every other beat (1, 3, 1, 3) of the four-beat cycle.

**Dr. Paul Bissell** is Assistant Professor of Percussion and Music Technology at Del Mar College, Corpus Christi, Texas. He has written numerous articles in these fields and is the owner of Go Fish Music.

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# The Drummer's Heritage Concert

## Part I: An interview with Robin Engelman

BY DENNIS DeLUCIA

**T**he Drummer's Heritage Concert at PASIC 2002 was a celebration of rudimental ("marching") percussion that included five distinctly different styles: "Ancient," Scottish, Swiss, "Showband," and Contemporary American. It was a magnificent evening of solo and ensemble playing before a standing-room only audience that responded enthusiastically throughout the three-hour concert. Many felt it was THE highlight of the convention, both for its historical significance as well as its entertainment/educational value. I was honored to have been the Master of Ceremonies.

Exactly twenty years ago, at PASIC '82 in Dallas, marching percussion was recognized in a big way by two events: the first Marching Percussion Competition and a prime-time clinic by the drumline of the Bridgemen Drum and Bugle Corps. "Indoor" drumline was the brainchild of Ward Durrett, who began the activity in Illinois, which led to the PAS version in 1982. I was honored to adjudicate at that first competition and to be the clinician (along with Bob Dubinski) for the Bridgemen clinic. As significant as those two events were, they paled in comparison to the impact that the Drummer's Heritage Concert had on the entire percussion community.

The idea for this project emanated from several sources simultaneously, but it was Robin Engelman (Nexus, PAS Hall of Fame) who worked tirelessly and brilliantly to make it a reality. The interview that follows gives insight into the planning stages and the concert itself.

We would like to

acknowledge the contributions of the following people, without whom The Drummer's Heritage Concert could not have happened:

Michael Kenyon and his staff, especially Rebecca Kinslow and Teresa Peterson, who worked with Robin to coordinate all of the logistics. Michael enthusiastically granted his permission for the concert to exceed two hours!

The PASIC 2002/Columbus Host Committee, Susan Powell, chair.

Lauren Vogel Weiss, whose brilliant cover story in the PASIC Preview issue of *Percussive Notes* gave the concert the publicity, ambiance, and importance that it deserved.

The percussion industry, whose financial support enabled the lineup and production to be first-class, even though many of the companies did not have their own artists and/or instruments on stage!

**Dennis DeLucia:** *How and when did the idea for this concert come about?*

**Robin Engelman:** The idea for The Drummer's Heritage Concert took shape in 1998. The structural and technical development of our snare drum, its civilian and military uses, and the music composed and adapted

for it fascinated me. Trained as an orchestral percussionist, I was becoming an enthusiastic amateur historian and rudimental devotee. How was it that not everyone shared our enthusiasm for deep-throated rope-tensioned drums, with skin heads and gut snares, worn on a sling at the player's side and played in the slow, "ancient" or open style of rudimental drumming in a perfect marriage of rhythm and melody?

Today's college students were born in the 1980s, at least thirty years after plastic heads and ten years after the founding of DCI. Unless one is born in the New England states of America, there is only a slim chance of hearing this "ancient" style of music. And so, those realities sparked the idea of what was to become The Drummer's Heritage Concert.

I wanted the concert to be a chronological history lesson. To test the idea, I casually suggested it to friends and acquaintances during PASIC '99. Two of those people were you and Glenn Steele. Your reactions were positive, and some members of the PAS Marching Percussion Committee later asked me to submit the idea to the PAS Executive Committee and the PASIC 2000/Dallas Host Committee. I put my ideas on paper and submitted them.

**DeLucia:** *Why the title?*

**Engelman:** The title "The Drummer's Heritage" is from a book of military music compiled by Dr. Frederick Fennell when he was director of the Eastman Wind En-



semble in Rochester, New York. The name was appropriate for the theme of the PASIC concert and Dr. Fennell gave me permission to use it.

**DeLucia:** *Why did you get involved initially?*

**Engelman:** I wanted to hear all these people play and the Marching Percussion Committee told me the proposal would have a better chance of being accepted by the PAS if I put the idea forward.

**DeLucia:** *Can you take us through the chronology: the idea, the proposal to PAS, the lineup?*

**Engelman:** The proposal was not accepted for PASIC 2000 in Dallas and I let the thing go. However, at PASIC 2001 in Nashville I was told I would be invited to host a 45-minute field drum presentation for PASIC 2002 in Columbus. But I was not interested; I wanted to put on an evening concert that would allow more time. It would have a greater impact than an afternoon showcase competing with a half-dozen simultaneous events and attracting a smaller audience. In February, 2002, I was informed that the Marching Percussion Committee, the Executive Committee, and Susan Powell's Columbus Host Committee had accepted my proposal, and I immediately began to contact the people on my list. At that time I figured the concert would be about two hours long. It turned out to be three hours and fifteen minutes without an intermission.

I started by listing all the individuals and groups I had heard or heard of from people whose opinions I respected. My selections were influenced by financial considerations. The PAS pays no fees, and that reality immediately eliminated some of my choices. I had to find people who would pay all their expenses and play for free.

In my mind the program was a history of drumming styles. I arranged the individuals and groups in chronological order starting with Colonial Williamsburg representing the Revolutionary War in the United States and moving forward in time to the University of North Texas Drum Line.

I chose soloists to match the styles of the various groups, and I wanted Swiss and Scots drumming because both

styles have influenced North American field drumming. I wanted a group of kids younger than college age and I wanted African Americans. In fact, if Bethune-Cookman and Oak Village Middle School or comparable groups had not been found, I would have backed out of the project.

**DeLucia:** *Describe the most rewarding and frustrating moments during the planning stage.*

**Engelman:** The most rewarding experience was the enthusiasm of all the participants. The most frustrating experience was dealing with the U.S. military groups—all of whom backed out during the planning. There were a couple of groups that were quite upbeat, but then a civilian administrator in charge of musical allotments for the army pulled the plug.

**DeLucia:** *Were there any moments during which you feared the concert would not materialize?*

**Engelman:** No. Even after all the military groups backed out I knew I had more than enough contrast and history to put on a great concert. There was a crisis over Alfons Grieder that you and Ken Green resolved, and I'll forever be thankful to you both for saving that one. Grieder and Americlique with their costumes and masks were essential in my mind. I am also grateful to



Robin Engelman

Julie Davila for putting Johnny Lee Lane and Marvin Sparks in the hat. They put me in touch with Bethune-Cookman and Oak Village Middle School, and you know the "sudden impact" they had on the concert.

**DeLucia:** *Why did you devote so much of your time, energy, and passion to this project?*

**Engelman:** That one's simple. I wanted to hear these people play.

**DeLucia:** *Did you have any expectations?*

**Engelman:** The only expectation I had was that the concert would be a success. I was too busy organizing the thing to fret. I trusted the players to come and do their thing and, in the end, that trust was justified.

**DeLucia:** *What were your favorite moments from the Thursday afternoon rehearsal?*

**Engelman:** Bob Becker collapsing in a helpless mass of disbelief upon hearing Nick Attanasio's first bass drum note and seeing Bethune-Cookman Drum Major Johnny Miller's signal stop the Oak Village Middle School cold—with no rehearsal. Speaking of Oak Village, I love them to death. They spent 20 hours on a bus from Houston and then sat quietly during the rehearsal and the hours before the concert, then played their hearts out before having their first meal after the concert at about 11:30 p.m.

**DeLucia:** *What were your favorite moments from the concert itself?*

**Engelman:** Everything, and that is no exaggeration, nor is it an attempt at political correctness.

**DeLucia:** *Can you briefly describe the impressions that each performer made on you?*

**Engelman:** Williamsburg's quiet, dignified presence, their sound and precision, and Lance Pedigo's incomparable drum writing were more than I expected and, afterwards, believed I deserved.

Nick Attanasio's sound and the strokes that started above his head and came down to the drumhead *pianissimo*, his sixteen-bar intro to "The Downfall of Paris" all reminded me of what a master does and can do in any medium. The standing ovation given

him was deservedly immediate and spontaneous. I suspect most of the attention was on Nick, but the fife and drum playing of the Cuccias was brilliant. I could count the notes in their rolls and measure the love in their hearts.

One has to listen very carefully to John Pratt because his playing is about clearly delineated levels of dynamics, rhythms, and tempos. His style is a wall of control; one never has to guess his intent or meaning. I was pleased to hear the audience response to Jack; many had thought him dead and most were too young to appreciate his great contribution to field drumming.

Camp Chase made me believe they had just stepped out of a Mathew Brady photograph. They were all I'd hoped they would be. What a wonderful group of dedicated musicians they are. I wish I had written the drum part to their "Battle Hymn of the Republic."

Jim Kilpatrick scared me. He was

on stage and a minute into his solo before I realized he was playing. I thought he was dancing to his own soundtrack, his swirling kilt a graceful counter to the million notes—all of them audible—flowing from his barely moving, supple wrists. Where were you, Jim? Don't ever leave us, laddie!

I'd thought that never hearing a drum line float with such evanescence was my fate until the Peel Regional Police Drum Corps appeared. Duncan Pringles' rendition, and his piper's harmonization of "Amazing Grace," will always be with me. Is it possible to live without such beauty?

I loved Alfons Grieder the moment he introduced himself. He is a distinguished gentleman in the "old world" tradition. After he played his solos, one in the traditional Basel Swiss style and the other in a more North American style by Berger, I was a fan for life. He is a master.

[Editor's note: Alfons Grieder died of cancer in April. The Drummer's Heritage Concert was his final performance.]

Americlique from Connecticut was the last group on board (through no fault of their own) and they just astounded me. From the City of Basel Anthem to all the tunes with Alfons—on one rehearsal!—their music, sound and costumes were high points. I am so grateful to them for coming on a moment's notice.

When I heard the audience screams from the back of the hall, I went to stage left for a better view and eventually stood near the largest bass drum. It was then I noticed the word PRIDE stitched on the Bethune-Cookman uniform cuffs. No word of mine could better communicate the feeling Bethune-Cookman left with us all that night. Johnny Miller should start a school for drum majors.

Marty Hurley's playing has an elegance and lilt that captured my imagination the first time I heard him play. His style and personality belie the passion in his playing, and I must always convince myself that he is not a local Pastor.

I was very moved by C.A.D.R.E.'s performance, particularly the three Pratt solos that ended their segment. There was fire in those pieces. They are men who should and shall be heard.

I can't imagine the concert without the Oak Village Middle School Latin Swac Attack. First, they were the only pre-high-school-age players participating, but most importantly, they really played. This was one of the groups that made me regret that my job kept me from getting to know the performers better.

Jeff Queen responded with an immediate okay to playing and taking part in "The Downfall of Paris." His cup of enthusiasm truly ran over. Aggressive is the way I would characterize his solo, and a lasting memory for me was seeing John Pratt's arm over Jeff's shoulder, both men deep in private conversation.

The University of North Texas Drum Line was the perfect ending to the concert. They are heading in new directions and are the quintessential ensemble. There is an abstraction in Paul Rennick and Sandi Sheuerman's work that will doubtless become the norm as other groups analyze and assimilate their work.

There were no stars, no winners. That is the lesson I hope everyone heard and learned.

**DeLucia:** *What reaction have you received since the concert?*

**Engelman:** Everyone who has spoken with me has been complimentary. The most frequent comment deals with the impact of the concert as a whole, and that is especially pleasing. I wanted the concert to be an educational continuum, and I think it was.

**DeLucia:** *What was your least favorite moment?*

**Engelman:** The dress rehearsal was painful. We only had one shot at the opening and the finale and people were late, had to leave early, etc. I was truly despairing, but as the cliché proved, "bad rehearsal, great show." Ray Dillard and Tod Lacey and his crew really made it happen.

**DeLucia:** *How did the finale come about?*

**Engelman:** I wanted all the groups to gather on stage and play something together that would not require much rehearsal time. The closing of the long roll is something all drummers practice, and most everyone knows "The Three Camps." My original plan for



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the finale was to have “Amazing Grace” be the last thing, but after hearing you speak about that, I knew it had to change. Your idea was much better.

**DeLucia:** *Why did the members of Nexus want to join in—unannounced?*

**Engelman:** Nexus was mentioned on the program finale, but we certainly didn't need the publicity. I put us on the show as my perk. I wanted to close the long roll and play “The Three Camps” with the guys in the context of that concert. Nexus has been playing old fife and drum repertoire on its concerts for years, and I thought they would enjoy being a part of the experience. I think they did.

**DeLucia:** *What was your reaction to the finale?*

**Engelman:** I thought the finale was great. I wish we could have taken more time to close the long roll, but it had a life of its own that would not be denied. One special moment for me was when Johnny Miller turned and, with consummate grace and gravitas, slowly walked off stage during “Amazing Grace.” Johnny taught me what it means to be a drum major.

**DeLucia:** *How did you feel during the presentation of your plaque?*

**Engelman:** Well, this was not a happy moment for me. I had said during the production meeting on Wednesday that nothing should be said at the end of the concert except perhaps a “good night” from you. I appreciate the plaque and have it in view in my office, but I felt very uncomfortable accepting it in front of all the great artists whose skills had been so freely given and who had truly made the evening a work of art.

**DeLucia:** *Would you do it again?*

**Engelman:** I would do it again if the money and logistics could be gathered and planned years in advance. As things work now, these projects are put together in nine months and are dependent on services freely given. I would love to have a concert with Spanish, Italian, and Mexican groups—as weird as possible—and some group from the Ozarks that had never been out of their county. Real

folk stuff—not so polished. That kind of thing would open our eyes even further.

**DeLucia:** *Any final thoughts?*

**Engelman:** Lauren Vogel Weiss suggested that I ask you to be the emcee. One of the things my wife Eleanor and I have said over and over since the show is how your announcing was so appropriate to the event. You always said the right things in the right way and treated all the performers with great respect and love. You determined the tone of the entire concert and all of us thank you for your work. Your enthusiasm was the cream in our coffee.

**DeLucia:** *Thank you, Robin, for those kind words. The pleasure was all mine! I felt like a star-struck little kid at Christmastime! Standing on stage, so close to all of those great players, those passionate, talented, dedicated people whose inner spirit compelled them to play, was one of the highlights of my professional life. And thank you, from all of us, for making it happen!*

*Part two of the “Drummer’s Heritage Concert” article will appear in a future issue. It will contain Dennis DeLucia’s interviews with the performers themselves.*

**Dennis DeLucia** is best known for his accomplishments with championship drum corps including the Hawthorne Muchachos, Bayonne Bridgemen, Star of Indiana, and the Crossmen; senior corps such as the Sunrisers and Caballeros; and championship bands such as Piscataway High School (NJ). He appears as an expert analyst on the PBS telecast of DCI finals, serves on the Task Force for WGI Indoor Percussion, and has been inducted into the World Drum Corps Hall of Fame and the Drum Corps International Hall of Fame. DeLucia is an Associate Professor of Percussion at Rutgers University, teaches at Piscataway High School (NJ), and is the author of *The Drummer’s Daily Drill* and *Dennis DeLucia’s Percussion Discussion*. PN

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# Djembe Journeys

BY JOHN KNECHT

As the world community grows more interconnected, interest in global rhythms and percussion instruments continues to expand. For me, that interest manifested itself in djembe drumming. My journey into the world of West African rhythm began like many others, at weekly drumming circles on Venice Beach in Los Angeles. At first, they were mere curiosities, joining a Zen-like community of rhythmic individuals. But as the sound of the jams began to dissipate, what remained for me was a very real desire for a disciplined education in the art of African hand drumming.

To satisfy that desire, I journeyed to Guinea for study. Guinea is located in the center of the ancient Mandinka Empire, which encompassed areas of Mali, Senegal, Ivory Coast, Liberia, Burkina Faso, and Sierra Leone, and is historically believed to be the birthplace of the djembe and dunun drums.

In 2001 I studied with the Mandingue artist Mamady Keita, a master drummer and teacher who has risen to a level of international djembe superstar. In 2002 I returned, this time to live and study with local working musicians Moko Kourouma and Sekou Camara, among others, of the ballet troupe Africa Wali. I carried their djembes, rehearsed rhythms, and followed them to village weddings, dununbas (literally translated as “big drum” parties) and full-moon dances.

On each trip, western-style musical thinking was left behind. For years, my education in marching corps, jazz band, and symphonic percussion created an impression that every rhythm could be broken down into triple-ratamacues, flamadiddles, and the basic rudiments. Just as in general science in which everything could be broken down into molecules and atoms, I always believed this type of dissection to also be true of drumming. But the more I become engaged in world music, the more I begin to realize that these structures are man-made fabrications, not necessarily the way rhythms truly exist. Guinea is about tracing time backwards to a place where the rhythms have less formality, rudiments don't exist, and drummers don't consult metronomes.

Guinea is also a place where rhythms still hold a powerful mean-

ing in the lives of the people. In The Palace of the People in the capital city of Conakry, the first thing that greets the visitor is a 25-foot mural of a djembe drummer, flanked by a soldier and a farmer. It seems to say, “Welcome to the land of the drum, where rhythms co-exist in war and peace.” I once heard Mamady Keita say, “Music summons the spirits of the ancestors; it provides the foundation for storytelling and community celebration. Music is omnipresent. Each segment of Malinke life—birth, childhood, puberty, marriage, death—is performed with music.”

When the country changed hands in 1958, the new leader, Sekou Toure, decided that the best way to demonstrate Guinean strength to the world was to assemble a supergroup of drummers and dancers. Subsequently, regional and national competitions were held, selecting the top drummers and dancers to form groups such as Djoliba Ballet and Les Ballets Africains. Throughout the 1960s, government-subsidized artists studied and created works that would celebrate their country and raise the level of artistry to new heights.

The result has been an amazing array of rhythms that focus less on rudiments and more on polyrhythmic grooves, drum signal calls and responses, and impressive speed and dexterity.

Whether they exist in 4/4 or 6/8 time signature, the polyrhythms are ever-present and ferocious. While this will not be news to many readers, the intensity of the offbeats and syncopation can catch western players off-guard. Young African players begin practicing polyrhythms during their early childhood. By the time they are old enough to lead drum troupes, syncopation and polyrhythms are second nature. As a result, the downbeats often melt away into a land where they no

longer seem relevant to the listener.

In the following example, the 6/8 Dununba rhythm, the dununs emphasize the upbeats of beats 5 and 6, while another djembe accompaniment plays on the 3, 5, and 6. Suddenly, beats 3 and 6 feel like the downbeat! However, the dancers keep hitting the ground on 1 and 4, so it looks like they are hopping on offbeats.



John Knecht performs with dance class and members of Africa Wali drumming troupe in Conakry New Guinea.



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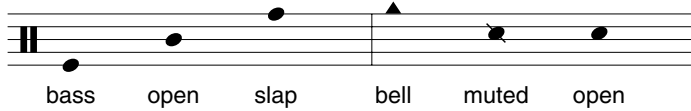
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## DUNUNBA (Traditional Style)

Note: This is just one example. Many Dununba rhythms exist and vary from village to village.

Djembe (played w/hands)      Dunun (played w/sticks)



Djembe 1



Djembe 2



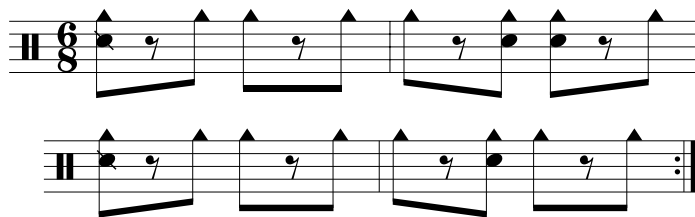
Djembe 3



Dunun 1 (Kenkeni)



Dunun 2 (Sanban)



Dunun 3 (Dununba)



Drum signal



To add complexity to the sounds, the highest-tuned djembe and the lowest-tuned dunun drum often solo and improvise alongside the rhythms, which makes for an incredibly fluid auditory experience. In cases where the downbeat seems to disappear (and it happens quite a bit), all an inexperienced player can do is pray for help and wait until the next drum signal.

Drum signals call for transitions in the music. A classic drum signal in 4/4 time appears below. When this call is given, it

sends one of the following messages to the entire drum line: “Time to start,” “Time to change to a new rhythm,” or “Time to end.” Each rhythm has a specific drum signal, so if the entire line is playing one rhythm and the lead djembe gives the signal for a completely different rhythm, everyone will immediately make the transition together.

## DRUM SIGNAL IN 4/4

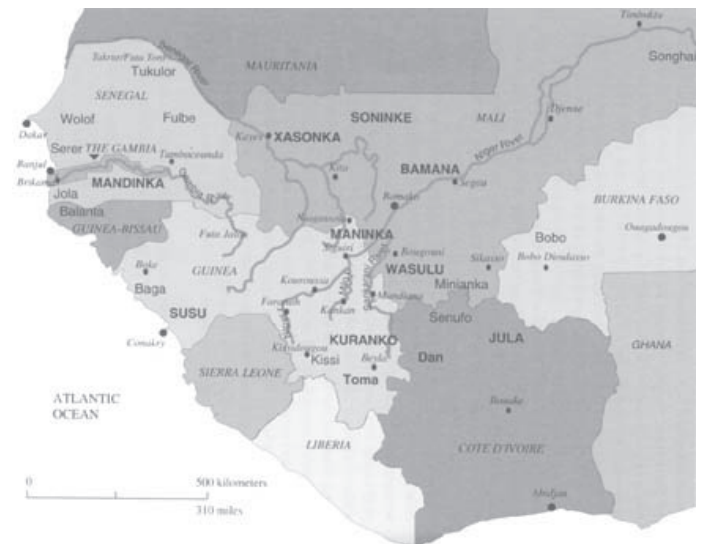
Lead djembe



The drum signal also communicates to the dancers, “It’s time to move on to the next dance step.” Fun moments occur quite often when the lead dancer is waiting for the signal to get to the next move, shouting at the lead djembist to give the signal and move on. Sometimes the drummers comply; sometimes they smile and wave back.

In addition, the rhythms often reach intensely loud levels and amazingly fast tempos (set the metronome to 180 and up). Particularly in Conakry, Guinean music and dance are outwardly expressive, fast, and loud. One can almost guarantee that if a rhythm starts at one tempo, it will end faster and louder. This happens so often, there is a word for it, “echauffement,” which means “heating up” in French. With all this heating up and getting louder, still the most seasoned Guinean drummers and dancers get exhausted.

Even amid this exhaustion, it’s “bon travail” or “good work” as the drummers say, and smiles are plastered across their faces the whole time. Something magical seems to happen as exhaustion turns into pain, and pain then relieves itself into a state of euphoric flow. Time, emotion, and physical barriers all blend together once the polyrhythms reach a certain fast-tempo groove. The following rhythm, a Susu rhythm called Baö Forêt, seems particularly conducive to eliciting this flow state. When



Western Africa and some of its peoples. From *Mande Music* by Eric Charry, copyright © 2000, University of Chicago Press. Used by permission.

played for a dununba celebration or full-moon-related ceremony, these rhythms can literally go all night long, and the entire community locks into a groove together.

### BAÏ FORÊT (Ballet Style)

Note: This ballet arrangement has one sanban player (with a mounted bell) and one dunun player who has three drums connected together.

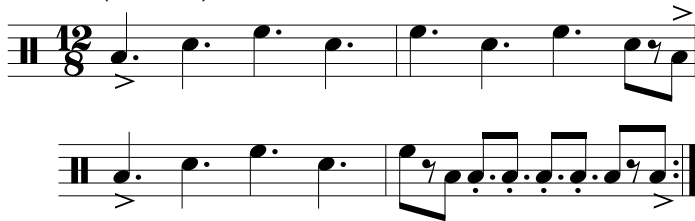
Djembe 1



Djembe 2



Dununs (3 drums)



Dunun (Sanban)



Something truly invigorating happens when the offbeats, drum signals, and extremely rapid tempos find their Guinean groove. The walls of western logic seem to break down, downbeats seem to become less relevant, and all communication begins to occur at another level—not the intellectual ones we westerners are used to using. For an entire village to connect in a groove, communication is occurring at deeper levels.

And once the walls collapse, a whole new mindset of rhythm can seep into one's being—rhythm as less than a structure of beats in a time, and more as a groove that evolves out of dynamic space. As the late jazz drummer Billy Higgins once remarked in a private conversation, "Don't play the notes, my man. Play the space between the notes."

While it is possible to construct Guinean rhythms in western notation, as is the case for this article, most aficionados of the djembe don't recommend learning it this way. Those who embrace Guinean rhythms as a serious art form attempt to find the space between these notes, instead of studying the notes on the page. For me, both methods still hold value, but the journey to Guinea has resulted in a richer rhythmic experience, and an emotional connection to music. Even as I return to the world of triple-ratamacues and flamadiddles, it is with a new understanding of this emotional connection that now blends with the intellectual.

### RESOURCES

For more information and resources on Guinean culture and djembe drumming, check out these helpful Web sites:

#### General djembe music and background

[http://www.djembe-line.de/Djembe-line\\_engl\\_/djembe-line\\_engl\\_.html](http://www.djembe-line.de/Djembe-line_engl_/djembe-line_engl_.html)  
<http://www.djembe.net/>  
<http://www.djembe.org/>  
<http://home.acceleration.net/clark/PaperVu/context.htm>  
<http://www.drums.org/djembefaq/index.htm>  
<http://www.rhythmtraders.com/>

#### Eric Charry's books, music, and video

<http://echarry.web.wesleyan.edu/jembearticle/jembebib.html>  
<http://echarry.web.wesleyan.edu/jembearticle/jembedisc.html>  
<http://www.sherouse.gwshouse.com/jembe-listfaq/>  
<http://echarry.web.wesleyan.edu/jembearticle/jembevid.html>

#### Information on Guinea

<http://www.lonelyplanet.com/destinations/africa/guinea/>  
<http://www.cia.gov/cia/publications/factbook/geos/gv.html>  
<http://travel.state.gov/guinea.html>

**John Knecht** is a drummer/percussionist in Chicago. He has studied, performed, and recorded in various jazz, marching, funk, and African styles for more than 20 years.

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# Preparing Music for Performance

BY GORDON B. PETERS

In preparing music for performance, be it solo, audition, or lesson, musicians can improve the quality of presentation by preparing musical dimensions away from the instrument, practicing instrumental techniques (warm-ups, long tones, scales, arpeggios, etudes), and then bringing music and instrument together. This logical approach ensures a thoughtful musical interpretation instead of a mere series of notes visually perceived and telegraphed to the fingers, bypassing the ears, the intellect, and the heart: the “aural bypass.”

Most instrumentalists learn how a piece of music sounds by placing it on the music stand and playing it through. They haven't been taught (or taught themselves) to read rhythms and pitches without their instruments. They listen to a record to hear how a piece goes. If musicians can't look at a piece of music and hear how it sounds, are they not musical illiterates?

To correct this, I propose the following approach. First, start with a reliable edition, comparing the individual part to a full score for accuracy and context. Verbalize everything on the page: clef, key, time signature, dynamic, tempo (metronome marking, if given), and any expressive indications provided by the composer. Next, conduct and sing the rhythms, under tempo. Add pitches and work up to performance tempo, with and without a metronome. Experiment with speeds consistent with the composer's indications, slightly faster and slightly slower, seeking a tempo that seems natural.

The next step in building an interpretation is making a structural analysis, determining basic sections and identifying them with standard names, letters, and numbers. Then define phrase lengths, shapes, and climax (not always the highest note!). Study dynamics and nuances. These actions set a basis for expression.

Now play through the work on the instrument, listening, correcting, experimenting, and adjusting. Make a tape, and on playback listen for tempo realiza-

tion, maintenance of tempo and pulse, dynamic observance, musical expression consistent with phrase contours, and indigenous musical meaning. Avoid needless dynamic swells, specious crescendi and diminuendi, and false accents on weak beats or unimportant notes. Observe articulations, bowings, comparative length of notes, breathing, tone quality, maintenance of intensities, rhythmic accuracy, and continuity of dynamics between ends and beginnings of phrases.

Has everything the composer indicated been realized? Do the sounds match what is on the page? Has one instilled life and character into the music? If so, the performer has earned the right to play for the teacher and to listen to recordings for further insights and refinements.

Performers using this approach will find efficiency heightened, with less practice time needed on the instrument. This can be especially helpful in preventing over-use injury, muscle fatigue, tendinitis, and similar problems that plague so many performers. This approach also helps one become a complete musician, especially important for the auditioner, who must function as conductor (selecting tempo), soloist (interpreting), and orchestral performer (sight-reading).

Finally, this method forces performers to exhaust their personal abilities and resources before relying on outside guidance, a necessary step in producing convincing and original interpretations.

**Gordon B. Peters** spent three years in the U. S. Military Band at West Point and earned bachelor's and master's degrees from the Eastman School of Music in Rochester, New York, where he founded the Marimba Masters. Peters also studied conducting extensively with Pierre Monteux. Prior to his appointment to the Chicago Symphony by Fritz Reiner in 1959, Peters played with the Rochester Philharmonic under Erich Leinsdorf and with the Grant Park Symphony. Peters taught at Northwestern University (1963–68) and in 1987 he completed a twenty-two-year tenure as conductor and administrator of the Civic Orchestra of Chicago. He authored and published a treatise on percussion titled *The Drummer: Man*, plus numerous articles and pedagogic outlines. Peters served as the first PAS President (1964–67). **PN**

## EDUCATION COMMITTEE CHAIR SEARCH

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

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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.



# General Issues Concerning Percussion Education at the Undergraduate Level

BY KEVIN CLYDE

The research in this article is from a thesis titled *A Four-Year Curriculum For Applied Percussion At The Undergraduate Level*. Information was garnered from a survey distributed to 207 schools (110 in the United States and 97 abroad), a compilation of syllabi/curricula, and repertoire lists. Twenty-six professors responded to the survey (twenty from the United States and six from abroad). The author also garnered twenty-three syllabi/handbooks through conventional means. Some of the respondents sent a copy of their syllabus/curriculum in lieu of a survey, while others sent both.

Thirty-three United States college percussion programs were examined, twenty-nine of which are college/university programs with the remainder being conservatories. Percussion programs in twenty-two states are represented: Arizona, California, Connecticut, Florida, Idaho, Illinois, Kansas, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Tennessee, Texas, Washington, West Virginia, and Wyoming.

In general, each of the survey respondents agrees with the concept of a curriculum. Most believe that it should function as a flexible outline that suits the needs of the individual while maintaining a formatted and structured environment. Although all agreed with the concept of a curriculum, two respondents questioned the intentions of a curriculum, citing concerns over imposing national standards for the applied lesson. Many professors oppose the idea of national standards since it could undermine the system in a myriad of ways and eliminate variety and individuality amongst programs that are present today.

For the most part, the percussion programs evaluated were similar in scope and nature. Most emphasize total percussion, while a handful offer specialization as the primary course of study. A major similarity deals with performance issues,

with the primary concern being how many times are appropriate for a student to perform outside the ensemble setting, such as on a master class/studio seminar? An overwhelming majority requires all students to perform at least once during the semester, three require zero, and four require two or three performances. One school requires one performance during the academic year, while another requires a minimum of five performances per semester.

All programs, except for one, require a senior recital. The norm is to require performance majors to perform a half junior recital and a full senior recital. This is the case in eighteen of the schools reviewed. More than half of the programs required education majors to perform only a half senior recital. One program required all percussion majors to perform both a junior and senior recital. Consequently, a student could go through college performing only eight times on an individual basis. Most teachers stated that time constraints was the reason for limited performance.

This hardly seems enough. Active performers know it takes several performances to acquire a total grasp of a single piece along with developing an appropriate stage presence. Performances in the lesson and practice room are quite different than those before one's peers or those outside of one's own studio. It is understandable that time constraints or the size of a studio contribute to the limited performance requirements. However, we are percussionists, who in turn, play a multitude of instruments. Thus, we need multiple performances on a variety of instruments each year in order to perfect the necessary performance techniques, both physical and mental, that are involved.

Fear of performing is an area of concern. Most undergraduates, particularly underclassmen, experience performance anxiety before solo performances. It is stated that over thirty-five percent of mu-

sicians are afflicted with psychological problems. Approximately twenty-five percent of those are performance anxiety.<sup>1</sup> How do we alleviate this problem? Should we require solo performances right away, or do we ease students into the situation? The author's survey posed a question concerning student performance in small ensembles, such as duets. All of the survey respondents agreed that the concept of performing duets develops confidence, skill, and knowledge of repertoire. However, only three of the schools required freshman and sophomores to perform duets, on both snare drum and keyboard instruments.

Another viable performance venue that may alleviate anxiety is through the audition process. Three of the observed programs provide their students with the opportunity to perform in mock auditions—orchestral and drumset. There are a multitude of articles written on the benefits of audition preparation through mental practice, mock-auditions, or by going to as many legitimate auditions as possible. Nevertheless, this is still a missing element in many percussion programs. Preparation is both physical and mental, and successful auditions may only be achieved through constant preparation. Preparation is determined not only by how many hours are spent in the practice room, but by how many times the material is performed.

The seminar time (a common component of many university programs) is used for the instruction of orchestral repertoire, Latin percussion, instrument care and maintenance, guest artist clinics, and even extra rehearsal time. The main reason why many of these topics are presented in the seminar appears to be two-fold: time constraints and the fact that many professors feel redundant by repeating themselves in each lesson. In turn, they choose a group lesson approach. Many professors feel that these items will be neglected if not covered in master class.

However, how do we determine what is more important for the individual lesson? Are Latin percussion techniques and orchestral repertoire any less important than Cirone or Musser etudes?

Allotted time for lessons is another area of concern. Most schools offer a once-a-week fifty-minute to an hour lesson, while others offer only a half-hour. Less than a quarter of the programs differentiated between degrees. In this case contact time varies by major and credit hours received. For example, a number of schools offer an hour lesson to performance majors and only a half-hour to others. In turn, a music education major's performance skills and breadth of knowledge may suffer from this approach.

Why are they slighted? For the most part, this is a conflict with how many credits are allotted for a specific degree. In return, a school of music would have to subtract credits from another musical area if they were to add credits for instruction on a primary instrument. Education majors need the same attention as a performance major for the simple fact that they will have the responsibility of teaching percussion at all levels of study within the public, private, and/or parochial school systems. In fact, with regard to music education majors, perhaps we should modify the system to include more pedagogical studies.

An interesting approach offered by two of the collegiate programs is that during the first year the students receive two hours of class instruction and one hour of private instruction per week. This classroom setting is used for introducing Latin percussion and orchestral repertoire, simply because many of the styles are performed in a group context. Therefore, the private lesson may be used for technique studies. Furthermore, what is the point of playing any style of Afro-Cuban drumming if you do not have the opportunity to perform in the group context?

Seven of the thirty-three schools require membership in PAS. An overwhelming majority do not require membership but all have the common opinion that membership should be strongly encouraged. One survey respondent stated that it would be illegal to require a student to join an organization for a class. Every percussion student in a college program should be required to participate for the simple fact that this is one of the few forums to discuss issues concerning the en-

tire world of percussion, such as education, performance (all areas), job vacancies, and general information.

Twenty-two of the programs require student enrollment in percussion ensemble, while four do not. It is interesting that one of the schools does not require percussion ensemble for the simple fact they do not have one during the academic year. Instead, they are relegated to holding ensemble workshops during the summer. This is because the school applies minimum enrollment standards for a class. A small studio might not have an ensemble if a school imposes such restrictions. However, it is safe to state that most percussion students will be exposed to the percussion ensemble.

Technology-based percussion is an area in which many programs are lacking. Only eight of the programs have technology requirements. There are many reasons for this. First, programs may lack the necessary equipment or the funds to purchase such equipment. Second, many musicians lack knowledge in this area, though comprehension of the topic is improving. This is understandable given the vast scope of percussion study. Nevertheless, we must collectively improve for the simple fact that the National Association of Schools of Music requires technology aspects to be included in each university program. Electronic percussion is ever prevalent in the recording and live performance industries, whether it be popular music or the orchestra setting. In turn, percussionists must be prepared to perform in these situations.

Two of the garnered syllabi state that they will further the development of percussion students through composition and listening assignments. They require the

students to compose pieces for snare drum, drum line, keyboard instruments, multiple percussion, and percussion ensemble. As the students progress with their studies, they are required to compose longer pieces. The main goal is to present a step-by-step approach that will allow students to acquire compositional facility in numerous areas of percussion. Hence, the benefits one would gain through developing compositional skills are the ability to compose for percussion in an educated manner, improving general musicianship skills (theory and aural skills), and the development of a thorough knowledge of the percussion family (ranges and limitations of the instruments). A fringe benefit is that students may acquire technological capabilities if required to utilize computer software, such as Finale. Thus, this contributes to the designated NASM technology standards.

The use of listening assignments will assist in the development of analytical skills and prove helpful in acquiring a fundamental knowledge of repertoire and styles. The students in these programs are required to listen to a variety of genres and instrumental areas (percussion and non-percussion), such as jazz, orchestral, percussion ensemble, and world music (steel band, gamelan, Afro-Caribbean) and develop a file of annotated listening cards. This is one area in which some percussionists, as well as other musicians, seem to be lacking since we tend to perform/practice more than we actively and analytically listen. Through critical listening, one will be able to identify the idiosyncrasies of the instruments but also develop a sense of how the instrument should sound and be played.





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Sight-reading skills seem to be an area that percussionists lack, especially on keyboard instruments. In most cases sheer lack of experience on keyboard instruments is the cause of the problem. More often than not the symptom of this inexperience is that the student, being uncomfortable, will simply not devote enough practice time to promote the development of reading skills. Therefore, and with the best intentions in mind, percussion teachers should encourage their students to spend larger portions of time sight-reading. Duet literature is often sought, so that a student may share his or her "misery" with another, thereby lessening the frustration that usually accompanies this activity.<sup>2</sup> Another avenue to remedy this problem may be to dedicate a few minutes of each lesson to this area of study. In turn, sight-reading technique needs to be placed on equal footing, especially on mallet instruments and drumset, with all other aspects of percussion study. This is simply due to the fact that sight-reading ability wins and loses performance-oriented jobs.

Many programs utilize semester book reports, proficiencies/barrier exams, and the grading and recording (audio or video) of lessons to enhance the development of the students. The book report assignment is invaluable. It enables the students to acquire knowledge in any percussion area of particular interest and allows for the student to acquire knowledge in areas that probably will not be covered in the lesson or in any other undergraduate class. The key element is that students must seek out information by themselves.

The recording of the weekly lesson is an integral component to some programs. It allows for the student and teacher to keep track of progression or regression in studies and it contributes to the listening aspect of music. The assigning of a weekly grade performs the same function. It adds to the concept of organization and enables students to know what is expected of them.

The final concept that is prevalent in many programs is the concept of proficiency/barrier exams. Sixteen schools stated that barrier exams (exams that are required along with the end of semester jury) are incorporated into the curriculum. Nevertheless, the proficiency exams can be quite ambiguous. Are the specified requirements, such as tempo markings, to be interpreted as a benchmark in deter-

mining a grade or is it a pass/fail situation? A handful of programs specified that the required skills are set and must be attained before progressing to the next level. One professor stated that these exams are used to determine if a student is accepted into the performance program. The main idea of the barrier exam is to require everyone to possess the general technical skills, such as knowledge of scales, arpeggios, chord progressions, sight-reading, and various four-mallet techniques. These minimum technical facilities will enable the student to perform and teach at an acceptable level. Furthermore, it is not to be understood as a plateau in desired ability. They are minimal requirements, and in no way should be construed as a level of attainment; it is only a beginning or point of departure.<sup>3</sup>

Proficiency levels at most universities are performance oriented. However, one of the programs also requires proficiencies in both terminology and history. This element is as essential to performance as the employed physical techniques. This is due to the fact that we must learn terminology in a variety of languages, usually English, French, Italian, German, and Russian. Each of the languages utilizes different words for every instrument or similar words that can be misinterpreted. For example, the words pauken, timpani, and kettledrums look different but refer to the same instruments. On the other hand, the words tambourine and tambour look similar but the instruments are quite different.

Where do we draw the line in the applied lesson? How much should the teacher and student know? How much can we assign without going overboard? These are all valid questions that need to be an-

swered. Sooner or later it might become a viable option to expand programs to five years; this is in terms of all music majors, not just percussion. An extra year would make it easier for teachers to assist in producing well-rounded students who possess knowledge in greater areas of percussion.

#### ENDNOTES

1. Dr. Darin Workman, "The Roadblock for Auditions: Stage Fright," *Percussive Notes* (August 1999): 50.
2. Gordon Stout, "How to Sight-read Correctly," [database online]; available at [www.pas.org](http://www.pas.org)
3. University of Missouri-Kansas City Conservatory of Music, "Percussion at UMKC," [database online]; available at <http://cctr.umkc.edu/user/lkaptain/minimum.html>

**Kevin Clyde** is a 1998 graduate of West Chester University. He graduated *cum laude* with a Bachelor of Science in Music Education and studied percussion under Dr. Christopher Hanning. In 2001 Kevin graduated with a Master of Music, with an emphasis in performance, from Bowling Green State University. During his time there he wrote the thesis titled: *A Four-Year Curriculum For Applied Percussion At The Undergraduate Level*. Dr. Roger Schupp (Percussion Studies) and Dr. Steven Cornelius (Ethnomusicology) were his advisors for the thesis project. Currently, Kevin is an active-duty Air Force musician with the Band of the United States Air Force Reserve at Robins AFB, GA. Kevin performs regularly with the concert band, Dixie Express (New Orleans jazz), jazz combo, and with the ceremonial band. He has been a featured soloist on drumset, hand drums, and marimba for numerous tours. PN

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# Disappear Swiftly

## An Analysis of “Fleet” from Druckman’s “Reflections on the Nature of Water”

BY PAYTON MACDONALD

The title “Crystalline” serves as a metaphor for the structure and basic syntax of the first movement of Jacob Druckman’s (1928–1996) “Reflections on the Nature of Water” (1985). The sense of tonal tension and release, on both a macro and micro level, fractures and distorts much like particles (or waves?) of light passing through a crystal.

Druckman’s sensitivity to appellations remained keen when he created the second movement, “Fleet.” The most common meanings of the word fleet are “swift movement” or “a group of warships or vehicles.” A secondary definition also includes “to fade out: vanish.”<sup>1</sup> While the second movement of Druckman’s solo marimba masterpiece has little to do with war or transportation, it has much in common with swift movement and disappearances. The ensuing rhythmic, dynamic, and pitch analysis of “Fleet” uncovers subtle manipulations of meter, rhythm, dynamics, sonority, and voicing that support the unstable, shimmering character of the surface gestures and give voice to the metaphoric quality of the movement.

### ANALYSIS

The rhythmic profile of “Fleet” undermines Druckman’s poetics, as do the dynamic markings. In many ways the movement resembles an etude that explores the double-lateral stroke pattern of 4-3-1-2. In quick succession these strokes most easily fit a duple division of some sort, and Druckman favors thirty-second-note groupings in common meters. The choice is not arbitrary. One could imagine the movement recast in half notation, with the thirty-second notes as sixteenths. But if we agree that the visual layout of a score reflects the intended sound world, then the dense, “black” look of the iterated thirty-seconds most accurately captures the feeling of swift movement.

The metrical scheme is less convincing, though, since the tempo marking (eighth note equals 138–144) suggests an emphasis on the eighth-note subdivision. Druckman prefers 4/4 and 3/4 to 8/8 or 6/8, which might better support the eighth-note division. To confuse the issue further, some measures are notated as discrete groups of four thirty-second notes (e.g., m. 9), while others as groups of eight thirty-second notes (e.g., m. 6), and still others as groups of sixteen thirty-second notes (e.g., m. 10). The discrepancy may be gratuitous or it may purposely suggest slight shifts in agogic rhythm. I reject the latter idea in my own interpretations, though, as two beats per bar (e.g., m. 10) seems sluggish and inappropriate considering the poetic concept of the movement, which Druckman clearly supports with his tonal syntax.

Almost the entire movement is soft, gliding between a *ppp* and *mp* range. When louder material appears it is brief, surprising, much like sharp dynamite charges on a winter slope, popping into a crisp morning. Even in seemingly placid pas-

sages, like measures 6–9, gentle waves and swells push and pull the flow of the music, ever forward and never entirely calm. But it is the sharp jabs and punches that really capture one’s attention. An inquisitive performer might well wonder if the accented notes don’t highlight some structural features of the piece. In fact, they do.

The first accented notes, in mm. 1–3, are especially important because they are immediately followed by a series of soft iterations of the same note, thus prolonging their value and heightening our awareness of them. The G-sharp, B-natural, and F-sharp in measures 1, 2, and 3, respectively, spell out an (025) trichord. This is a portentous sonority because it includes both a whole tone and a perfect fourth, intervals that are of central importance to this movement and the entire piece. Further, the exact inversion of the sonority spelled out in the first three measures recurs in measure 30, during a passage that functions much like a coda to this movement.

Beginning in measure ten, sharp accents frequently and unpredictably interrupt the rippling texture. The accents alternate between the low register and the high register. They differ from the ones articulated in the first part of the piece as they are marked not with an accent but with a dark wedge. If we catalog these accented notes and compress them into a single octave we see that the first ten of them fall within the C-major diatonic scale (mm. 10–18).

Accented notes, reduced to an octave



In measures 19 and 20 we hear an accented A-flat and B-flat, which disturb the homogeneity of the C-major diatonic scale. The flat six and seven scale degrees were likely not chosen arbitrarily.

Indeed, measure 18 marks a new section the piece, in which the illusion of stability is definitively shattered. The A-flat and B-flat may be signals of some sort, triggering a chaos that only briefly settles in measure 32. Does the C major diatonicism have any significance for this movement? The answer is unclear, but since many of the sustained sonorities center around sharp keys, the “C majorness” of the accented notes may well be a careful ploy to foil the primacy of one type of key center. In fact, we may wonder if it is even appropriate to group together these accented notes. After all, great distances of rhythm and harmony separate them.

*text continues on page 38*

♩ = 138-144 Fleet

(nistrato)

2 [8914] (0158)

7 8

mf ppp 4/4 mf ppp mf

(025)

sempre misurato

7 8 f pp mf 4/4 f mp mf

5 f mf

pp [348E] (T7[8914])

3 4 mp

2 [1269], [T5 8914]

mp pp ppp pp

10 PP ppp (PP) (PP) (0268)

(m.d.)

Detailed description of the musical score: The score is written for piano and consists of six systems. The first system (measures 1-8) features a treble clef with a 7/8 time signature, dynamic markings of mf, ppp, and mf, and a handwritten annotation '2 [8914] (0158)'. The second system (measures 9-14) includes a 'sempre misurato' instruction, a 7/8 time signature, and dynamics f, pp, mf, and mp. The third system (measures 15-20) has a 5-measure rest, dynamics f and mf, and a handwritten annotation 'pp [348E] (T7[8914])'. The fourth system (measures 21-24) is in 3/4 and 4/4 time, with a dynamic marking of mp. The fifth system (measures 25-28) is in 4/4 time, with dynamics mp, pp, ppp, and pp, and a handwritten annotation '[1269], [T5 8914]'. The sixth system (measures 29-32) is in 4/4 time, with dynamics PP, ppp, (PP), and (PP), and a handwritten annotation '(0268)'. A '(m.d.)' marking is present under the first measure of the sixth system.

(015b)

(pp) *poco sfz*

This system contains measures 12, 13, and 14. It features a piano accompaniment with a treble and bass clef. Measure 12 starts with a piano (*pp*) dynamic. Measure 13 has a *poco sfz* marking. Measure 14 ends with a forte (*f*) dynamic. The notation includes various rhythmic patterns and accidentals.

13

*mp* *pp* *sfz*

This system contains measures 15, 16, and 17. Measure 15 begins with a mezzo-piano (*mp*) dynamic. Measure 16 has a piano (*pp*) dynamic. Measure 17 ends with a sforzando (*sfz*) dynamic. The notation includes various rhythmic patterns and accidentals.

(0258)

*mp* *mf* *mp*

2/4

This system contains measures 18, 19, and 20. Measure 18 starts with a mezzo-piano (*mp*) dynamic. Measure 19 has a mezzo-forte (*mf*) dynamic. Measure 20 ends with a mezzo-piano (*mp*) dynamic. The time signature changes to 2/4. The notation includes various rhythmic patterns and accidentals.

16

*poco sfz*

2/4 5/8 4/4

This system contains measures 21, 22, and 23. Measure 21 has a 2/4 time signature. Measure 22 has a 5/8 time signature. Measure 23 has a 4/4 time signature. A *poco sfz* marking is present in measure 22. The notation includes various rhythmic patterns and accidentals.

18

*poco sfz* *P*

This system contains measures 24, 25, and 26. Measure 24 has a mezzo-forte (*mf*) dynamic. Measure 25 has a *poco sfz* marking. Measure 26 has a piano (*P*) dynamic. The notation includes various rhythmic patterns and accidentals.

*poco sfz* *P*

This system contains measures 27, 28, and 29. Measure 27 has a piano (*P*) dynamic. Measure 28 has a *poco sfz* marking. Measure 29 has a piano (*P*) dynamic. The notation includes various rhythmic patterns and accidentals.

(0156)

(pp) *poco sfz*

This system contains measures 15, 16, and 17. It features a complex rhythmic pattern with many sixteenth notes. The first measure starts with a piano (*pp*) dynamic. The second measure is marked with a crescendo hairpin and a *poco sfz* (poco sforzando) marking. The third measure ends with a forte (*f*) dynamic.

15

*mp* *pp* *sfz*

This system contains measures 18, 19, and 20. Measure 18 begins with a mezzo-piano (*mp*) dynamic. Measure 19 features a piano (*pp*) dynamic. Measure 20 ends with a sforzando (*sfz*) dynamic.

(0258)

*mp* *mf* *mp*

2/4

This system contains measures 21, 22, and 23. The time signature changes to 2/4. Measure 21 starts with mezzo-piano (*mp*), measure 22 with mezzo-forte (*mf*), and measure 23 with mezzo-piano (*mp*).

16

*poco sfz*

2/4

This system contains measures 24, 25, and 26. The time signature is 2/4. Measure 25 is marked with a *poco sfz* dynamic.

18

*poco sfz* *P*

This system contains measures 27, 28, and 29. Measure 27 is marked with *poco sfz* and measure 28 with a piano (*P*) dynamic.

*poco sfz* *P*

This system contains measures 30, 31, and 32. Measure 31 is marked with a piano (*P*) dynamic. Measure 32 ends with a piano (*P*) dynamic.



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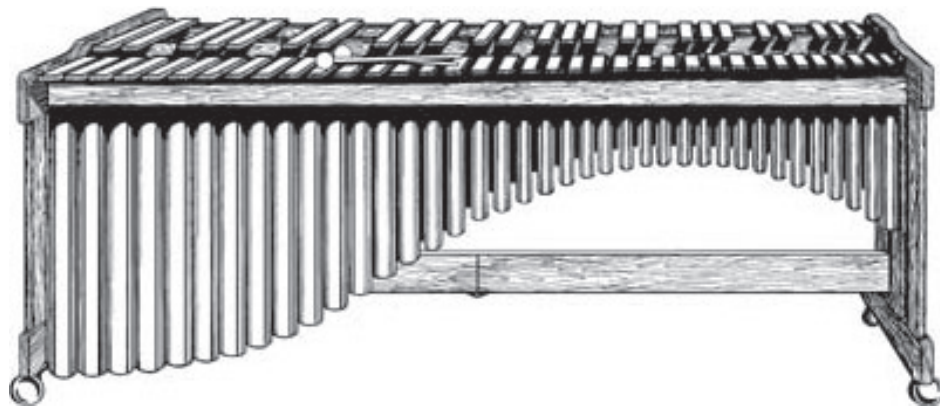
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Once again Druckman offers us a subtle but powerful clue pointing toward their unity. In measure ten the first accented note is a C2. Underneath the dynamic marking the letters “m” and “d” are written in parentheses. “m.d.” is the abbreviation for *main droite*, the French term for “right hand.” Druckman intends for all of the accented notes, whether in the low register or in the high register, to be played with the right hand and possibly with the same mallet. Certainly, these notes must have something in common.

But if it's the accented notes that grab our attention, it's the undulating ripples that keep it. The undulations are exceptionally idiomatic for marimba and facilitate a quick tempo. In fact, dozens of other works have been written for the instrument that utilize the same 4-3-1-2 pattern. But none of these works hold up to the compositional rigor and ingenuity of “Fleet.” Just as the dynamics, rhythm, texture, tempo, and the unsettling accented notes contribute toward the feeling of elusiveness, so does the harmony in the murmuring waves.

The first four notes of the movement set the tone for the following 34 measures. The sonority may be described numerous ways. It is at once an A-major-7 sonority and a C-sharp-minor flat-6 chord. A-major is analytically neater, but since the chord is spelled in first inversion with the C-sharp in the bass, flat-6 is not inappropriate.

A less subjective approach may be to use post-tonal analysis. Here the sonority can be labeled two ways, either as an [8914] (normal form), or as an (0158) (prime form). The sonority predominates throughout the movement, but is especially prevalent on the first page. After enduring several interruptions, the initial [8914] is transposed down a fourth to a [348E], a T7 relationship to the original [8914].

After a brief transitory passage in measures 7 and 8<sup>2</sup>, the

chord next appears sustained for the entirety of measure nine. This chord can be labeled as a [1269] sonority, holding a T5 relationship to the original [8914]. Since the defining profile of the chord is stacked fifths, it is curious that the sustained, transposed repetitions of the original chord sounded in the first measure hold a T7 and a T5 (fourths/fifths) relationship to that sonority.

Measure nine is of special significance to any interpretation of this movement. It is the only measure in which a single sonority is sustained for more than three eighth notes. It is also the only measure in the first two-thirds of the piece that is marked as soft as *ppp* for the entirety of the bar. If there is any sense of stability in the movement, it is in this glabrous passage. Yet, as soon as the notion of tranquillity appears it just as swiftly disappears. Measure ten marks the beginning of our C-major accented notes, which trigger an ever-accelerating harmonic motion—inexorably spinning into the uncertain silences in measures 23–27.

Druckman attains stability only once more, in measure 18 with a D-flat-major-7, or F-minor flat-6 chord. He sets off this moment with the startling presence of space in measures 15–17. The sounded gestures in those measures are captivating because of the colorful harmonies, none of which have appeared thus far in the piece. These collections of notes cannot be explained by any of the proceeding or following dominant sonorities. However, they do not conform to any known scale or other ordered collection of pitches that might have significance for this movement. And while they come close to spelling out the aggregate, they don't quite make the grade.

An opportunity for interpretation beckons. A marimba artist might choose to introduce an *accelerando* into the phrase, beginning with the pickups into measure 16 and gently thrusting

forward into the arrival at measure 18. Or, one might tease the dynamics a bit, following the rugged contours of the lines, providing a contrast to the return of the 4-3-1-2 pattern.

Measures 18 through 22 recap some of the similar gestures from earlier in the movement. Again, fourths and fifths, including diminished and augmented intervals, predominate. The sharp accents in measure 19 and 20 expand and become independent gestures in their own right. Many artists might choose to hear these grinding successions of ninths as a signal for the impending climax in measure 23.

But is it the climax? Measures 23 through 27 stand in sharp relief to the rest of the movement. The silence in measure 23, while comparatively brief compared to other movements, gapes like a fathomless chasm in the fleeting context of the surrounding material. One can leap over this chasm, or one can march over it. The three eighth-note rests clearly indicate a careful measurement of time, but it's the cracks between time that count. Just a little wedge and a tap with a hammer can make one second feel like an eternity. Conversely, a bit of glue and a small vice will keep the surface smooth.

This is the time to take out the toolbox. If the silences are treated as a convenient spot to rest one's hands, the entire movement goes to waste. It *is* a climax, but not a point of resolution.<sup>3</sup> Imagine a weightlifter pressing a 300-pound bar. It's too much. Before he can straighten his arms, his strength fails him. Veins bulging and eyes popping, he reluctantly brings the bar back to its resting place. Just so, the tension generated by the buildup to measure 23 slowly dissipates with the reemergence of material from the beginning of the movement. The repeated notes, which spell out a fourth, both above and below middle C, establish clear intervallic symmetry. But Druckman pushes up one more notch and begins the coda on the C-sharp. It's a sophisticated compositional choice. The slower tempo in measure 28 and the return of the placid dynamics point toward resolution. Yet, the C-sharp raises the intensity from the C-natural briefly established as a central point in measure 24. Yet again, the C-sharp points back to an A-major-7 sonority, hinting at a resolution that won't occur until measure 32.

Measures 28 through 34 comprise a body of material that might logically be labeled a coda. The (0268) sonority returns (mm. 28–31). It is interrupted by subtle jabs of whole-tone dyads and the (025) trichord, which are clearly linked to the opening sequence of accented notes. After drawing out the tense (0268) tetrachord by a simple additive process, Druckman finally achieves closure in measure 32 with a restatement of the opening A-major-7/C-sharp-minor flat-6 sonority. But just as quickly, a few syncopated jabs spelling out a whole-tone collection graze the listeners' ears. We're left with the spectre of a memory: something beautiful that emerges from the silence and swiftly disappears.

REFLECTIONS ON THE NATURE OR WATER by Jacob Druckman

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#### ENDNOTES

1. From *Webster's II, New Riverside Dictionary*, ©1988.
2. Measure 8 is of special interest because the relationship of the stacked fifths is reversed from the previous and successive statements of the (0158) tetrachord. This may reflect the transitory nature of the measure.
3. Note that the climax occurs at measure 23, rather close to measure 21. The movement comprises 34 measures, and the Fibonacci number 21 is the golden section of 34. The structural placement of the material in measure 23 may not be capricious.

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# The Effect of Stroke Type on the Tone Production of the Marimba

BY ERICK SAOUD

The purpose of this study was to identify and analyze changes in duration and frequency content of legato and staccato strokes on the marimba. Testing occurred on one note in the high register (c5), one note in the middle register (d3), and one note in the low register (f1) of two different marimbas: a Malletch Imperial Grand 5.0 and a Kori 4 1/2 octave. (In this study, the lowest note of a five-octave marimba is designated as c1.) Subjects used to provide samples were four graduate students in percussion at the University of Arizona. Each subject played one legato stroke followed by one staccato stroke on the three selected pitches, beginning with the Malletch instrument and then the Kori.

The legato stroke, or relaxed stroke, used in this experiment can be defined as a free, uninhibited stroke allowing for maximum rebound off of the bar, put into motion with the absolute minimal amount of tension in the hand and fingers. A combination of fingers, hand, wrist, and forearm (from the elbow to the wrist) were used to perpetuate the stroke. There were no extraneous lifting or pulling motions of the mallet off of the bar. The stroke was made from an approximate height of 12 to 14 inches.

The staccato stroke, or inhibited stroke, used in this experiment can be defined as a sharper stroke achieved by supplying a moderate amount of tension in the fingers and hand in the grip on the mallet. A combination of fingers, hand, wrist, and forearm were used, but with more focus placed on a quick, snapping motion of the wrist. The stroke was made from an approximate height of 4 to 7 inches.

Samples were recorded and analyzed for data. Results indicated that while there were measurable differences in a majority of the samples, these differences were not consistent across any of the samples, and it is debatable whether the differences would be audible in any performance situation. These findings may be of interest to all marimba players, percussionists, and teachers in their performance practices and pedagogical approaches to the instrument.

## INTRODUCTION

The research in this study deals with the effects of using a legato and staccato stroke on the marimba and the analyzation of the resulting tone's duration and frequency content. Research of this variety is important to the understanding of tone production on the marimba and the pedagogical processes used in current percussion education. Results from this study can be used to support the various theories held by current and past percussion pedagogues as well as previous research done in this area.

It should be noted that the author has used the terms *staccato* and *legato* in this research in order to facilitate ease of understanding among all percussionists to the concepts discussed. *Legato* and *staccato* generally refer to the relation of one note to another, either *connected* or *separated*, respectively. In this

study, they refer to the type of stroke being perpetuated by the performer.

It is a controversial belief that through alteration of stroke alone, marimba performers are unable to modify a single performance of one note (the combination of the stroke and resulting tone) to a degree relative enough to be heard in the resulting tone. In simpler terms, through stroke alone, performers cannot simulate a legato or staccato tone on a single note. Instead, through a combination of techniques employed by the performer, the illusion of staccato and/or legato can be achieved. This study will isolate the variable of stroke type and eliminate all other factors in order to gain understanding of the influence of stroke type on a single note.

## REVIEW OF THE LITERATURE

The ideas of stroke type and *legato vs. staccato* have been widely discussed and argued in the percussion world. While there has not been significant publication of scientific research dealing with the manipulation of tone production on the marimba, there are ideas and theories that are held in high regard by a majority of percussionists.

Leigh Howard Stevens, author of *Method of Movement for Marimba*, is respected as both a marimba performer and pedagogue. Stevens has long been a proponent of the concept that stroke alone, on a single note, cannot yield a staccato or legato tone. In his text, Stevens states, "The differences that musicians hear with their backs turned to the instrument are differences of dynamics. It appears that adding arm weight and tension to the stick favor even dynamics or series of crescendos. These dynamic structures produce detached, articulate attacks on successive pitches [staccato]. Relaxed wrist strokes favor even dynamics or series of decrescendos which result in less articulate connections between the pitches [legato]."<sup>1</sup>

Stevens' summer mallet seminars have long been a testing ground for this type of research. Although none of his research has been scientifically documented and published, it is left to the audience of these tests that "hearing is believing."

Barry Larkin, a professor at Iowa State University, has conducted a wealth of research in the area of percussion, and marimba specifically. His findings support the hypothesis that stroke alone cannot yield identifiable results of staccato or legato. Mention must be made of an unpublished packet of materials distributed by Stevens to his summer mallet seminar students. This packet contains numerous published articles discussing tone production on the marimba and a set of graphs produced by Larkin showing preliminary studies of staccato and legato stroke types. It is presumed that this packet, or sections of it, is owned by a fair number of marimbists and percussionists from around the world and is worth including in this discussion.

Some of the first insights into marimba and keyboard articu-

lation can be found in the prefaces to method books authored by Buster Bailey, *Mental and Manual Calisthenics for the Mallet Player* (1963), and James McMillan, *Percussion Keyboard Technic [sic]* (1962). In the introduction to Bailey's method, he states, "If the mallets are held tightly, and short, and sharp wrist motions are used the only possible results can be sounds of a staccato nature [between notes]. However, if the stick is allowed a little more freedom within the handgrip and smoother, relaxed wrist motions are used, the player will then be able to feel and project a smoother, more legato-like style [between notes]."

McMillan also offers insights into keyboard articulation in the introduction to his text: "When a passage calls for staccato strokes, a firmer than normal grip must be employed. This, in addition to extremely quick wrist snap, will produce a staccato stroke."

The current pedagogy, in addition to grip manipulation, lends itself to other variables for the illusion of staccato and legato. Altering the amplitude of individual notes, increasing or decreasing the dynamic level throughout a phrase or portion of music, changing beating spots on the bar (e.g., using the nodal points), connecting notes at specific points in their duration (e.g., emphasizing or de-emphasizing ring length), and using different striking points on the mallet are all examples of ways that the effects of staccato and legato can be achieved. Many of these concepts are contained in the texts by Bailey, McMillan, Stevens, and others.

It must be stated that many of the insights offered into keyboard percussion tone production, stroke type, articulation, and other concepts covered in the preceding paragraphs relate to a group of notes or a phrase of music. The purpose of this study was to research the effects of grip manipulation and stroke on a single note, not a group of notes. Further research must be done in order to draw scientific analysis on the effects of stroke type on a group or series of notes.

A wealth of information on keyboard and other percussion instruments and their tone production can be found in back issues of *Percussive Notes* (available to PAS members through [www.pas.org](http://www.pas.org)), including numerous articles written by Thomas D. Rossing. Mr. Rossing has also contributed the text *The Science of Percussion Instruments* (2000), dealing with the production of sound and acoustical properties of many percussion instruments. *Acoustics of Bar Percussion Instruments*, by James L. Moore, is available through Permus Publications and is a valuable research tool, though somewhat dated, with an original publication date of 1970.

## METHODOLOGY

The four subjects chosen for this experiment are all graduate students in percussion at the University of Arizona, including the author. All subjects have had significant experience in mallet percussion and a strong working knowledge of stroke type on marimba. This study isolated the variable of stroke type and eliminated all other factors in order to gain understanding of the influence of stroke type on a single note. Therefore, the variables of amplitude, stroke height, mallet choice, room ambience, and bar intonation (all bars tested were properly tuned with their respective resonators) were eliminated. Each performance was monitored by the three non-performing subjects to ensure consistency of amplitude and stroke height. Testing was

done in the recording studio at the University of Arizona with all samples being recorded within a one-hour time frame under the same testing conditions in the same testing environment.

Testing occurred on one note in the high, middle, and low ranges of the instrument. The notes chosen (c5, d3, f1) corresponded to median notes in each of the respective ranges. A mallet was used in each of the registers that corresponded to a general weight and hardness appropriate to that range of the marimba. For this experiment, the Innovative Percussion Soloist Series mallets were used. In the high register (c5), an IP 300 mallet was used, with IP 240 and IP 100 mallets utilized in the middle (d3) and low (f1) registers, respectively. Mallet placement on each bar varied, according to the widely accepted acoustical properties of tone production on the marimba. In the high register, mallet placement was directly in the center of the bar. In the middle register, mallet placement was slightly off center toward the upper manual. The same procedure was used for the low register as in the middle register. Special care was taken by all subjects to play each of the strokes with the same volume and consistency, altering only the type of stroke—staccato or legato.

Each subject played two successive strokes on each note with a three- to four-second pause after the complete decay of the first tone, the first stroke always being legato and the second stroke always being staccato. Each of the subjects alternated in recording their set of two strokes beginning in the high register of the Malletech marimba, followed by the middle register and

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low register. The same procedure was then used on the Kori marimba.

Results were recorded through an Earthworks QTC omni-directional condenser microphone, into a custom transformalis pre-amplifier. An Apogee PSX 100 was used with a 24-bit analog to digital converter at a 48 kHz sampling rate, with samples being recorded directly to a Masterlink ML 9600. Results were then transferred onto CD-ROM in stereo A.I.F. format. Results, charts, and all analysis took place using the SIA Smaartpro audio analyzation program.

## RESULTS

Each stroke was analyzed and compared to its partner stroke for each player (i.e., staccato was compared with legato for each player). Each individual stroke was printed out on a two-dimensional graph giving *time* (in seconds) on the x-axis, *frequency* (in kHz) on the y-axis, and *amplitude* shown in color (64-step color scale) in the resulting waveforms (see Graphs 1-4).

Chart 1 gives the durations for each individual stroke, broken down into pairs of staccato and legato strokes for each player. All durations are given in seconds and are taken from the length of the fundamental pitch. The exception to this is the duration readings for the F1 pitches, on both the Malletech and Kori marimbas. The F1 pitches were given duration timings ac-

ording to the length of the overtone pitch just below 900Hz. This is due to the fact that the precise moment at which the fundamental ceased “sounding” and/or producing sound was obscured by the ground noise in the room.

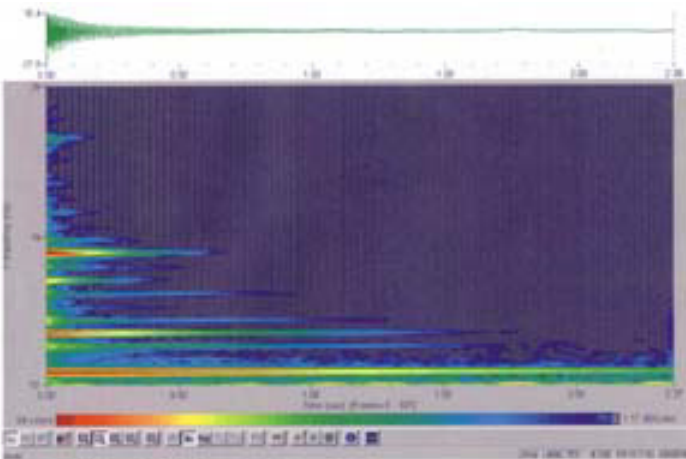
By comparing the durations between pairs of legato and staccato strokes, there is only one pair with a difference of .10 seconds or more. This can be seen on the Malletech C5 note, under player three (shown in red). In this case, there is an exactly .10 second difference between the legato and staccato stroke. Every other pair of strokes is well within a .10 second differential.

The analyzation of frequency content yielded similar results to that of duration. In most instances, the legato and staccato strokes in each pair were nearly identical, if not exactly the same. There was, however, one exception to this trend.

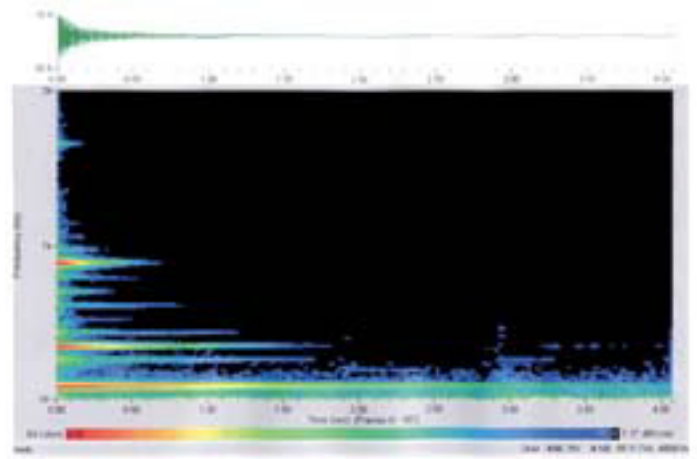
This discrepancy can be seen in the pair of strokes by player three on the F1 note of the Malletech (see Graphs 1, 2). By limiting the frequency range from 10 Hz to 2 kHz (instead of the standard 10 Hz to 5 kHz analysis done for every stroke), a more detailed look at the waveforms can be seen.

The legato stroke (Graph 1) shows a stronger fundamental presence than its paired staccato stroke (Graph 2). This can be seen in the presence of red in the color band, with the legato stroke showing red past the 1.00 second mark and the staccato stroke dying out between .80 and .90 seconds. The increased

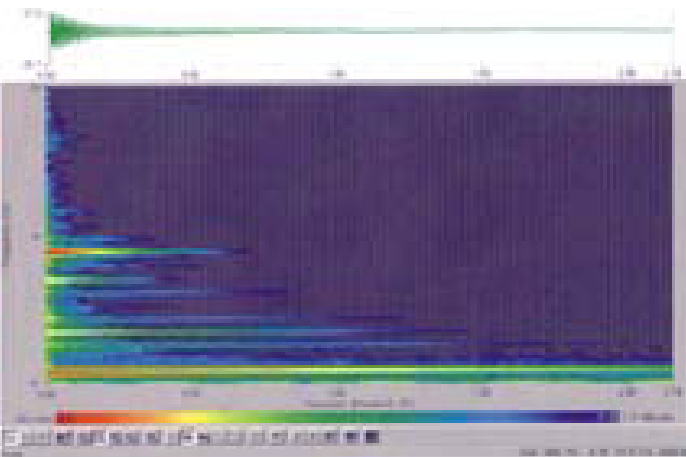
Graph 1



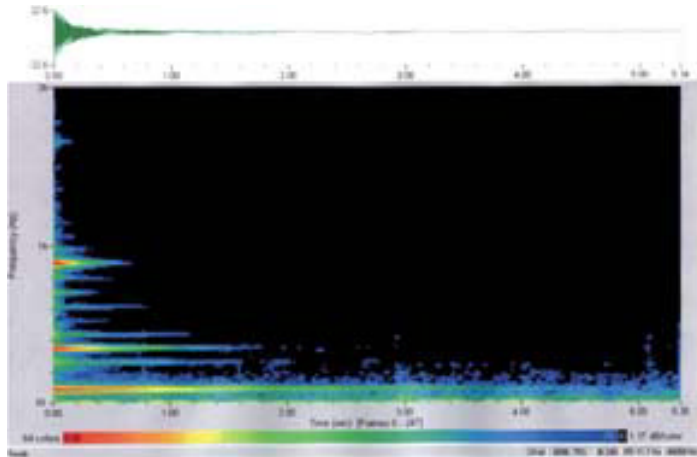
Graph 3



Graph 2



Graph 4



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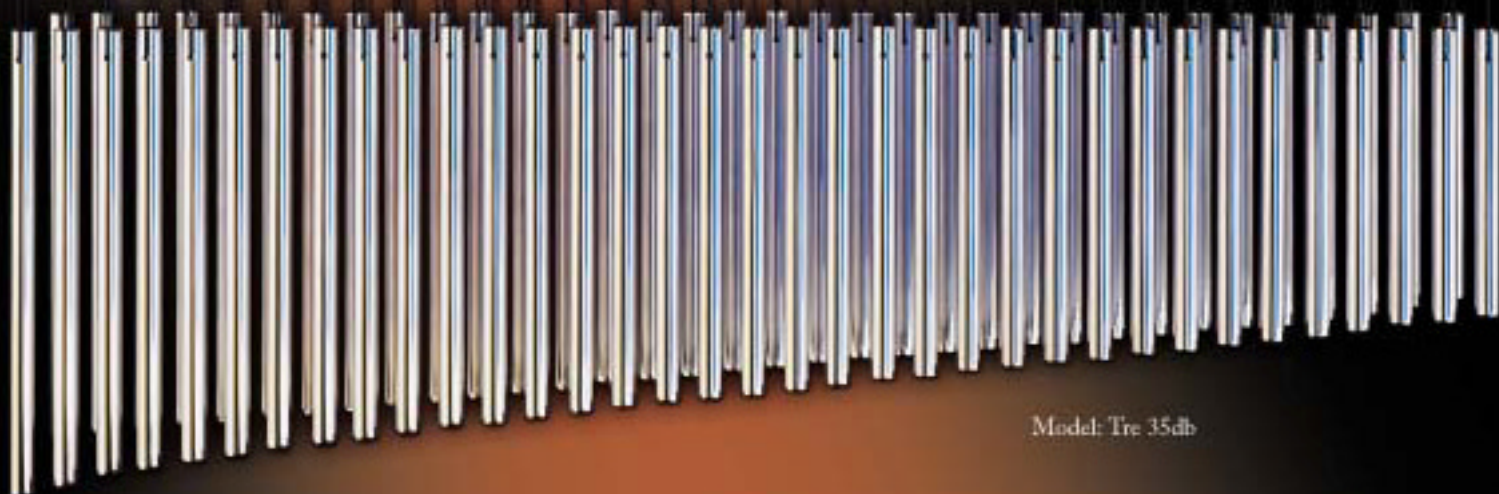


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**Chart 1: Duration of individual strokes**

	Player 1		Player 2		Player 3		Player 4		
	Malletech	Legato	Staccato	Legato	Staccato	Legato	Staccato	Legato	Staccato
C5		0.72	0.72	0.75	0.72	0.81	0.71	0.72	0.72
D3		1.83	1.86	1.84	1.88	1.99	1.97	1.88	1.87
F1		0.75	0.75	0.63	0.69	0.68	0.70	0.70	0.68
Kori									
C5		0.69	0.68	0.68	0.69	0.68	0.69	0.69	0.69
D3		2.20	2.10	2.15	2.10	2.18	2.14	2.10	2.05
F1		0.59	0.61	0.58	0.60	0.59	0.60	0.61	0.55

presence in the legato stroke may not be due to any alteration of amplitude due to the staccato stroke having a slightly wider amplitude waveform. It is very clear that there is a stronger presence of the overtone in the legato stroke just below 400 Hz. It has a longer duration and a higher initial presence, between 0.00 and 0.30 seconds.

In every other case, the results between the legato and staccato stroke of each pair were almost identical. For example, Graphs 3 and 4 (legato and staccato, respectively) show the F1 Malletech note as performed by player four. The graphs give a clear representation of each stroke and the duration and presence of the pitch and all of its harmonic content.

**DISCUSSION**

Results indicated that while there were measurable differences between pairs of legato and staccato strokes, the differences were minimal and inconsistent. It is unclear, but doubtful, whether any of the differences found in analysis would be discernable by any listener.

In terms of duration, there was only one pair of legato and staccato strokes that differed by at least .10 seconds. This is out of a possible 24 pairs of strokes. The remaining 23 pairs of strokes are all nearly identical or within .10 seconds. Therefore, it is prudent to discern that duration cannot be affected through grip manipulation, with either a “staccato” or “legato” stroke (as defined in this experiment). Obviously, amplitude, or the force at which the bar is struck, will go further in determining the duration of the struck note.

In terms of harmonic content, it is also fair to conclude that grip manipulation cannot affect a single struck note. Out of the 24 pairs of strokes, only one pair showed any significant change between the two strokes. It is highly questionable whether this difference would be audible to any listener.

The findings of this research seem to support the theory that, through grip manipulation and alteration of stroke, one cannot produce a purely staccato or legato tone. It is even plausible to suggest that no aspect of the tone can be changed by using either a staccato or legato stroke. These findings are in accordance with previous research and the current pedagogical practices of-

ferred by Stevens and others.

There are many different possibilities for future research. The testing occurred in a controlled environment with all factors except stroke type eliminated (height of stroke, playing spots, mallet type, etc.). Under these conditions, the results were very straightforward. However, in a real performance situ-

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ation it would be unrealistic and unreasonable for any percussionist to duplicate these testing conditions. Therefore, the minute differences found between certain pairs of staccato and legato strokes may become more evident in a real performance situation, depending on a number of factors, such as the instrument used, choice of mallets, range of the note on the marimba, the acoustics of the hall or stage, subtleties of stroke and articulation available to the performer, etc. Numerous possibilities for future research lie in these areas.

Testing occurred on a single note with a single stroke. Future research must lie in the area of how stroke type influences the perception of staccato and legato in a phrase or passage of music (not just on a single note) by affecting the rhythmic relationship of connected notes in a phrase and timbre between successive notes. It has been suggested that leaving the mallet head over the vibrating bar will influence the quality of the tone produced. Both of these topics would provide valuable results and have an impact on percussion performance and pedagogy in the future.

#### ACKNOWLEDGMENTS

I would like to thank Daniel Naiman, principal of Watercloset Sound Services in Tucson, Arizona for his expertise in sound analysis and support of this project; Wiley Ross for his assistance in the recording of the samples; Beth Caucci, Dan Smithiger and Mike Vercelli for assisting in the performance of the marimba samples. I would also like to express gratitude to Brian Ebie for his assistance and support.

#### ENDNOTE

1. Stevens, Leigh Howard. *Method of Movement for Marimba*, 1990, pg. 22.

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**Erick Saoud** is a doctoral candidate in percussion performance at the University of Arizona in Tucson. Saoud performs with the Tucson Symphony Orchestra and is a co-founder of the clarinet/percussion duo PRIZM, with clarinetist Holly Haddad. For further information on this topic, including copies of graphs and further detailed study, contact the author at [saoud@email.arizona.edu](mailto:saoud@email.arizona.edu). You may also visit <http://www.netmountain.net/ericksaoud>

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# Building a Set of Sixxen

BY BRETT REED

In the pursuit of the new and unusual, percussionists are frequently asked to collaborate within the compositional process in terms of learning to play a new instrument or being asked to design and build that instrument. Iannis Xenakis is one composer who requests this kind of interaction from performers of his music. While instrument design is not required for all of his works, it does play a role in two of his pieces for percussion.

In the solo “Psappa,” design takes the form of omission. By designating only instrumental categories, and not specific instruments for the setup, Xenakis demands that percussionists choose or design elements with which to execute the music. These decisions can lead to typical instrumental resources or as yet unheard sounds.

Design is required more directly in the sextet “Pleiades” (1978). In this work, the percussionists are asked to build a sixxen, named for both the number of instruments required (six), and the composer’s last name (xen). Xenakis uses the sixxen in the “Metaux” and “Mélange” movements of the work.

In this article I will detail the process of constructing the set of sixxen built for the percussion sextet Redfish Bluefish and subsequently used in performances and a recording of “Pleiades.”

As mentioned, Xenakis himself designed the instrument and provides, in notes to the score, an outline of the parameters that govern the construction of the sixxen. This outline, however, still leaves many details to be chosen by the builders/performers. Based on a sampling of the available recordings of “Pleiades,” this skeleton of instructions produces instruments with enough similarity to be recognized as sixxen, yet each reflects its own musical personality.

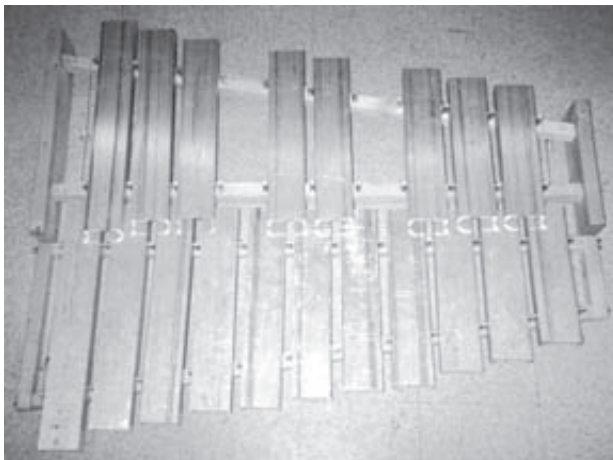
In the score, Xenakis dictates two types of parameters for the sixxen. One set discusses the construction of an individual sixxen, the second set describes how each sixxen should relate to the

other five in the set. In the first case, the sixxen:

- Should be made of metal
- Consist of 19 different tones
- Should form a pitch collection that is neither purely chromatic nor purely diatonic
- The pitch collection will be somewhat arbitrary depending on the availability of the material used

The relationships between the sixxen are governed by these rules:

- Adjacent pairs of sixxen (i.e., player A and B, B and C, etc.) should not have any notes that are in perfect unison
- Any given pitch will be roughly the same on all six of the instruments
- The differences between any equivalent pitches on all six instruments should not be greater than  $\pm 3/4$  of a tone (tone = half-step = 100 cents)



- The pitches are notated chromatically from F4 to B5 (middle C = C4), but will not correspond to this range in their sounding pitches

Xenakis’ outline for the instrument leaves out a multitude of information, from the subjective (desired color of sound, instrument range) to the practical (size of frame, mounting method). In fact, it leaves the resulting melodic material of his composition in the hands of the builder/performer. The consequences of this decision and its implications to the work as a whole are beyond the scope

of this article, but are a topic worthy of discussion.

There are many types and shapes of metal available, but for this set of sixxen I chose 4-inch aluminum channel, which has many qualities that make it a good choice for this project. The flat top makes for an easy playing surface (unlike pipe material), the width means that lower pitches can be obtained without overly long lengths, they provide for a reasonably focused fundamental that does not require a resonator to boost its volume (unlike flat metal bars), and the channel portion of the shape provides an excellent area to use in suspending the bars on a frame. Aluminum is cheaper, lighter, and easier to work than iron—a very important consideration when working with the 119 pieces of metal needed for a set of sixxen.

A well-stocked metal supply house should be able to fill an order for the aluminum channel as well as provide cutting and drilling services. Expect to pay for the channel material by the linear foot; there will be additional charges for each saw cut and for the drilling of holes for the suspension string. The local shop provided me with a number of free cuts based upon the amount of material being purchased. The supply shop may also have remnants from other orders in stock; these make good bars for experimentation or for use in other

projects. In the case of these sixxen, the cost of the material and the cut charges was around \$2,000, with the total cost including the mounting frames in the neighborhood of \$2,500. This cost does not include expenses for the labor of designing and assembling the instruments and frames.

After choosing the metal, the next step is to arrive at the pitch scheme and overall range of one “master” sixxen. After establishing the details of this sixxen, the other five will be built using variations of these established measurements. The pitch scheme for the sixxen was ar-

rived at primarily through experimentation. A few pieces were used to establish reference points for the highest and lowest pitches available on the instrument. The extremes of the range were largely determined by the sonic qualities of the bar material. Pieces that are too small have no resonance, while pieces that are too long begin to lose the body of their sound. These considerations meant setting the low range at a length of 27 inches and a high limit of 15 inches. Within these boundaries I had 25 pieces of channel cut in 1/2, 3/4, and 1-inch increments to fill the measured difference between the high and low notes. The resulting collection of bars produced a pool of 27 pitches from which to choose the 19 needed for the instrument. The eight extra bars provided flexibility in the selection process. Selecting the pitches for the finished sixteen is a matter of taste; choosing a set that is interesting in its melodic shape that also conforms to the guidelines that Xenakis has laid out (Figure 1).

Length	Pitch	± Cents
15	E	-30
15-3/4	D	-10
16-1/4	C#	-20
16-3/4	C	-20
17-1/2	Bb	+40
18-1/2	A	-20
19	G#	-20
19-1/2	G	-10
20	F#	+10
20-1/2	F	+30
21	E	+40
21-1/2	E	-20
22	Eb	
22-1/2	D	+25
23-5/8	C#	-40
24	C	+10
24-1/4	C	-40
26-1/2	A	-25
27	G#4	+10

C4 = middle C  
Length in inches

Figure. 1: Sixteen bar length and resulting pitches



In whittling down the 27 pitches to 19 I found it quite easy to meet his criteria and to arrive at a very satisfying collection of tones.

After choosing the 19 tones for the “master” sixteen, the next step is to use the dimensions of the bars of that sixteen to determine the lengths of the bars for the remaining five sixteen. Making use of the inherent pitch inconsistencies in the aluminum and Xenakis’ requirement that the sixteen remain micro-tonally related to each other, I had the sixteen cut in three pairs of identical dimensions. Two sixteen were cut at the “master” dimensions, two were larger, and two were smaller. This cutting method produced six instruments that met Xenakis’ pitch requirements. This manner of determining the other dimensions worked because I found that two bars of identical length would rarely be in unison and, in fact, would have a spread in pitch that fell within the preset limit of  $\pm 3/4$  tone. Admittedly, good fortune played a role in the success of this method, but the variability of the material made it a reasonable solution.

After the initial cutting, the bars can be retrieved for the purpose of locating and marking the nodal points, which will be drilled out to allow for mounting string. The nodal points, portions of the bar where vibration is naturally damped, are the natural points at which to thread the mounting string. Threading the string in this manner does not affect the sound of the bar in any appreciable way.

The node can be found by measuring 22.5% of the length of the bar; for example, a bar that is ten inches long will have nodal points 2 1/4 inches from each end. I have found that the nodal point is actually a range; in the case of the ten-inch bar the nodal area will be between 2 and 2 1/2 inches. This is an important consideration when suspending the sixteen bars on a string.

To accommodate the change in bar length as one descends the instrument, the mounting holes must be drilled at an

angle to fit on the frame. In this case, the “width” of the nodal point allows for the angle while not adversely affecting the tone of the bars. A certain amount of experimentation is necessary to strike a balance between the mathematical location of the nodal points and the actuality of mounting the bars on a frame. (Further technical information on nodal points and their considerations can be found in the texts referenced below.)

As a practical matter, working with the aluminum for the sixteen is not a manual endeavor. Any cuts that have to be made by hand require the laborious use of a hacksaw and lots of sweat. I recommend using the services of the metal supply house to do as much of the cutting and drilling as possible. I also recommend making all the pitch adjustments in an upward fashion, working a bar that may be too low in pitch to a higher more suitable pitch. While it is difficult to change the lengths of the bars with a hacksaw, grinding and chiseling material from the underside of the bar to lower its pitch is considerably worse.

Principles of tuning and working with bar material are covered in many sources, among them Bart Hopkins’ *Musical Instrument Design: Practical information for Instrument Building* and Reinhold Banek & Jon Scoville’s *Sound Designs: A Handbook of Musical Instrument Design*. I refer the reader to these texts for specifics on tuning the pitch of any bar material and a wealth of other instrument-building information.

In building the sixteen frames there are a few main considerations—that the frame be noise and rattle free, that the bars be allowed to resonate to their full capabilities, and that the bars be arranged in a manner that is easy to navigate for the performer. The latter condition has heightened importance in terms of the demanding passagework that Xenakis calls for in the score.

Several mounting methods for the sixteen would be successful, but for these sixteen I chose to mount them in the

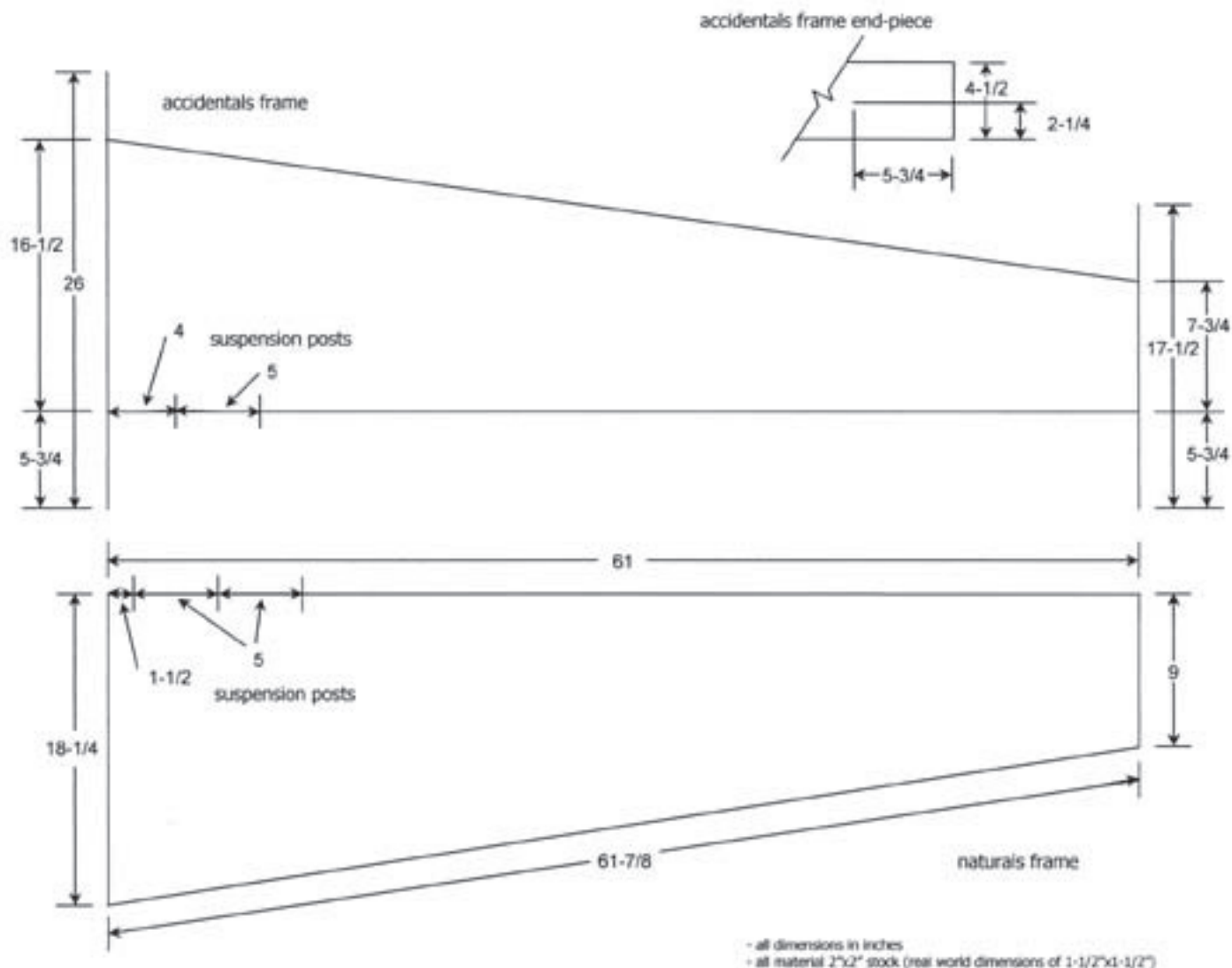


Figure 2: Sixxen frame detail

same stacked configuration as a marimba with the “accidental” row overhanging the “white key” notes. Although the pitch scheme doesn’t resemble the equal-temperament system, the look of the keyboard layout is the same as a vibraphone, with the lowest note being “F,” and will be familiar to any percussionist.

Building the frames is fairly straightforward, especially when using wood as the material. All that is necessary are some basic tools and rudimentary carpentry skills. Although there are a number of other materials to choose from, wood is also relatively inexpensive and replacement parts or repairs are very simple to make. The basic measurements and layout of the sixxen are given in Figure 2. All the parts were made of 2-inch by 2-inch stock and can be made of any wood with sufficient strength to support

the weight of the upper row of notes.

While the basics of constructing the frames are not critical, I feel it is crucial to have the posts that support the suspending string machined out of metal. It is important that the posts be able to support the weight of the bars as well as withstand the striking action of the players. The material for the posts—1/2-inch aluminum rod—can again be found at the metal supply house. Expect to pay for the material by the linear foot with charges for cutting the aluminum rod to the proper length. The raw posts will then need to be taken to a metal machining company to have the 3/16-inch slot in the top of each post machined out. The finished posts will be 2 5/8 inches long with the slot in the top being 1/4-inch deep.

It is hoped that these thoughts on building the sixxen will promote the con-

struction of more sets for the purpose of performing “Pleiades,” a work we are fortunate to have as a part of our repertoire. The sixxen have also been used in sextets by Philippe Manoury for his “Métal” and Mark Osborn for “Interregna.” There are few experiences in life as visceral and musically satisfying as the clangorous tones of the sixxen rattling a concert hall. The unique beauty and power of the sixxen is a resource that other composers should be encouraged to utilize.

**Brett Reed** is a freelance percussionist/composer working in the Los Angeles area. He is a member of the percussion duo Skin & Bones, and holds a DMA in percussion performance from the University of California, San Diego, where he studied with Steven Schick. PN

# Music for Oboe and Percussion

BY JILL C. WESTEYN

Recently, a lot of chatter about finding music for oboe and percussion has appeared on the Internet. It caught my attention because I am a member of a professional oboe/percussion duo, which has struggled to obtain repertoire for this combination.

My percussionist colleague Mark Carson and I initially consulted several sources in the hopes of finding pieces. One is a book by Thomas Siwe titled *Solo Percussion Literature* (available in the Members Only section of [www.pas.org](http://www.pas.org)). We also spent an afternoon at the Library of Congress, which turned up a little over a dozen other works. I then searched some online university library catalogs, and also found some helpful ensemble Web sites, such as the *New Noise* site, which listed some newly composed repertoire for this combination.

I thought it would be helpful if I shared my research, since there is not a wealth of information about this topic. Following this article is a listing of works that I have come across during the past year of my research. My catalog is probably incomplete, and I urge readers who discover a piece that is not listed here to please contact me ([jillato24@hotmail.com](mailto:jillato24@hotmail.com)). As you can see from the chart, there are more works out there than one may initially think. Many pieces, such as the works by Xenakis and Holt, are technically challenging and may only be suitable for advanced players and educated audiences, but others, such as the works by Wilder and Schudel, can be performed by both students and professionals, and are accessible for any audience.

Working with a percussionist has educated me not only in terms of repertoire, but also in terms of the

flexibility and consideration needed to work with a player that oboists seldom come in contact with in a chamber-music setting. Mark and I each learned a lot, and we are both better players now because of our experiences of playing together.

Percussionists are trained to play in time, and wind players are taught that it is acceptable, and even desirable at times, to relax the ends of certain phrases. It was good practice for both of us to learn when exact time was needed and when it was acceptable to allow a phrase to settle. Our concept of dynamic levels also needed to be adjusted. If a percussionist plays with a wind player, it is generally a brass player, and oboists are used to playing in wind groups, such as quintets or trios, or with strings. I had to learn how to make my *fortes* louder, and Mark had to learn how to make his *pianos* softer.

Note releases were also challenging. Different percussion instruments taper sound in different ways, and it took me a while before I felt comfortable with the ends of my notes and phrases. For instance, a percussionist can control the taper of a note when playing vibraphone, but not while playing tom-toms. An oboist, on the other hand, has more flexibil-

ity and can control tapers in all registers (although the low register is always a challenge!).

Starting notes together was also problematic. When a percussionist drops his hand, a stick or a mallet strikes the instrument and the note speaks immediately. Wind players are used to a longer process of taking a breath, setting the embouchure, kicking the diaphragm into action, and then, a split second later, the note sounds. Mark and I learned how to listen to and watch each other's body movements, and after a little practice, we were able to start together.

Starting and ending together isn't enough. Sometimes, such as in the middle of a tune where Mark was improvising and I would enter in the second section or bridge, we would have false starts. Playing in an oboe section, no one notices the number of times I lift the oboe to my mouth in order to wet the reed, but for a percussionist, immersed in jazz improvisation, the motion of raising your instrument to your mouth means, "Hey, I'm going to play now." We both had some adapting to do, and we both are more flexible musicians because of it.

Another issue that proved challenging was picking a program. There are many factors to consider when programming

works for oboe and percussion. One is instrumentation. Does the percussionist play, own, and/or have access to all of the instruments for which the piece you are considering is scored? Since the percussionist has many different colors of instruments to choose from, the oboe player may want to program some compositions that utilize English horn and/or oboe d'amore as well. Does the percussionist own a vehicle in which all of the instruments can be transported? If



all of the equipment does not fit in the percussionist's car, the oboist should offer to help haul equipment.

Another factor is the size and accessibility of the stage. Works that call for a large number of instruments may not fit on a small stage, or may overpower the audience (and the oboe) in a small hall. If it is a large percussion setup, make sure

you have an adequate rehearsal space in which to prepare.

Programming order is another concern. Will the stage need to be reset after each piece, or is there a way to set up the stage to accommodate numerous pieces? Although audiences find it fascinating to watch percussionists play, they do not enjoy watching them move equipment every

few minutes. You should also consider the endurance of the oboist. It may be nice to have a solo percussion work in the middle of the program to give your oboist's chops a rest.

If you have never performed chamber music for oboe and percussion, I recommend that you give it a try. It is a wonderful and valuable experience, and

Composer	Title	Year	Dur.	Instrumentation	Publisher
Attwood, William	Pascal's Dungeon	1999	10:00	Ob/Multi-percussion	
Barber, Clarence E	Diversities	2002		Ob/Tambourine, temple blocks, vibraslap, finger cym	mans. (work still in progress)
Berryman, Joe	Sheik's Jam Pot			Ob/Tom-toms	Band Shed
Birtwistle, Harrison	Pulse Sampler	1981	9:00	Ob/Bass claves, woodblock	Universal
Brown, Jason E	March of the Pigs	2001	5:00	EH/Snare, tamb, conga, bongos, ch. cymbal, tam tam	
Cage, John	Ryoanji	1983		Ob/Percussion	Henmar Press
Carty, Jason	The Science	2002	5:00	Ob/Marimba and electronics	
Chen, Chi-kang	Energie spirale	1998		Ob/Vibes, marimba, sus cym, tom-tom, tam-tam...	G. Billaudot
Colson, David	Lists I: Hotdogs			Ob, EH/marimba, vibes, bells, many accessory insts	mans.
Corina, John	Partita for Oboe and Percussion	1975		Ob/Multi-percussion	mans.
Davies-Slate, Stuart	Recitative and Arias for Oboe and Percussion	1987		Ob/Multi-percussion	mans.
DeBeradinis	Interludes	1973	4:15	Ob/Vibraphone	Seesaw
Durant, David	Bivalent	1989		Ob/Marimba	mans.
Emert, Harold	Three Encounters	1984		Ob/Cuica, agoo, reco reco	mans.
Finnissy, Michael	Dilok	1983	10:00	Ob/Sus Cyms, sleighbells, tom-toms, bass drum w/p	United
Finnisy, Michael	Delal	1984	8:00	d'amore/Djembe	United
Foster, Ben	A Postcard from Corfu	1999	3:00	d'amore/Marimba, glock, crotales, ch.cymbal, tube	
Haines, Tom	No. 8	1999	5:00	Ob/Brake Drum	
Hambraeus, Bengt	Tiento	1989		Ob/Tom-toms (3)	
Hayden, Sam	Recoil	2001	10:00	Ob/Bongos, Congas, tom tom, orch bass dr, brake dr	New Voices
Holt, Simon	Banshee	1994	11:00	Ob/Vibe, glock, crotales, gongs, tams, log drum...	Universal (rev 1996)
Howard, Phillip	Talk to Every Blossom Wild	2000	7:00	Ob/Snare dr, tom tom, orch bass dr, tambourine	
Jentzsch, Wilfried	Zusammengefugtes: 1969	1979		Ob/Hi-hat	Moeck Verlag
Johansson, Johannes	Diffraction	1989		Oboe/Percussion/Electronics	Svensk musik
Killmayer, Wilhelm	Tre Danze	1959		Ob/Tambourine, bongos, congas	Schott
Kuriyama, Kazuki	A Freak	1991	7:00	Ob/Marimba	mans.
Lambro, Phillip	Obelisk	1970	13:00	Ob/ 4 timp, vibes, glock, xylo, accessory insts	Wimbledon
Lanza, Alcides	Ektenes II	1987	16:20	Ob/Vibe, glock, wind chimes, temple blks, wd blk...	Shelan
Larrick, Geary	Melody for Abraham Lincoln	1988		Ob/Vibraphone, sus cymbal, tom-tom	G & L

<b>Composer</b>	<b>Title</b>	<b>Year</b>	<b>Dur.</b>	<b>Instrumentation</b>	<b>Publisher</b>
Lewis, Robert Hall	A Due II	1981	8:00	Ob, EH/Glock, maracas, tam-tam, guitar, cymbals...	Ludwig Doblinger
Lomon, Ruth	Desiderata	1984	12:00	Ob/Marimba, opt. bowed chime	mans.
Marttinen, Tauno	Divertimento, Op. 127	1977	11:00	Ob, EH/Cym (4), tam tam, wd blk, bass drum, tri...	Suomalaisen musiikin tiedotuskeskus
Mazurek, Ron	Meditation for Oboe and Percussion	1980	8:30	Ob/Vibe, triangles, gong, sus cym, wind chimes...	Seesaw
Miller, Scott L.	Equinox	1990		Ob/Vibraphone	mans. (Mid American Center for Cont. Music)
Norman, Katherine	Insomnia	2001	13:00	Ob/Multi percusion and elctronics	
Osborne, Nigel	...to the End of the Night	2001	8:00	Ob/Multi percussion and electronics	
Osborne, Nigel	Botanical Studies	2001	14:00	Ob/Vibe, marimba, wind chimes, djembe, bongos...	
Pfundt, Reinhard	Drei Stucke	1977	6:00	Ob/vibe, xylo, toms, tam, bongos, snare drum...	DeutscherVerlag
Redgate, Roger	Eperons	1988	6:00	Ob/Multi-percussion	Editions Lemoine/ UMP
Reich, Steve	Clapping Music	1967	4:00	Two pairs of hands	
Reid, Wendy	Tree Piece #34, "frog ostinato"			Ob/Tape/vibe, xylo, woodblocks, glass bowls, clav	Frog Peak
Remaud, Guy	Elements	1992		Ob/Percussion or tape recording	G. Billaudot
Roseman, Ronald	Claire	1983	12:30	Ob/Vibraphone, marimba	Amer.Comp.Alliance
Rubin, Anna	Chiaroscuro	1986	14:00	Ob/Marimba, triangle, Chinese cym, 2 almglocken...	mans.
Rubin, Anna	Shadowplay	1985		Ob/Percussion	mans. (Mid American Center for Cont. Music)
Russell, Armand	Alborados	1983	10:00	Ob/Tom-toms, temple blks, woodblks, sus cyms, tri	mans.
Schudel, Thomas	Five Pastels	1990	12:00	Ob/Snare, temple blks, tom-toms, sus cym, bs drum	Ludwig
Schwartz, Elliot	Aria No. 5	1968	6:00	Ob/Vibraphone, bells, xylophone, chimes	Fischer
Spivack, Larry	Morning at the Jolly House	1974	5:30	Ob/Marimba	Lang
Stout, Alastair	Divinum Mysterium	1999	6:00	Ob/Snare drum, tom toms, flexatone, marimba	
Takeda, Masakasu	Trauer Musik II			Ob/Mulit-percussion	mans.
Van Bergeijk, F	Nothing moves, if nothing will	2001	10:00	d'amore/Temple blocks, gong, marimba, vibraphone	
Villanueva, Mariana	Canto Funebre	1991		Ob/Timpani, bass drum	Ediciones Mexicanas de Musica
Welcher, Dan	Firewing: The Flame and the Moth	1987	10:00	Ob/Marimba, glock, vibe, crotales, bs drum, gong..	mans.
Wilder, Alec	Piece for Oboe and Improvisatory Percussion	1958	6:00	Ob/Unspecified	Margun music
Wood James	Cart-Wheels	1993	13:00	Ob/Multi-percussion	mans.
Wood, James	Marsyapollonomachia	1987	15:00	Ob/Multi-percussion	mans.
Xenakis, Iannis	Dmaathen	1976	10:00	Ob/Vibe, xylomarimba, tam-tam, bongos, congas...	Salabert
York, David	Firerise	2000	4:00	Ob/Dustbin, sizzle cymbal, brake drums, saucepans.	
Zorn, John	Bith Aneth		4:00	d'amore/Vibraphone and marimba	



# PASIC 2003

## PERCUSSION MOCK AUDITION

THURSDAY, NOVEMBER 20, 2003 • 2:00 – 4:00 P.M.

NAME \_\_\_\_\_

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E-MAIL \_\_\_\_\_ PAS MEMBER # \_\_\_\_\_

*Materials will be sent to the address above unless an alternate address is provided.*

ALTERNATE ADDRESS \_\_\_\_\_

ALTERNATE PHONE \_\_\_\_\_

Five contestants will be chosen (plus three alternates). A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges as a follow-up.

**Submit all materials to:**

**Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507-5442.**

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

### DEADLINES

**August 1, 2003**

Applications and one page resume due

**July 1, 2003**

Videotape repertoire released to applicants

**September 19, 2003**

Videotapes due (3 copies required)

**October 10, 2003**

Finalists chosen and live audition repertoire list released

**October 17, 2003**

Commitment to participate in the live audition in Louisville must be made

offers a great opportunity to perform different works and to work with different people. I also encourage percussionists to seek out composers willing to write for this combination. Double reeds and percussion have been paired together since ancient times, all over the world, and it is our responsibility to ensure that this pairing will continue to grow and thrive.

*I would like to thank Gail Warner Double Reeds and Eble Music Company for having oboe and percussion music in stock, and sending it to us in a timely manner; the New Noise Web site for being*

*thorough in listing their newly commissioned repertoire; Dr. Mark Ostoich, Peggy Moon, and Jackie LeClair for their assistance in finding and obtaining repertoire; Thomas Schudel for his insight and his music; and my colleague and special friend, percussionist Mark Carson, for performing and sharing with me, and educating me on topics I knew nothing about.*

**Jill C. Westeyn** is a professional oboist in Washington, D.C. She is a member of *Wind-Struck*, an oboe/percussion duo that has given several recitals in the Metro

D.C. area, including one at the Kennedy Center for the Performing Arts. She has performed with the Washington Bach Consort, the Dayton Philharmonic, the Northern Kentucky Symphony, and the Opera Theatre of Lucca. Jill has been broadcast on National Public Radio's *Performance Now*, and has recorded on the VOX label.

PN

# Digging for Gold

## Techniques and Resources for Conducting Scholarly Research

BY DR. LAURA L. FRANKLIN

**W**hether we realize it or not, we are all consumers of research. As teachers, we have evolved our teaching techniques from “tried-and-true” methods we learned from other educators, psychologists, or through texts. As performers we often use recordings or program notes by other performers or musicologists to help us determine correct performance style or performance practice. As students we benefit daily from the research—both formal and informal—our instructors have done in a particular field.

At some point, most of us become researchers as well. We may gather information through informal processes such as through experimentation and discovery, or through formal processes. If we conduct any type of formal research, we may be compelled to put what we have learned into a formal document. At this point, research can be made available to others and is then considered to be “scholarly.”

This article provides information that will guide researchers through the steps of preparing and producing a scholarly document. This process is roughly analogous to digging for gold. Like gold, research is a commodity that has value to others. In the same way we are consumers of research, we may be consumers of gold; we buy (or consume) the finished product. We do not generally participate in the manufacturing process. If we take a look at the production side, however, we’ll see that research and digging for gold have similar steps that need to be taken before a finished product can be reached.

Finding a place to dig may be compared to choosing a topic. Starting to dig could be compared to formulating a thesis statement, proposal or hypothesis. Sifting the pan for nuggets is similar to finding information or collecting data. Selling the gold in its raw form may be

analogous to writing the paper, article or document, and making the gold into a fine piece of jewelry could be compared to the final preparation of the document.

### **PART ONE: PRELIMINARIES**

#### **I. Choosing a topic**

Several factors must be taken into consideration when choosing a research topic. First, and perhaps most importantly, choose a topic that is interesting to you. Depending upon the purpose of the research, finding information on your chosen topic may be a long-term commitment. At the very least, it will be a time-consuming process and may not yield results for some time. If the topic is uninteresting, the task of research becomes quite tedious.

Second, be sure the topic is manageable and appropriate in scope. To help determine this, consider the time frame in which you are working. Do you have a deadline of two weeks, two months, or two years? Answering that question will help you determine what can and cannot realistically be accomplished. If there is no specific deadline for completion of your research, set one for yourself. This will help ensure that you do indeed finish your project.

Another consideration in determining appropriate scope of a topic is the length, purpose, and final form the document will take. A full biography may not be appropriate for a three-page journal article; likewise, a discussion of suspended cymbal playing techniques may not yield enough information for a full-length dissertation.

A final factor in determining scope of the topic is the intended audience. If you are asked to write an article on the history of snare drum playing for your state music educators’ magazine, the scope of research necessary may be quite different than if you were writing an article on the same topic for the *Journal of the Ameri-*

*can Musicological Society.*

Third, learn what else has been written related to your topic. Survey various sources to get an idea of what sort of research has already been done. Dissertations related to your topic are good sources of this information because they tend to include suggestions for future research in relevant areas. If the final form your document will take is a dissertation, keep in mind that, with very few exceptions, it is best to avoid duplicating someone else’s research.

Once a topic has been chosen, the purpose and scope of the project has been determined, and you know what else has been written related to your topic, you are ready to formulate a thesis statement, proposal, or hypothesis.

#### **II. Formulating a Thesis Statement, Proposal, or Hypothesis**

While conducting research for a document, you must remember your goal is to produce a finished product in a timely manner. In order to accomplish this goal, you need to begin with the ending point in mind. Formulating a thesis statement, proposal, or hypothesis will help you define the “ending point” and narrow the topic to a manageable size.

A *thesis statement* is a concise statement of purpose containing an expectation of what will be accomplished by this research, how it will be accomplished, why this research is important, and whom this research will serve. In some cases, it may be appropriate to construct a thesis in terms of what questions will be answered in the course of the research. A thesis statement alone is usually appropriate for works of shorter length, such as many journal articles, newsletter submissions, and submissions for presentations at conferences such as PASIC. A thesis statement alone may also be appropriate for works in which the content consists primarily of an



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analysis (harmonic analysis, Schenkerian analysis, rhythmic analysis, etc.), transcription, or arrangement.

A *proposal* is more thorough and lengthy than a thesis statement. Proposals should contain the following: (1) A thesis statement, including all the considerations listed above. (2) Justification for the project. Why is this research necessary? How will it help further the field of study? (3) A survey of related research. What other research has been conducted related to this topic? How is your research new or different? (4) Procedures that you will follow to accomplish the research, including sources to be consulted, special skills required to accomplish the research (e.g. use of the Finale music notation program), logistical or equipment considerations, and any possibilities for funding the research, if necessary or applicable. A proposal is generally necessary for documents of longer length, such as dissertations or book submissions.

A *hypothesis* is appropriate for experimental studies and is included as part of the proposal. A hypothesis is formulated as an educated guess with regard to what one does know. Further, a hypothesis should be stated as a null statement. For example: "We are testing the effectiveness of two teaching techniques in teach-

ing beginning percussionists to play with a steady beat. Technique A is a tried-and-true technique, established and used for many years. Technique B is a new method that we have developed and are testing." The hypothesis could be: "There is no difference between Technique A and Technique B in terms of their effectiveness in teaching beginning percussionists how to play with a steady beat." The hypothesis should not imply an assumed outcome; the purpose is to determine whether or not the effectiveness of one technique over the other can be attributed to something more than chance.

Outside input at this stage is crucial. Revise, revise, revise. Mistakes made at this stage can mean the difference between a successful outcome and an unsuccessful one.

## PART TWO: RESEARCH, WRITING, AND SUBMISSION

### III. Finding information or collecting data

Now that you have accomplished the preliminary steps, you are ready to do the research. There are several sources for finding information. A list of suggested sources for each type of research is given below. This is not an exhaustive list, but may help give you some idea of where to begin your research.

### A. Historical/Biographical Research

To begin finding information on a historical topic, you will look at secondary sources. A secondary source is one in which the initial discovery of the information was made by someone else and published for public use. In the final document, you will need to diligently cite every secondary source used.

#### 1. Secondary Research: Sources in Field

a. *Journal of the American Musicological Society* (JAMS)

b. *Baker's Biographical Dictionary of Musicians*

c. *Grove's Encyclopedias* (Music and Musicians, American Music, Jazz, Musical Instruments): Pay attention to the author of each article; often that author is one of the primary scholars in the field in question. This is a good source of bibliographic information, and can lead to additional sources.

d. *Society for Ethnomusicology Newsletter*

e. *MENC Journal*

f. *Percussive Notes/Percussionist/Percussive Notes Research Edition*

g. Dissertations: UMI Index (other electronic sources for dissertations listed below)

## 2. Secondary Research: General Sources/ Related Sources

a. Journals of peripheral interest depending upon topic: Religion, Cultural Studies, Linguistics, Psychology, Anthropology, etc.

b. Newspapers/News magazines. Be aware that newspapers and news magazines are not required to cite sources. Often, these articles reflect an editorial bias. For these reasons, newspapers and news magazines are often not considered to be reliable sources for factual information, unless information found within an article can be verified by another dissimilar source. If such information is used, including the writer's name as part of the citation is imperative. Newspapers and news magazines are good sources for reviews, opinion pieces, and to get a good overall sense of an event.

## 3. Secondary Research: Web-based resources

Web-based resources have even fewer controls than newspapers and news magazines. These resources should be evaluated carefully before using them for any factual information. The following criteria may be used when evaluating a Web-based source: (1) Authority with regard to topic. In other words, who is responsible for the site? Is the author of the site made clear? Are his/her credentials appropriate? Is there contact information for the party responsible for the site (name, e-mail, and postal address or phone number)? (2) Is the information current? Preference should be given to sites with dates (page last updated). (3) Objectivity. Is the purpose of the site clear, including the particular viewpoint of the author? Is information printed as fact or opinion? Is the information printed primary or secondary in origin? If a Web site references or excerpts a printed article, use the printed article for your information. Electronic information is easy to change or manipulate; once information is committed to print, it is next to impossible to change. (4) Accuracy. Are the facts documented or well researched? Can the facts be compared to other non-electronic sources? Are links provided to other quality Web resources? (5) Usability. Is the site well designed and stable? Is the content readable by the intended audience? Is the site free of errors in spelling, grammar, and punctuation? Is there an easily identifiable link back to the institution or home page?

The best Web-based sites are those that contain full-text articles of journals or reference books that are available in print, such as the *Grove's Dictionary Online*. Full citations of each article are found on the Web site, and these submissions are quite reliable, as they have come directly from the printed source. In addition, most libraries are linked to more trustworthy resources. Libraries will not guarantee the accuracy of the information found on Web sites accessed through their home pages; however, most links found on library home pages have been evaluated and are considered to be of high quality.

a. On-line Databases: These give either full-text articles from published journals, or abstracts with full citations to the original journal. In some cases, the full text may only be accessed after a fee is paid.

1. ERIC—Educational Resource Information Center: General education sources. This source tells the researcher the database in which a specific journal may be found and how far back that database keeps journal articles.

2. Academic Search Premier: Journals from a variety of academic disciplines, including the arts and humanities.

3. Academic Universe (Lexis-Nexis): Full text of newspapers beginning in 1980 (use same precautions for newspapers as listed above).

4. ProQuest and ProQuest Historical:

Informational and educational databases; ProQuest Historical features the New York Times from 1851.

5. InfoTrac On-Line: Good biographical resources; citations and abstracts from many journals.

6. J-Stor—Journal Storage: Archives of scholarly journals in a variety of fields, including African Studies, Anthropology, Asian Studies, Education, Latin American Studies, Middle East Studies, and Slavic Studies, among others.

### b. Web-based Music Resources

1. RILM Music Abstracts: Abstracts and citations from music journals and monographs. Very complete; includes dissertations and catalogs.

2. OCLC First Search: Searches journal indices from music, art, humanities (used to access RILM, Humanities Index and dissertation abstracts, among others).

3. IIMP—International Index to Music Periodicals.

4. Worldwide Internet Music Resources: Run by Cook Music Library at Indiana University School of Music. Links to various music databases, Web sites and search tools.

5. Music Search: Good source for news and information on contemporary popular music.

6. WorldCat: This source allows the researchers to limit the search parameter according to format (e.g., books) and tells

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the researcher in which libraries a certain book may be found. The source also allows the researcher to request an Interlibrary Loan for the material in question.

#### 4. Primary Research: Possible sources

Another type of research critical in a historical topic is primary research. Primary research is data collection that involves getting information directly from "the source." An obvious example of this type of research is the interview. Other examples are listed below.

a. Birth/death/marriage certificates—found in county courthouses; difficult to obtain if not a family member, but not impossible.

b. Deeds showing land ownership—found in family records, courthouses, state records.

c. Social Security records can be a good source for birth and death dates. Accessed on-line.

d. *Ancestry.com* Web site is a good source for tracing family lineage.

e. Letters, journals: Ask friends, relatives, former employers, acquaintances. Some letters or other documents may be found in historical archives.

f. Music manufacturer's catalogs

g. Photographs: Be sure you know if the photograph is a copyrighted photo, if it is stock, or if it is considered to be in public domain.

h. Interviews: Always record the date, time, and place of the interview.

#### B. Analytical/Transcription or Arrangement

Documents that consist primarily of an analysis or analyses will reflect the scholar's own analytical work. Before one undertakes a large analysis project, however, he or she must be very facile at whatever type of analysis will be required. The following sources are good general texts on various types of analyses.

##### 1. Sources of analysis methods

a. Bent, Ian. *Analysis*. New York and London: W.W. Norton, 1987.

b. Cooper, Grosvenor and Leonard B. Meyer. *The Rhythmic Structure of Music*. Chicago: The University of Chicago Press, 1960.

c. Forte, Allen and Steven E. Gilbert. *Introduction to Schenkerian Analysis*. New York and London: W. W. Norton, 1982.

d. Lester, Joel. *The Rhythms of Tonal*

*Music*. Carbondale and Edwardsville: Southern Illinois University Press, 1986.

e. Rothstein, William. *Phrase Rhythm in Tonal Music*. New York: Schirmer Books, 1989.

f. Schenker, Heinrich. *Five Graphic Musical Analyses*. New York: Dover Publications, 1969. (Contains examples of Schenkerian analysis.)

#### 2. Transcription or arrangement

In preparing a transcription of arrangement of a work, it is always best to work from an original manuscript (or a facsimile of the original manuscript) rather than from a published version. Published works often have editorial idiosyncrasies not found in the original, and they do not allow you to see a composer's markings, notes or erasures. Whatever your source, be sure you have gained permission from the copyright owner to make an arrangement of the work and to publish the arrangement.

#### C. Experimental Research

Experimental research demands that the scholar be familiar with experimental procedures. The following texts are excellent sources of information on all aspects of experimental research.

##### Resources for procedures

a. Madsen, Clifford and Charles H. Madsen, Jr. *Experimental Research in Music*. Englewood Cliffs, NJ: Prentice-Hall, 1969.

b. Phelps, Roger P. *A Guide to Research in Music Education*. Metuchen, NJ: Scarecrow Press, 1980.

c. Rainbow, Edward L. and Hildegard C. Froelich. *Research in Music Education: An Introduction to Systematic Inquiry*. New York: Schirmer Books, 1987.

#### IV. WRITING THE PAPER, ARTICLE OR DOCUMENT

When writing the document, care must be taken to produce a final document that is easy to read or use, that is appropriate in scope for your intended purpose and audience, and that accomplishes what was outlined in the thesis statement. There are considerations to make with regard to overall structure, content, and documentation of sources.

Producing a document with a good overall structure ensures that the information will be easy to read or use. There are several steps that will result in a

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Steve Ettleson Scholarship  
Thomas Siwe Scholarship  
Val and Venus Eddy Scholarship  
William F. Ludwig, Jr. Scholarship  
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Phone \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

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

Telephone \_\_\_\_\_

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

School Address \_\_\_\_\_  
\_\_\_\_\_

Grade level \_\_\_\_\_

Number of years studying percussion \_\_\_\_\_

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Have you ever received a PASIC scholarship?

\_\_\_\_\_ If yes, when? \_\_\_\_\_

Have you ever attended PASIC? \_\_\_\_\_

If yes, when? \_\_\_\_\_

Awards, scholarships, etc., and dates received

(use separate sheet if necessary) \_\_\_\_\_  
\_\_\_\_\_

Goals  
\_\_\_\_\_  
\_\_\_\_\_  
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Personal statement (optional) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Major instruments (instruments that you have or are seriously studying) \_\_\_\_\_  
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Applicant's signature \_\_\_\_\_

Date \_\_\_\_\_

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

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

Recent copy of grade transcriptions or latest grade card enclosed

**PASIC 2003 . NOVEMBER 19-22, 2003**  
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well-structured document. First, be sure the thesis statement or hypothesis is clearly stated in the opening section of the document. Next, check carefully to make sure each chapter title or heading within the paper reflects accurately the contents of that portion of the document. Finally, be sure that the first sentence of each paragraph reflects accurately the contents of that paragraph. One helpful exercise is to write the topic sentence of each paragraph on a piece of paper. If the topic sentences do not make sense when read in sequence, you may need to re-order your paragraphs.

Another consideration is what specific information to include in the document. Unfortunately, every scrap of information you found on your topic will not make it into the final paper, for a variety of reasons. You may not be able to verify the accuracy of some information; some facts or anecdotes may not be appropriate for inclusion in the document because of audience considerations. Length may play a role here as well, limiting the amount of information you are able to include.

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Documentation of sources is very important. Document anything that is not your original research and that is controversial or not a widely known fact. Remember: over-documentation is annoying; under-documentation is plagiarism. It is better to be annoying than illegal.

This is a good time to consider copyright issues as well. If you are using any copyrighted material you must get permission from the copyright owner before it can be published. This may take some time, so get started with this process early. In general, a photograph is the property of the photographer or of the publication in which the photograph first appeared. (There are companies that sell "stock" photography. The user pays a blanket fee for the use of the photo and no additional permission must be sought.) The copyright for a musical work is owned by the publisher (or by the composer if the composer is self-published). Musical works with a text may have two copyright owners—one for the music and one for the text. You will have to secure permission from each if both the music

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Once a draft of the document has been prepared, spend a good deal of time polishing the work. Always have an objective, trusted party (or two or three) proofread your work. Read the work aloud to make sure it makes sense to you. You may be surprised to find that many statements that looked good to you on paper sound unclear to you when read aloud. Last, revise, revise, revise.

## V. FINAL PREPARATION OF THE PAPER

Perhaps the most tedious stage of preparing the document is the final preparation for submission. At this point, most people just want to get the darn thing done! However, attention to details will make the difference between a successful submission or publication and an unsuccessful one.

At this stage, there are four things to consider. First, become familiar with style guidelines for the submission. Each journal, graduate school, or magazine has different requirements for margins; pagination; position of titles and subtitles; use of font styles such as bold, caps, underline, italics; and other format considerations. Next, be sure you know the preferred style manual for documentation of sources. The *Chicago Manual of*

*Style* is widely used for many types of research in the arts and humanities. APA or other style manuals may be preferred for other types of research (such as experimental). Become familiar with the style guide and follow it to the letter.

Third, be sure you know the minimum and maximum length of submission and tailor your final document accordingly. Finally, be sure you know the submission procedures. Should you send an electronic copy or a hard copy? How many copies are required? Should you submit the full text or an abstract? Should appendices and tables be included or not? Answering these questions well ahead of the submission deadline can save you hours of reformatting.

## CONCLUSION

A great deal of time and effort must be expended to produce a high-quality, scholarly document. However, the process of research and writing a high-quality document can be fun and rewarding. May you have many successful ventures as you go "digging for gold"!

**Dr. Laura L. Franklin** is Assistant Professor of Music and Director of Percussion Studies at Brevard College, where she coordinates all areas of percussion studies and teaches music history and world music. She is an active performer and clinician

throughout North Carolina. She serves as Chair of the PAS Scholarly Papers Committee and Vice-President of the North Carolina PAS Chapter. Franklin presented "Digging for Gold: Techniques and Resources for Conducting Scholarly Research" at PASIC 2002 in Columbus, Ohio.

## OUTSTANDING CHAPTER PRESIDENT AWARD

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

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

Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: [percarts@pas.org](mailto:percarts@pas.org)

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

### Difficulty Rating Scale

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

### INSPIRATIONAL/ INSTRUCTIONAL/ REFERENCE TEXTS

#### Drumming in the Free World

Kim Redshaw

**\$12.00**

#### RawBooks

Subtitled "The Zen Art of Rhythm," this collection of 98 poems about drumming are based on the theme that the purest drumming comes from within and is free of intellectual concerns about technique or how others are judging our playing. "You may as well sit snoozing / As thinking you will / Understand drumming / By exclusively concerning / Yourself with technique" one poem tells us, while another says that in the art of drumming there is "no need for all the / Complications we use to / Show superior / Technique, no need to / Persuade others

of the skill / Or prowess we think / Sets us apart; the / Art of drumming lies in the / Insistent pulse, the / Support given to others, / The clear line straight from the heart."

The poems are presented in groups of seven under such headings as "Learning," "Technique," "Intuition," "Heart," "Reason," "Inner Truth," "Passion" and "Support." With its emphasis of instinct over intellect and its de-emphasis of the importance of technical skill, this might not be the best book to put in the hands of a beginning band student who is looking for an excuse to avoid learning how to count and master a buzz roll.

But the poems could be very inspirational and encouraging for drum circle participants who are intimidated by their lack of technique; for drummers and percussionists involved in improvisational music who need to remember to let go of the ego, trust in the technique they have developed, and play from the heart rather than the mind; and those who have become such slaves to technical accomplishment and the expectations of others that they have forgotten the pure joy of expressing their own inner rhythms through drumming.

One doesn't have to be an archer or a biker to learn lessons about life from such books as *Zen and the Art of Archery* or *Zen and the Art of Motorcycle Maintenance*. Likewise, *Drumming in the Free World* is as much about living as about drumming.

—Rick Mattingly

#### The Ultimate Guide To Cymbals

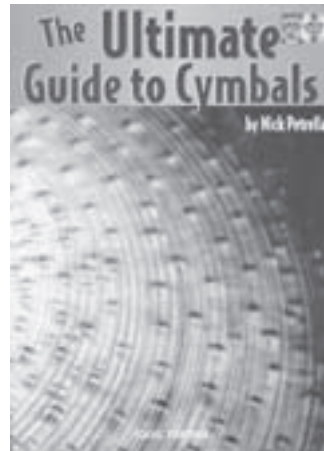
Nick Petrella

**\$24.95**

#### Carl Fischer

How do you execute the cymbal performance techniques known as *frottée* and *zischen*? Does a cymbal with small or large bell produce more overtones? The answer to these and many other questions pertaining to the selection, maintenance, and playing of cymbals can be found within the 80 pages of *The Ultimate Guide to Cymbals*.

The book addresses cymbal history and manufacture, suspended



cymbals, hand ("crash") cymbals, cymbals in marching and drumset performance, finger cymbals and crotales. In each of these areas, information is provided that is valuable to percussionists as well as music educators and conductors, from suggestions for practice and performance to recommended cymbal inventories for elementary, middle and high schools. Included are topics not usually covered in most percussion texts, such as the performance of bass drum with attached cymbal by a single player, and explanations of characteristics of cymbals that affect timbre and overtone production.

The text contains a generous assortment of photos and short performance etudes, but the *pièce de résistance* is an enclosed DVD with 59 tracks featuring interviews, performances of famous cymbal excerpts (e.g., "Night on Bald Mountain," Tchaikovsky's "Romeo and Juliet" and "Fourth Symphony"), demonstrations of techniques discussed in the text, and marching ensemble performances. DVD participants include such notable teachers and artist-performers as Dan Armstrong, Bill Cahn, Gary Cook, Dennis DeLucia, Morris Lang, Ney Rosauero, John Wooton and James Wyatt III. (The text includes a transcript of the interview questions asked on the DVD; it would have been an equally good idea to have provided the music for the excerpts demonstrated.)

This publication provides a valu-

able instructional tool. It should be required reading for all instrumental music educators, serious percussion students, and students in college percussion methods classes.

—John R. Raush

#### Whole Music Drumming: Level One

Rob Zollman

**\$35.00**

#### Whole Music Press

Advertised as "a concept, method, and materials book all in one" and "the only drum and percussion method that offers a completely integrated musical study of snare drum, drumset, keyboard percussion and timpani," *Whole Music Drumming: Level One*, a teacher's and self-directed student's edition with companion CD, is the first in a series that will eventually include a level one student's edition, and teacher's and student's editions at levels two and three.

In the texts included in this ambitious project, the course of study is motivated by the author's contention that "as drummers, what we play and how well we play depends on *knowing the song*." Here, *song* is broadly defined to include everything from simple melodies sung by a single voice to music played by a full orchestra. The approach involves dissecting the whole song for the purpose of investigating the conceptual, musical and technical parameters required in its performance, and putting it back together with the goal of playing it in a musical manner.

To achieve this, seven pertinent areas of study are recognized, forming the method's units of study: "technique" (basic strokes, exercises for development of stick control, accents, open roll, shifting and cross-over skills, paradiddles); "drumset beats" (two-beat songs, waltzes, simple rock beats, fills, shuffle beats, triplet patterns); "rhythmic concepts" (short rhythm patterns for aural recognition); "the written phrase" ("how rhythmic ideas are organized in phrases and then notated"); "song journal" (a systematic approach to listening and learning popular songs with the goal of their musical performance on the



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drumset); “tonality” (mallet grip, notes of the keyboard, music staff, major scales, simple tunes, arrangements for marimba ensemble with timpani bass line); and “improvisation” (four types of improvisation involving tonal percussion and drumset). In each of these units, material presented in the text is demonstrated on the 55-track companion CD. The units are not meant to be studied in sequence as printed. Rather, a “unit curriculum” is provided to guide the teacher/student through an integrated approach in which different units are used simultaneously.

The strength of this text is its advocacy for training the musician rather than turning out drummers who are, at best, merely technically proficient. In addition, Zollman’s passion about his views, his organizational skills, and his ability to verbally communicate his concepts and personal philosophies are seldom encountered in methods aimed at the drumset student. The author’s approach has resulted in a “multi-topical volume” organized in a reference-book format that Zollman himself admits “is not an easy book to use to its fullest poten-

tial.” Those using the text will need to locate and purchase recordings for play-along purposes from an extensive list of recommended recordings found in the text. Similarly, exercises for the development of technique on mallet-keyboard instruments and timpani will need to be sought out in other publications.

Zollman’s pedagogical philosophies are certainly sound. Ultimately, however, the value of the volume to teachers or self-directed students will be in direct proportion to the efforts they are willing to expend in studying the written text, working out a “plan of attack,” finding supplemental supporting material, and putting in hard work.

—John R. Raush

## KEYBOARD PERCUSSION SOLOS

**Felicity Slide**  
Bruce Levine  
**\$7.00**

**The Franklin Edition**  
This two-mallet xylophone solo with piano accompaniment is written in the style of a cakewalk. The

work gets its title from the recurring glissando found in the main theme. The xylophonist will enjoy learning the solo part with its traditional ragtime rhythms and chromatic melodic figures that lie well on the instrument. The piano accompaniment mainly consists of “oom-pah” figures and can be performed by a moderately skilled pianist. As a result of the repetitive nature of the work, the soloist and accompanist should have no problem learning it in a timely manner.

—Scott Herring

## Elegy For Alpha

Steve Riley

**\$10.00**

**Innovative Percussion, Inc.**

“Elegy for Alpha” is a monothematic work for the intermediate four-mallet marimbist performing on a 4-octave marimba. The composer takes the main melodic statement and manipulates it through the use of different stroke types (double vertical, single independent, single alternating and double lateral). This piece allows the performer to develop technical and musical skills for an overall successful experience in performance. The

character of the work is reflected by the title, with a mournfully contemplative tone throughout.

—Lisa Rogers

## Seventh Tries

George Frock

**\$12.00**

**C. Alan Publications**

“Seventh Tries” provides a wonderful opportunity for the intermediate four-mallet marimbist to explore single alternating strokes in small intervallic distances (e.g., minor seconds) on a four-octave marimba. The work focuses harmonically on seventh chords in a somewhat ABA formal structure. The B section really consists of two sections—a dance-like introduction followed by a beautiful chorale. Frock employs double lateral strokes in the dance-like introduction as well as double vertical rolls for the chorale. The character of the A section flows with serenity due to the use of moving sixteenth notes. “Seventh Tries” reminds me of Donald Skoog’s “Water and Fire” for marimba, only shorter in length.

—Lisa Rogers

## Imageries

Jon Metzger

**\$12.00**

### C. Alan Publications

Jon Metzger has capitalized on the vibraphone's lyrical capabilities in this solo work framed in three short movements played without pause. The listener is immediately attracted to the music's colorful harmonies. Pedaling, which is carefully marked throughout, plays an integral role in achieving the rich sonority that characterizes this piece.

Each of the three movements reflects the spontaneity of a free-flowing improvisation. The first movement speaks to the listener in a subdued, contemplative way. In the second movement, the use of a quarter-note pedal point throughout lends an element of mystery. The contrasting last movement, which provides a number of opportunities to display the player's technical prowess, ends on a dramatic note. College vibists should find this music most rewarding, as will their audiences.

—John R. Raush

## Divertissement

Marc Chantereau

**\$10.60**

### Editions Musicales Alphonse Leduc

This new keyboard percussion solo may be performed on a four-octave marimba. The first of the three major sections is a flurry of arpeggiated chords in sixteenth notes at quarter note = 160 (minimum). The second section is slower and features sweeping sixteenth-note melodic figures over a syncopated bass line. The third segment is an improvised passage with eighth-note accompaniment in the left hand and chord symbols for the right hand. Following the improvised section, the performer returns to the opening section and concludes with a short coda.

"Divertissement" will provide a challenge to the accomplished keyboard percussionist, even if the marked tempos are not obtainable. With the dynamics left open to the discretion of the performer, there is ample room for artistic expression.

—Scott Herring

## Hybridisation

Arthur Lipner and Jens Wendelboe

**\$25.95: piano reduction**

**\$8.95: CD-demo and play-along**

**MalletWorks Music**

## IV

Subtitled "A sound sculpture for vibraphone/marimba soloist with orchestra," "Hybridisation" is a four-movement work lasting approximately 20 minutes that incorporates two marimba cadenzas, two optional vibraphone soli, optional children's choir accompaniment, slapsticks, and stick-shaft effects for a unique experience in sounds and timbres to showcase the mallet performer.

You may purchase the piano reduction of the work as well as a compact disc recording for demonstration and practice purposes. The orchestral parts may be rented from MalletWorks and include a string orchestra, three winds, and auxiliary percussion parts. Lipner and Wendelboe plan to publish wind ensemble and percussion ensemble versions of the work as well.

The four movements are titled "Opening," "Two Meditations," "Timbral Dances" and "Finale." Lipner provides excellent performance notes. The mallet player should be proficient with two-mallet and four-mallet technique. Four-mallet stroke types utilized include double vertical, single independent and single alternating. Lipner's vibraphone solos are transcribed; however, he allows the performer the freedom for improvisation. Simplified versions of his solos are available through MalletWorks.

To optimally perform "Hybridisation" a 5-octave marimba will be needed; however, a low-A marimba may be substituted. "Hybridisation" is a "tour-de-force" for the advanced, mallet performer to perform and the audience to experience. It is more than a "sound sculpture," it is a "sound masterpiece."

—Lisa Rogers

## Ransom

Mark Ford

**\$15.00**

### Innovative Percussion, Inc.

This new marimba solo by Mark Ford is scored for 5-octave marimba but would be easily playable on a low-F instrument. The work begins with a slow and mysterious section that uses long rolls and slow melodic figures in the right hand. This introduction yields to the first major section, featuring a meandering ostinato underneath fragmented melodic figures. After a brief fermata, the marimbist finds a

transitional section in various odd meters that hints at the new thematic material for the next segment.

The lyrical section that follows features syncopated melodies on top of a left-hand ostinato that is cleverly reminiscent of the cascara pattern used in timbale playing. This section builds to a climactic *fortissimo*, then gradually winds down, giving way to a short restatement of the introductory chorale. Ford then "replays" the majority of the work, but on a miniature scale, repeating fragments of each section. This coda builds to another climax, then quickly dissipates to one very soft staccato chord that concludes the piece.

While there are ample technical challenges, many of the ostinatos and melodic figures are idiomatically friendly. The result is a marimba solo that is fun to play and equally refreshing to listen to.

—Scott Herring

## Synchronous Momentum

Steve Kornicki

**\$15.00**

### Media Press, Inc.

"Synchronous Momentum" is a two-mallet vibraphone work accompanied by electronic sounds that are on a compact disc that is included with the score. The work is very much a fusion of pop music idioms and dance grooves. This five-minute work presents basic challenges for the vibist in terms of melodic patterns full of leaps and challenging rhythmic patterns that must be synchronized with the electronic sounds. "Synchronous Momentum" will challenge the advanced performer and add momentum to any performance.

—Lisa Rogers

## Length of Variable Echo

Otoeman-Ayakiro Sumi

**\$15.95**

### HoneyRock

*Length of Variable Echo* was inspired by Otoeman-Ayahio Sumi looking at the moon while he was talking to Nanae Mimura when she was commissioning him to write a marimba solo. Sumi suggests that "to perform this piece, the player is to recreate the image of a lunar eclipse by sounds." The composition requires a 5-octave instrument and an accomplished player adept at four mallets, one-handed rolls, bow-

ing and singing while playing.

The preface explains quite well the composer's intent regarding the various sections of the work. Originally written for marimba and computer sounds, it is now published as a marimba solo with the performer creating the computer sounds with bow and voice. It can be heard on Mimura's CD *Marimba Spiritual* (Sony Records, SRCR 2565). This is an excellent solo worthy of any marimba event.

—John Beck

## KEYBOARD PERCUSSION ENSEMBLES

### Selections From Ravel's

#### *Mother Goose Ballet*

Maurice Ravel, transcribed by

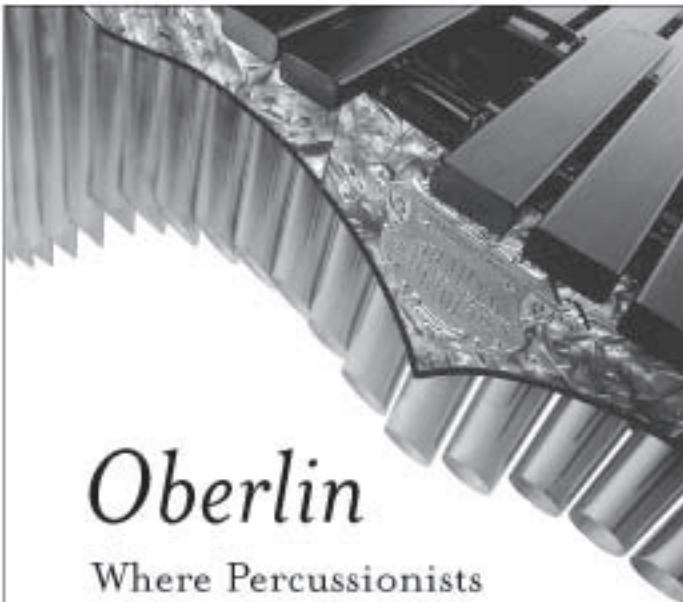
Jeffrey D. Grubbs

**\$29.95**

### JDG Percussion Enterprises

Jeffrey D. Grubbs has chosen the second tableau (the "Pavane for Sleeping Beauty") and the concluding portion of the fifth tableau ("The Enchanted Garden") from Ravel's beloved "Mother Goose" ("Ma Mere l'Oye") for an adaptation for six percussionists playing glockenspiel, vibraphone, chimes, and three marimbas, preferably including at least one 5-octave instrument. (If more players are available, it is suggested that they be assigned the timpani, suspended cymbal, and triangle parts played in the orchestral version. The music that contains the well-known xylophone part that is often included on audition lists is not used.)

Grubbs' comments about the piece in his "notes to conductor/coach" make it evident that his work on this publication was a labor of love, inspired by Ravel's music as well as a recording of the piece by Dutoit and the Montreal Symphony. This 6 1/2-minute version for mallet sextet, developed from the full orchestra score, is intended as a "vehicle...of profound and lyrical expressiveness for keyboard percussion ensembles" and is aimed at advanced high school and college groups. However, Ravel's translucent scoring and seamless phrases present formidable challenges in terms of ensemble balance, mallet dampening/pedaling on the vibraphone, and in the case of the marimbas, the need for ex-



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— Michael Rosen, Professor of Percussion

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cuting unaccented legato rolls, which will challenge even the most accomplished players. However, groups willing to accept these difficulties can certainly learn something about musicality, balance, phrasing, and, as Grubbs so aptly puts it, "lyrical expressiveness."

—John R. Raush

#### Unleash the Fury

Nathan Daughtrey  
**\$28.00**

#### C. Alan Publications

"Unleash the Fury" is a difficult marimba quartet that is contemporary in sound and quite rhythmic in most of its content. Four two-mallet marimbists each require a separate instrument, with the fourth or lowest instrument needing a five-octave range. The remaining three performers can perform on a low-A instrument.

Compositionally, this marimba quartet has three primary sections, structured in an ABA' organization. The opening and closing sections are in 4/4 meter and cadence on C—but not necessarily C major. There are several freely-tonal subsections that provide interesting chromatic references to near-related tonalities. The contrasting B section is in 3/4, stylistically very slow and characterized by a mournful, atonal melody, which starts in an imitative or fugue-like presentation. The middle section changes meters several times, providing a rhapsodic-like quality. This B section cadences on a modified D-flat Phrygian modality, with quartal harmony in the upper marimbas, providing a freshness to the return of the fast, rhythmic 4/4 A' section.

This 6–7 minute single-movement composition for four mature marimbists could provide an excellent contrast to more traditional percussion ensembles on a college or university ensemble concert.

—Jim Lambert

### SNARE DRUM

#### Elements of Percussion:

**Comprehensive Exercises for the Snare Drummer** I–III

Yvonne Wollak

**\$20.00**

**Yvonne Wollak**

The average middle and high school snare drummer encounters a num-

ber of different musical challenges, terms and notation. *Elements of Percussion* contains all of the common time signatures, musical terms, rhythmic subdivisions, articulations, accent exercises, rolls, ruffs and flams that a snare drummer should be able to perform in a high school ensemble. Rudiments are presented, explained and then used in exercises. The book also contains 25 short solos that reinforce the concepts. A student who completes this text would have all the tools to be a good snare drummer. The music engraving needs a little polishing, as some of the noteheads are not evenly spaced, but this could easily be remedied in subsequent editions.

—Terry O'Mahoney

#### Snare Drum Basics

Steve Faulkner

**\$14.95**

#### Voice of the Rockies

Steve Faulkner has provided the beginning drum student with a self-instructional text. The introduction to this book discusses all the basic theory pertaining to rhythm including note values, time signatures and counting systems. The main body of the text includes playing exercises beginning with whole notes and half notes and progressing to sixteenth-note triplets and thirty-second notes. Gradually, the author introduces dynamics, repeats and fermatas. Each exercise is accompanied by its own learning guide, which addresses counting issues, difficult rhythms and advice on stickings. This guide is always placed on the adjacent page, which might cause some confusion when practicing the counting. The strengths of this text lie in the systematic approach to learning rhythms and the clear instructions for each example.

—Scott Herring

#### Compound Fracture

Hoe Down

Tom Morgan

**\$10.00**

#### C. Alan Publications

These short snare drum solos explore two musical ideas. "Compound Fracture" deals with rhythms found in compound meters—in this case, 6/8 and 9/8. "Hoe Down" is based on the old-fashioned foot-stompin' hoe down fiddle tune. Neither solo is difficult

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C. CRAIG WILLIAMS

and uses only single sticking (no rudiments) and buzz rolls. The tempos of each are quite realistic for the music and provide the player with an enjoyable experience. The solos would be fun to play and an intermediate level player could realize a good musical experience.

—John Beck

### Snare Drum Study

Bruce Levine

**\$3.00**

### The Franklin Edition

"Snare Drum Study" is a short but challenging snare drum solo filled with many subdivision shifts, quick dynamic changes and frequent embellishments. In a single measure, one will find sixteenth notes, sixteenth-note triplets and thirty-second-note rhythms. Many of the rudimental combinations found in this solo are at first awkward, forcing the soloist to develop non-traditional sticking patterns. The soloist will need to explore many sticking and phrasing possibilities to ensure a smooth flow to the piece. This composition would be appropriate for auditions, percussion recitals or juried exams.

—Scott Herring

and each offers unique techniques and musical challenges.

"Grand Duchy," by John Beck, presents the regal march or pageant style associated with a Royal Court. There are no tuning changes, but challenges include counter-rhythms between each hand and one rhythmic modulation.

"Paiffenitza," by Boris Dinev, employs many ostinato patterns and a jazz-style cowbell rhythm played on the bowl of the high timpani. Unique challenges include playing a steady pattern of sixteenths while changing tuning, playing a pattern with the left hand while playing double stops with marimba stops in the right, and performing rhythms on the timpani while whistling a melody.

"La Valse," by Siegfried Fink, starts with a 6/8 scherzo, has a middle section in 7/8, and closes in 6/8. Major challenges feature interaction or counterpoint between the hands, and rhythm patterns scored over beat patterns, (5 against 4, and 4 against 3.)

"Rainy Day," by Jean Geoffroy, starts at a slow pace (MM = 45), after which the composer takes us

through melodic pedal changes, changing meters, and performing on the middle and normal playing areas of the drums. He also calls for normal and dead strokes. The solo gradually moves forward in energy and tempo, ending with an exciting finale at MM = 140.

"Japauken," by Tomoyuki Okada, is a three-movement set of three dances. The first is for two drums tuned to octave F's. The jerky rhythms are amplified by contrasting the normal drum sound with playing on the frame of the drum during a portion of the solo. The second movement uses an Eastern modal melody, followed by the tune stretched over a continuous ostinato pedal. This returns to the opening theme to close the movement. The solo closes with a rapid, forceful dance.

It is interesting to note that each solo somewhat takes on the musical style or idioms of the composer's country, thus making this a true international collection. These five contrasting solos can be performed individually or as a medley.

—George Frock

### Toccata For Timpani

Ronald Horner

**\$12.00**

### C. Alan Publications

If you want a challenging timpani solo, "Toccata For Timpani" is a good choice. Written for five timpani, this solo takes the player through pitch changes, four-mallet playing, glissandi, dropping a ball on the head, playing a tambourine and sleighbells on the head, challenging moves between drums, and a musical trip that is in a fast-paced toccata style. The ball, sleighbells and tambourine are only used as an effect for a brief moment in a *Senza misura* section. The bulk of the solo is in a true timpani mode and will certainly be an accomplishment to perform well.

—John Beck

does the rudimental genre typically found in an unaccompanied solo format with aspects of concert multi-percussion literature, in which taped accompaniments are commonplace. It is written for a set of six marching tenor drums (including two six-inch "shot" drums), although a set of "quints" may also be used. (The composer notes that the piece can be played by one player, or by multiple players on "matching sets of marching tenor drums.") The performer will encounter standard rudiments (e.g., double-stroke rolls, paradiddles and easy flam rudiments), but the piece presents challenges resulting from movement around the drums, as found in its sweep patterns.

Good timing will be necessary to play with the CD, which contains electronically generated percussion sounds. The latter are notated on a second staff below the tenor part, easing some of the ensemble difficulties in staying with the CD. A good college tenor drummer will appreciate the challenges found in this very unusual solo.

—John R. Raush

## TIMPANI SOLOS

### International Soli fur Percussion 5 Stucke fur Pauken

IV-V

John Beck, Boris Dinev, Siegfried Fink, Jean Geoffroy, Tomoyuki Okada

**\$17.43**

### Musikverlag Zimmermann

This is a very interesting collection of five timpani solos written by composers from different countries. Each solo is written for four drums,



## MULTIPLE PERCUSSION

### Digital Reflections

Gene Fambrough

**\$12.00**

### Kastuck Percussion Studio, Inc.

This solo for tenor drums and compact disc represents something of a musical hybrid, combining as it

VI

### Lament and Recitative

Steve Fitch

**\$9.93**

### Musikverlag Zimmermann

This is a composition of depth and color for four timpani, cymbals, three tom-toms, five temple blocks, hi-hat and gong, and it provides the player with both musical and technical challenges. There is ample pedaling, mainly on the two middle timpani, interplay between timpani and percussion, many changes of musical moods, dynamic contrast, spatial notation, and a quasi-cadenza. It is well-composed composition, with a thorough understanding of the timpani and how to make them sound like the regal instrument they are. This composition is well-worth the time it will take to learn and perform.

—John Beck

## PERCUSSION ENSEMBLES

### Rodeo Rascal

Keith Bartlett

**\$41.95**

### United Music Publishers, Ltd.

This percussion ensemble for eight groups of instruments with piano

accompaniment presents an opportunity to turn the youngest students' introduction to ensemble performance into an enjoyable as well as educational experience. And it doesn't require an experienced director who is knowledgeable in the area of percussion performance. For example, the publication provides "handy hints for teachers" that explain (and illustrate) the instruments needed and the playing techniques and implements required, with suggestions for instrument substitutes. The publication also contains a practice/performance CD (with renditions at rehearsal speeds).

A wide variety of instruments listed in four generic categories can be used—"jingly metals," "woods," "shakers and scrapers" and "resonant metals"—making the pieces accessible to most school instrument inventories and any number of players. "Rodeo Rascal" is also scored for snare drums, bass drums, mallet-keyboard percussion (preferably xylophone and/or marimba), and "cowboys/cowgirls," who indulge in some "foot stamping, hand clapping, and yee-ha! shouting." A musical background for the whole is provided by the piano part, styled as a spirited hoe down. Like other publications in United Music's *Crash, Bang, Wallop!* series that this reviewer has seen, "Rodeo Rascal" sets a high standard for training literature for percussionists at the elementary level.

—John R. Raush

#### **Rudolph's Rag**

Keith Bartlett

**\$41.95**

**United Music Publishers, Ltd.**

This is a happy, ragtime adaptation of "Rudolph The Red-Nosed Reindeer" for rhythm instruments (tambourines, low and high wood sounds, snare drums, cymbals, bass drums, and any other percussion instrument) and piano. The piece is targeted at general music teachers who wish to incorporate rhythm instruments into their repertoire. The rhythms are quarter note and eighth note subdivisions, which would be easily mastered by small children. It's a bit pricey for a work of such low-complexity, but worth it if the students enjoy the piece.

—Terry O'Mahoney

#### **Stop/Start March**

Keith Bartlett

**\$41.95**

**United Music Publishers, Ltd.**

General music teachers looking for materials to help integrate percussion into their classes will find "Stop/Start March" useful. The piece is written for piano and six groups of percussion instruments. The instrumentation is open to what is available. The Group 1 part is for cymbals (clashed or suspended). Group 2 is for triangles. Group 3 is for "anything else from the cupboard" including tambourines, jingle bells, shakers, scrapers, woodblocks, or just about anything else. Group 4 is for snare drums or any small drums (preferably with snares). Group 5 is for bass drums or any big drums. Group 6 is for timpani in F and C, or two large tom-toms (high and low).

The piece is a simple march for piano with percussion accompaniment. The percussion parts are made up of quarter notes and eighth notes with the exception of a few dotted-eighth/sixteenth patterns in the bass drum part. Along with a full score and parts, the piece comes with a CD, which includes two versions of the piece at performance tempo and two versions at a slower, rehearsal tempo. Each tempo is included with and without a verbal count-in. Also included are written descriptions of the playing techniques for all the percussion instruments used in the piece.

—Tom Morgan

#### **Tom-Tom Tomahawk**

Keith Bartlett

**\$41.95**

**United Music Publishers, Ltd.**

"Tom-Tom Tomahawk" is an elementary percussion ensemble for six or more players and piano. Bartlett divides the parts and instrumentation into groups; therefore, doubling, tripling, or even quadrupling parts is encouraged. The instrumentation within the groupings is: Group 1, resonant metals (suspended cymbals, crash cymbals, triangle); Group 2, jingly metals (tambourines, jingle bells, sleighbells); Group 3, "anything else in the cupboard!" (shakers, scrapers, woodblocks, cowbells); Group 4, tom-toms (small tom-toms or small drums with no snares); Group 5, tom-toms (large tom-toms

or large drums with no snares); Group 6, bass drums (or any very big drums); Group 7, tuned percussion (wooden or metal). Bartlett also includes an alternate tom-tom part allowing the combination of groups 4 and 5 together.

A CD recording is included with the piece, which includes the work at rehearsal and performance tempos in order for the piano part to be performed if a pianist is unavailable. The players are also asked to shout verbal cues throughout. There are no rolls or other rudiments in the drum parts. Rhythmically, quarter and eighth-note patterns are utilized throughout all parts. Bartlett also includes detailed preface notes to help the inexperienced director with performance techniques.

I had an opportunity of reading "Tom-Tom Tomahawk" with my percussion techniques class. It was a wonderful experience, and a great way to synthesize accessory instrument techniques. One of my students remarked, "This is awesome; I love percussion ensemble stuff."

—Lisa Rogers

#### **Clowning Around**

Keith Bartlett

**\$41.95**

**United Music Publishers, LTD**

"Clowning Around" is directed toward percussion in a classroom setting. The composition is written as a piano solo accompanied by eight percussion textures, including triangle, jingle metals, scrapers, drums (snare drum and bass drum), cymbals, and tuned percussion (either wood or metal). A CD is included that covers the several different approaches one can use in teaching the piece. Also of value is

a page describing the techniques needed to perform on the different percussion instruments. These instructions are written in five different languages, making this a truly international teaching source. The piece is a simple march tune, and should be easily learned by most young students. The only concern is the cost, which is quite high for a two-minute piece.

—George Frock

#### **Waltz Espana**

Keith Bartlett

**\$41.95**

**United Music Publishers, LTD**

This easy percussion ensemble with piano accompaniment is designed for the percussion methods class or a beginning percussion group. The instruments are triangle, castanets, tambourine, cymbals and bass drum. If some of the instruments are not available, alternate instruments can be used such as woodblock for castanets, jingle bells for tambourine, etc. A CD of the piano accompaniment is provided so a group could play it if a pianist is not available. The percussion parts are simple, but will provide the players with a feel for the sound of the instruments and the techniques required to play them. The preface explains the intent of the composition and provides information about each instrument in English, French, Spanish, German and Japanese.

—John Beck

#### **Cajun Country**

Murray Houloff

**\$13.00**

**Kendor Music, Inc.**

This two-minute "body percussion" quartet piece is written in the synopated style of southern Cajun music. It uses combinations of hand claps, thigh pats, foot stomps, heel taps and tummy pats to create a cute, jolly little work for young students. Written in cut-time, the piece requires sixteenth-note reading ability and a good sense of pulse. There is a great deal of repetition, so less experienced readers will still be able to participate easily. This is not a very complicated work, so younger performers would probably appreciate it more than older, more sophisticated performers.

—Terry O'Mahoney



**Clockwork**  
Joseph Philips  
**\$12.00**

**Kendor Music, Inc.**

This percussion quintet for marimba, vibraphone, glockenspiel, chimes and various accessory instruments is based around the familiar sound of Westminster chimes, which are introduced in the opening. This tune is passed around the ensemble and at times is played by non-pitched instruments. The second part of the work is a lively dance in 6/8 and uses the same thematic material, but does so in various rhythmic patterns and combinations of instruments. To add interest, the composer gradually introduces chromatic lines in the keyboards along with moderate hemiola in the accompaniment. After a short crescendo, the piece closes with an exciting rhythmic unison. Joseph Philips has taken care to make sure each performer has the opportunity to play both pitched and non-pitched instruments, making this piece a valuable educational tool.

—Scott Herring

**DidYa See That?**  
Daniel Richards  
**\$4.00**

**Kastuck Percussion Studio, Inc.**

This short, two-page duo for snare drum is written in 2/4. The technical demands are primarily single strokes, with a few flams and just two short rolls. Contrasts come from playing on the heads, rims, and rimshots at the finale. Several dynamic changes contribute to the expression of this training-level duo. The interplay between the two players will provide rhythmic training as well as a sense of listening.

—George Frock

**Round Table Swing**  
David Mancini  
**\$16.00**

**Kendor Music, Inc.**

No instruments necessary; all you need for "Round Table Swing" is your body. Written for hand-clapping, leg slapping, foot stomping and finger snapping, this composition requires only that you sit on a chair on a hardwood floor. It is written for a quartet of any musicians, and could be performed on any kind of musical event; however, it lends itself more to a percussion event.

II "Round Table Swing" is a cleverly written composition for an intermediate quartet. It could also be performed by an advanced group if programmed correctly, perhaps at the beginning or as an encore to the concert. It swings and would be fun to perform.

—John Beck

**Snare Drum Duets**

Ron Spagnardi

**\$14.95**

**Modern Drummer Publications, Inc.**



III Okay drummers, no more excuses for not practicing. *Snare Drum Duets* provides you with 25 challenging duets that range in difficulty from relatively simple to more complex. Accompanying the book is a CD that includes a separate recording of parts one and two of each duet. Here is the format: 1. Play the parts independently as solos. 2. Two players play duets. 3. Use the CD for one part and play the other part. *Snare Drum Duets* is well-written and provides players with a challenge. Playing along with the CD will also improve one's sense of rhythm and tempo.

—John Beck

**Anxiety**

Steve Winstead

**\$32.00**

**C. Alan Publications**

III "Anxiety" is an excellent programming choice for a large, intermediate percussion ensemble of 14 percussionists with piano and bass guitar, if possible. Instrumentation needed to play this work includes two 4-octave marimbas, a low-A marimba, timpani, snare drum, xylophone, vibraphone, crotales, chimes, bass drum, four tom-toms, crash cymbals, four woodblocks, vibraslap, cabasa and tambourine.

All mallet parts employ two-mallet technique. The tom-tom and woodblock parts function at times like a drumset with measures of written fills.

The composer has appropriately titled the work "Anxiety" due to the dichotomous nature between repetitive, rhythmic statements against a lyrical melody. Additionally, Winstead changes the role of melody and repetitive rhythmic statements between instruments; so, the listener becomes "frenzied" at listening to the unique, changing timbres.

—Lisa Rogers

**Knock on Wood**

III+ Eddie Floyd and Steve Cropper/arr. by Murray Houllif

**\$11.00**

**Kendor Music, Inc.**

Murray Houllif has arranged a four-minute version of the Memphis-soul classic "Knock on Wood" for bells, claves, two woodblocks, two marimbas (or one xylophone and one marimba), vibraphone, drumset, and conga or low tom-tom. The marimba parts may be adequately performed on 4-octave instruments. Houllif also includes specific mallet choices for the performers, which should be noted. The drumset notation is clear and precise. Player 3 will need to employ four-mallet, double vertical technique.

Houllif has arranged the tune in ABA format. The B section primarily utilizes indefinitely pitched idiophones with imitative rhythmic statements as the melodic framework. The return of the A section leads to a Coda in which the drumset player has a four or five second fill to help conclude the arrangement.

—Lisa Rogers

**Shortstop**

Donald P. Stroppolino

**\$4.00**

**Kastuck Percussion Studio, Inc.**

III-IV "Shortstop" is a bass drum duo in 2/4. Although no performance notes are provided, tonal bass drums should probably be used because of the rhythmic content. Keeping a moderate march tempo of quarter = 96, the two players interact with one another through rhythmic imitation, counter-rhythmic figures, and dynamic contrasts. Each performer has several sixteenth-note

patterns, so the composer specifies that each one should use a pair of timpani mallets. The piece just takes a few minutes to perform, but will provide good experience in improving technical facility as well as listening skills.

—George Frock

**Socaing Wet**

Josh Gottry

**\$22.00**

**Gottry Percussion Publications**

III Soca is the popular dance music style originating from the Caribbean region and "Socaing Wet" captures the lively sound and feel of that style for percussion septet.

Scored for marimba/xylophone, bells/vibes, temple blocks, bongos, congas, snare drum, and two timpani, the piece is based on simple diatonic phrases and repetitive percussion accompaniment parts. The opening statement is followed by a series of short solos and a stop-time section before the recap of the theme. The tempo is M.M. = 108 and the piece is written in cut-time, but could be performed in common time if desired. The mallet parts (which may be doubled) require only two-mallet technique; no tuning changes are required on timpani; sixteenth notes are the most difficult rhythms required; and several "solo" sections for bongos and congas are completely written out, which would make the piece appropriate for younger players.

—Terry O'Mahoney

**Highlander**

W. J. Putnam

**\$15.00**

**Kendor Music, Inc.**

IV "Highlander" is scored for three snare drums and rudimental bass drum. The orchestration and compositional style evokes the memory of ancient rudimental drumming. The snare drum parts are written almost exclusively in unison and require impeccable rhythmic precision and a fair amount of chops. Frequent rolls, drags and hemiola make the snare drum parts challenging. The bass drum part, which requires two mallets, begins as rhythmic punctuation to the snare drums but becomes more complex as the work progresses. All four players must also have the ability to precisely interpret the two-against-three rhythms.

—Scott Herring

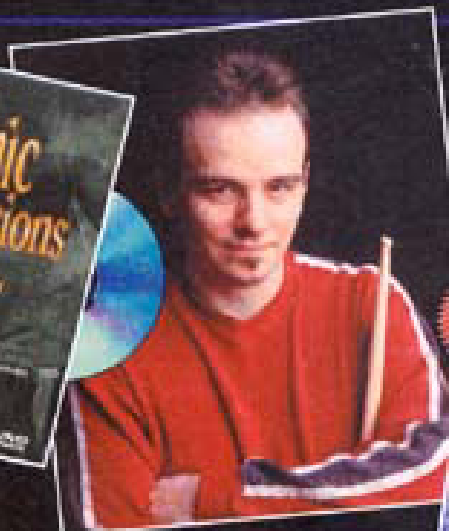
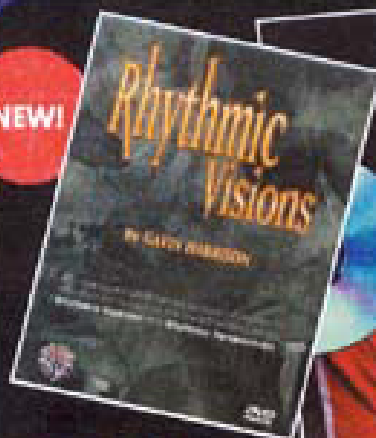
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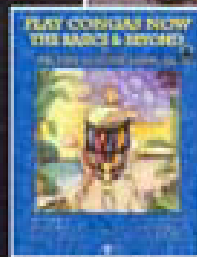
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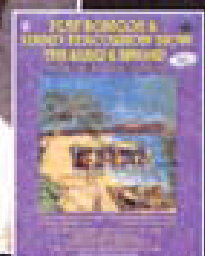
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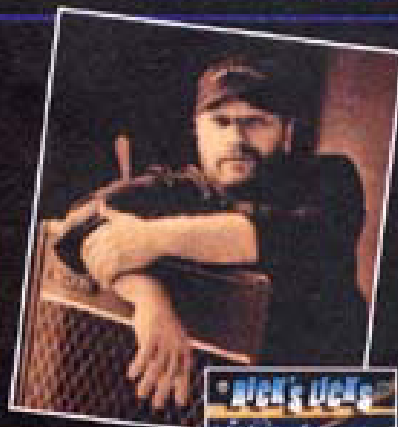


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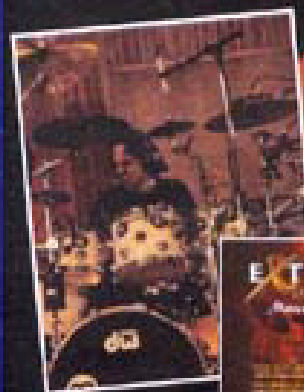


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### Lost Souls

Nathan Daughtrey

\$29.00

### C. Alan Publications

This percussion quintet is scored for (1) bells, (2) chimes and xylophone, (3) wind chimes, tam-tam, low tom-tom and suspended cymbal, (4) bass drum, snare drum and triangle, and (5) four timpani. "Lost Souls" opens with a slow, "forceful" 8-measure introduction (at 80 bpm), then transitions to a fast tempo (160 bpm) with rhythmic interplay (in 4/4) between players 4 and 5 on snare drum and timpani. Gradually, the remaining three performers engage in musical activity that gives way to another slower section, which is reminiscent of the opening introduction. A fourth section is similar to the faster second section with the xylophone providing steady sixteenth notes in a 3/4 section. A slower coda again makes musical reference to the opening introduction.

This quintet is quite performable by an intermediate high school percussion quintet. The standard in-

### IV

strumentation will certainly enhance its accessibility to the pre-college percussion ensemble. The musical interplay among the performers will also permit the high school percussionists to develop their musicianship and ensemble skills.

—Jim Lambert

### To Those Who Are Brave

Phillip Mikula

\$25.00

### HoneyRock

This composition for 12 percussionists uses standard percussion instruments and is compositionally divided into the mallet ensemble of three marimbas, vibraphone, bells, xylophone, chimes, and crotales, and a percussion ensemble of tomtoms, timpani, bass drum, snare drum, cymbals, and an assortment of smaller instruments (triangle, claves, etc.). Throughout there are brief sections featuring the mallet ensemble or percussion ensemble, but generally the entire ensemble performs as one large group. The piece is filled with melodic content

### V

and rhythmic intensity, and sustains the listener's interest through its 11-minute length.

"To Those Who Are Brave" is dedicated to "the people we come across in everyday life." It is Phillip Mikula's way of saying thanks to those who have meant something to him. This excellent composition is filled with quality percussion sounds that create a feeling of grandeur.

—John Beck

### DRUMSET

### Fills for Drumset

Yvonne Wollak

\$17.00

### Yvonne Wollak

Younger students often experience difficulty coming up with ideas for drum fills when first learning to play. *Fills for Drumset* is a progressive 68-page encyclopedia of drumset fills that systematically provides exercises using eighth notes, sixteenth notes, triplets and

### I-III

sixteenth-note triplets that vary in length from one to three beats. One- and two-measure fills and four-bar solo phrases are included toward the end of the book. The exercises are presented in four-bar phrases with the fills located at the end of the phrases, which forces the students to think in musical increments. The book provides fills for both rock and jazz styles. Musically, the fill ideas are very practical and interesting.

—Terry O'Mahoney

### Drum Backbeats Encyclopedia II-IV

John Thomakos

\$16.95

### Alfred Publishing Co., Inc.

*Drum Backbeats Encyclopedia* is devoted to the development of solid rock time playing through repetition and variation. The first section of the book systematically presents the same 22 bass drum/snare drum rock patterns with all of the right-hand hi-hat/ride cymbal permutations (quarter notes, eighths, sixteenths, accents on the beat, accents off the beat, etc.). All of the

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patterns feature strong snare drum notes on beats 2 and 4. The second section deals with open hi-hat permutations, then hi-hat “splashes” and finally a ghost-note section. This book would be suitable for students who require a great deal of repetition to get the point across or drummers who want to play along with the CD in order to strengthen their rock chops.

—Terry O'Mahoney

### Instant Guide to Drum Grooves II–IV

Maria Martinez

**\$9.95**

**Hal Leonard Corporation**

The title of Maria Martinez's latest book says it all. She has assembled a collection of grooves that will serve drumset players in many of the musical situations in which they find themselves. Styles covered in this text include jazz, shuffle, country, rock, funk, New Orleans, reggae, calypso, Brazilian and Latin. Within each section she gives several one- and two-bar variations for each style, making them easy for the player to learn on short notice. The accompanying CD has recorded examples of every entry in the book, many of which include an accompanying bass line. Although no book is a substitute for immersing oneself in a style, *Instant Guide to Drum Grooves* may be very helpful to the drummer who occasionally needs to function in an unfamiliar style. I would recommend this text to anyone who aspires to make a living playing drumset.

—Scott Herring

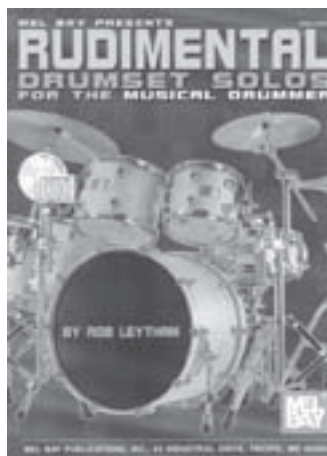
### Rudimental Drumset Solos III

Rob Leytham

**\$14.95**

**Mel Bay Publications, Inc.**

Rob Leytham has put together a collection of drumset solos based on a wide assortment of rudiments. The book includes a CD containing a performance of each solo on a live drumset. All the solos are completely written out with the exception of the last one, “Your Turn,” which has spaces for several four-measure improvised solos within the notated solo. Written mostly in a rock, or straight-eighth, style, each solo introduces from one to four new rudiments and applies them to the drumset. Rudiments presented in previous solos reappear in subsequent solos.



This written approach is particularly useful for students who find it difficult to come up with their own ideas for fills and solos. This book, if used correctly, can stimulate such students to come up with original applications of rudimental sticking patterns.

—Tom Morgan

### Afro-Caribbean & Brazilian Rhythms for the Drumset III–V

Drummers Collective

**\$24.95**

**Carl Fischer**

This is a great addition to the literature on Afro-Caribbean and Brazilian drumset styles. Concise and to the point, it covers all of the major styles and sub-styles of music required of a contemporary drumset player. It is a compilation of material from six Drummer's Collective teachers who work in each of these styles: Memo Acevedo (Afro-Cuban), Kim Plainfield (contemporary Afro-Cuban), Maciek Schejbal (Afro-pop), Adriano Santos (Brazilian), Frank Katz (Caribbean) and Chris Lacinak (New Orleans style).

Each section offers historical insight, practical performance advice, and stylistic considerations that are often omitted in other texts. The accompanying play-along/demo CDs contain over 140 minutes of music. The play-along musical examples include sample bass lines that a live bass player could use when playing these grooves with a drummer. The play-along tracks last long enough to really let you practice the patterns in the text. The selected discography is up-to-date and contains numerous contemporary recordings that illustrate the concepts found in the book. Drumset

instructors will want to seriously consider this as their main Afro-Caribbean and Brazilian text, and all drummers should have it in their libraries (and work on it!).

—Terry O'Mahoney

### Vodou Drumset III–V

James Armstrong/Travis Knepper

**\$24.95**

**Carl Fischer**

Afro-Cuban and Brazilian drumming styles began to be integrated into the North American drumming repertoire almost 50 years ago, but this is not true for most of the styles found on the island of Haiti. Related to, but distinct from, Cuban and Brazilian styles, Haitian musical styles are primarily derived from the African-based religion known as *vodou* (or *vodun*). *Vodou Drumset* seeks to assemble and adapt the percussion rhythms and instrumental sounds of Haitian vodou music to the drumset.

Most Haitian rhythmic patterns are based on the metallic bell patterns that resemble the Afro-Cuban *cascara* pattern. The basic patterns, known as *yanvalou*, *ibo*, and *nago*, are first replicated on the drumset based on the traditional drum ensemble sounds. The book then explores how to adapt each groove from its folkloric roots into contemporary performances situations and styles that modern drummers would find useful (e.g., rock, rock shuffle, samba, swing, club/dance, funk, Latin jazz, jungle). The book includes a brief history of Haiti, information on the *vodou* religion and the drums' role in the ceremonies, and the *vodou* drum ensemble. It concludes with some advanced coordination exercises that will develop

more freedom to improvise within the confines of the styles presented in the book. The CD demonstrates the exercises and provides opportunities for playing along.

Haitian drumming concepts have not been explored as thoroughly as their neighbor Cuba, but perhaps it's time to look in that direction. Armstrong and Knepper have done an excellent job blazing a trail.

—Terry O'Mahoney

## VIDEO

### Drumset Technique/History of the U.S. Beat III–V

Steve Smith

**\$49.95**

**Hudson Music**

Steve Smith has produced a two-part DVD instructional package that covers general technique and the historical development of the drumset. He opens the first disc, *Drumset Technique*, with a solo that includes everything from swing brushes to implied metric modulation to hard rock double bass ideas. He then discusses and demonstrates the Moeller technique, various handgrips, bass and hi-hat pedal techniques, and his philosophy of what and how to practice. After a tour of his home practice room, he continues with exercises to strengthen the internal sense of swing, his philosophy of the relation between motion and sound, sticking exercises around the drums, hand/foot patterns, use of ostinatos, soloing in odd meters, accents and rebounds, and implied metric modulations. He is very articulate and clearly understands every facet of his playing. After watching the video, it is easy to “dissect” his playing into the various components that he demonstrated on the video.

The second DVD is a historical retrospective of how the drumset developed from the late 1800s to today. Smith discusses and gives a brief performance in each style, altering the drumset each time to reflect the equipment changes that have taken place over the last 100 years. The styles covered include ragtime, New Orleans style, big band, bebop, rhythm & blues, gospel, country (western swing), early rock, '60s rock, funk, and jazz/rock



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fusion. The video closes with seven tunes by Vital Information, the jazz-fusion ensemble Smith leads.

Smith's relaxed delivery and flawless demonstrations of his concepts make this a great video. He demonstrates some classic Tony Williams licks on the first DVD but all of the technical exercises are applicable to any style of music. The DVD also offers alternate-take drum solos, hi-hat solo and tutorial, camera-switching option, and running commentary by Smith. This package has almost five hours of running time, so it's well worth the price.

—Terry O'Mahoney

## MIXED INSTRUMENTATION

### Concerto For Alto Saxophone And Percussion Orchestra

Russell Peterson

**\$75.00 (score and parts)**

**HoneyRock**

Russell Peterson's concerto showcases an alto saxophone soloist and

a percussion ensemble of 13 members (five marimbists including one on bass marimba, two vibe players, timpanist, and pianist, with an additional four players handling chimes, glockenspiel, crotales, and assorted untuned percussion instruments). The work has been recorded on the CD *American Breath* / Russell Peterson (BDR2181).

It could well be titled a concerto for alto sax, mallet-keyboard ensemble and percussion, as Peterson's score places a high priority on the mallet instrument contingent in *sol* passages throughout, including the opening measures of the first movement, in which the marimba choir states the main theme, the duet between saxophone and vibraphone that opens and closes the second movement, and the dramatic introduction to the third movement, which uses both vibes and all five marimbas.

The composer cites as his influences for this work the music of Steve Reich, Spanish modes and heavy-metal rock 'n' roll. Peterson, a prize-winning saxophonist in his own right, has written a solo part that successfully establishes the soloist as a virtuoso protagonist, and also displays the musically expressive potential of the saxophone. Directors of college percussion ensembles should have no difficulty in attracting the interest of the saxophone instructor or an advanced student in performing the piece. The percussion score adds an effective, often dynamic voice to the musical dialogue, and gives individuals in the ensemble their moments in the solo spotlight.

—John R. Raush

## Practice Interruptus

David J. Long

**\$32.00**

**C. Alan Publications**

In this duo for alto saxophone and percussion, the percussionist performs on a 5-octave marimba, vibraphone, and a pair of bongos or conga drums. The piece opens with short rhythmic motives, which are interspersed with scale patterns. The interaction between the saxophone and marimba will require concentration as well an excellent concept of rhythm. There is a brief section in which the percussionist is playing double stops on marimba with the right hand, and the left hand is playing the congas on beats 2 and 4.

Of particular interest is a "theatrical" section in which the players act as if they are practicing motives from the introductory material. The saxophonist even goes to the vibraphone and strikes a few sounds on the resonators. The composer also includes an optional section in which the saxophone and vibraphone improvise on a B-flat blues. The composition should be well-received with its rhythmic figures and scale passages, and the "theatrical" aspect will give the audience a treat.

—George Frock

## PERCUSSION RECORDINGS

### Everywhere Calypso

PanAmerican Steel Band

**Cricket City Productions**

*Everywhere Calypso* features the PanAmerican Steel Band from the University of Iowa directed by Dan Moore with guest soloist Mat Brit-



ain. The variety of music featured on the recording ranges from traditional calypsos to Latin and jazz tunes. Selections on the disc include: "This Feelin' Nice" by Len "Boogie" Sharpe, "Bahia de Todas las Contas" by Gilberto Gil, "Why Not?" by Michel Camilo, "Ask" by Paul G. Ross, "Bamboleo" by T. Baliardo, J. Bouchikhi and N. Reyes, "Mary Ann" (traditional), "Soul Sauce" by Dizzy Gillespie and Chano Pozo, "Everywhere Calypso" by Sonny Rollins, "Sly Mongoose" (traditional) and "Capoiera" (traditional).

In addition to directing and arranging for the band, Moore engineered, recorded, produced, and performed on the disc. I thoroughly enjoyed listening to the recording. The smooth and fluid playing style by the group is duly noted as well as Britain's supreme soloing chops. Band members Dan Duffield, Adam Grosso, T. William Sievers, Adam Schwickerath, Mike Pollock, Patrick Anderson and Tim Shaw are equally skilled at soloing and should be commended for their efforts. *Everywhere Calypso* is "burnin'."

—Lisa Rogers

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How did I develop these skills to get into and stay in this highly competitive field? EDUCATION. For me, it started in the 5th grade music program. School band provided me with a positive and nurturing

environment to develop such musical skills: reading in a group setting, developing skills on the percussion instruments, and learning how to follow a conductor. Marching band not only gave me some chops, it taught me how to subdivide and play in a tight ensemble. I learned how to listen.

Concert band and percussion ensemble demonstrated the importance of attention to detail, something extremely important in the professional music world. I learned how to achieve a warm, musical sound on ALL of the percussion instruments and how to choose the proper sticks and mallets for the piece.

In Jazz Band I learned how to apply styles, control tempo and dynamics, play behind soloists and kick the heck out of a 17-piece big band. But mostly, I attribute it to teaching me strong sight reading skills, which has been invaluable to my career. I have gotten calls for performances or auditions with only hours to spare. Once, I had

2 hours to listen to a board tape, scribble out some notes and play a show in front of 30,000 people. Sight reading is a necessity.

It is also the life skills that I learned in music programs: being on time, preparation, teamwork, proper dress, a positive attitude and a work ethic that have also been tools to my success. As an educator, motivate your students to be well-rounded percussionists and as a student, take all of this education in NOW. You’ll never know when you’ll be called upon to use it!



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➤ Rich Redmond is an in-demand drummer/percussionist/clinician based in Nashville. He has toured and/or recorded with everyone from Jewel to Robbie Nevil to Hank Williams III. Rich is currently a member of the Lyric Street Records recording act RUSHLOW. He holds a B.M. Ed from Texas Tech University and a M.M. Ed from The University of North Texas.



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## Folia

Tom Tom Duo  
Jasemusiiikki Oy

*Folia* is the second of a three-CD set of contemporary recordings for double bass and percussion by Juha Pesonen (double bass) and Keijo Puumalainen (percussion). "Concerto for Double Bass and Percussion" (1973), by Usko Meriläinen, has a light, whimsical feel in the first movement that makes extensive use of the upper register of the bass and a battery of percussion instruments (marimba, toms, shaker). Movement two begins with a slow, dark statement before moving on to a more energetic third movement that drives to conclusion full of imitation and interaction between the players. Although it contains some dissonance and cadenza sections, the piece would be very accessible to all audiences.

"Vision," written in 1999 by Erik Bergman, is a solo percussion piece involving 50 different percussion instruments. It takes the listener on a historical journey through the Middle East, Asia and Spain through its use of musical motifs and timbres from those cultures. It is a very busy piece, requiring quick movement between instruments, and it juxtaposes rhythmically aggressive sections with quiet, contemplative passages for balance.

"L'aventure," composed by Jarmo Sermilä in 2001, is written for five-string double bass, percussion and mixed choir. The piece relies heavily on percussion ostinatos to set the tone as the bowed bass clearly takes center stage at first. The mixed choir enters and repeats two-syllable Italian words in a fragmented, polyphonic section that builds to a cacophonous climax. The

bass returns with a playful bowed melody before being joined by angry percussion interjections. The piece concludes with a symphonic landscape supported by a soloistic timpani part.

The recording quality and the performances are excellent. The repertoire for double bass/percussion genre is not that extensive, so it is good to see that it has its champions in Pesonen and Puumalainen, two members of the Finnish National Opera Orchestra.

—Terry O'Mahoney

## Suite Fantaisie

Jacques Israelievitch

### Fleur De Son Classics

This CD features the premiere recording of the hauntingly beautiful "Hammer and Bow" by PAS Hall of Fame member Michael Colgrass. The piece was commissioned by Gabrielle Israelievitch in honor of the 50th birthday of her husband, violinist Jacques Israelievitch, and is performed here by Jacques and his son Michael, who was the 1999 winner of the St. Louis Symphony Youth Orchestra concerto competition. (The CD also contains duets by Wieniawski, Dvorak/Kreisler, Schoenberg, Saint-Saëns and Schubert played by Jacques and other instrumentalists.)

By using the term "hammer" instead of "mallet," one might assume from the title that the piece contrasts the percussive aspect of the marimba with the lyrical (bowed) potential of the violin. While that is true some of the time, there are also sections in which the percussive side of the violin is exploited through hammer-like pizzicatos while the marimba achieves such a smooth legato that you could al-

most swear that someone had found a way to bow the notes. There are also times at which the violin plays screeching high notes and harmonics over warm, gentle marimba tones that evoke images of yarn mallets kissing wooden bars rather than striking them. But it's not all about contrast; at times the violin and marimba blend so well that if you're not following a score you'll be hard pressed to tell which instrument is playing what.

Compositionally, Colgrass sought to "reflect the mysterious and unpredictable mood changes of two people in a close relationship." He certainly succeeded. Sometimes the instruments seem to argue; at other times they take turns supporting each other; at still other points they hold musical hands and move forward in perfect harmony; and sometimes they dance. Some of the changes evolve gradually while others are sudden.

On this recording, Jacques and Michael Israelievitch meet the technical demands as well as the emotional intent of the composition. Colgrass has made yet another important contribution to percussion and music with "Hammer and Bow."

—Rick Mattingly

## Wind Journey

The DePauw University Band,  
Craig Paré, conductor

### Mark Custom Recording Service, Inc.

This CD is the product of the DePauw University Band's project to "produce quality compact disc recordings of the best in contemporary band music." The project's interest in recording existing as well as new literature is demonstrated by the contents of this disc,

which includes convincing performances of such fixtures in the repertoire as Ralph Vaughn Williams' "Flourish for Wind Band" (1939) and "Toccata Marziale" (1924), Vincent Persichetti's "Serenade No. 11, Op. 85 for Band" (1961), and William Schuman's "George Washington Bridge" (1951). Two arrangements are also included: "Nimrod" from Edward Elgar's "Enigma Variations," arranged by Slocum, and Jack Stamp's arrangement of "The Star Spangled Banner," a reworking (prompted by the events of 9/11/2001) of an earlier version. Rounding out the disc are Ron Nelson's "Sonoran Desert Holiday" (1993), Thomas Stone's "Primordial Lights" (2001), and a piece that will be of particular interest to percussionists, Donald H. White's "Concertino for Timpani, Winds, and Percussion."

White's concertino was written in 1972 for Thomas Akins, timpanist of the Indianapolis Symphony Orchestra and percussion instructor at DePauw. Here the timpanist must not only play with rhythmic precision while interacting with the band, but must also be proficient in pedaling technique and possess a keen ear for the melodic demands of the part. In this performance, Craig Paré (an experienced timpanist in his own right), hands his conductor's baton to Thomas Stone, picks up a pair of timpani sticks and proves himself equally at home in the role of soloist. This is an opportunity for a generation that is probably ignorant of its existence to hear an excellent performance of a piece that deserves a place in the college band repertoire.

—John R. Raush

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# French Military Music in the Reign of Louis XIV

BY MICHEL BRENET

*The following is a partial reprint of an article by Michel Brenet that addresses the state of drumming during the reign of Louis XIV. The article was originally printed in The Musical Quarterly, Volume 3, in 1917. —Lisa Rogers and James Strain, PAS Historians*

It is rather surprising to ascertain that three of the principal authors whom we may call upon to give evidence on the subject of the drum and of its military use in France during the XVI and XVII centuries were churchmen: a canon from Langres, Jehan Tabourot, who published under an anagram of his name Thoinot Arbeau, in 1588, the precious treatise on “the honest exercise of dances” called *Orchésographie*; a canon from Rouen, preacher to the king, Etienne Binet, who wrote under the pen name of René Francois, and made room in his “Essay on the Marvels of Nature” for a chapter on war, with a paragraph on the French manner of beating the drum; and lastly, a religious, a Minim, the celebrated P. Mersenne, who took good heed not to forget military musical instruments in the series of treatises included in his *Harmonie Universelle*.

It is because the regularity of the step is at the base of all the art of movement, that Thoinot Arbeau studied it as a prelude to all kinds of dances. As, said he, when three people are walking together, they go along at their own fancy without taking any trouble to keep time in their step, so the soldiers would walk in a confused and disorderly way, were they not obliged, by the beating of a drum in time, to keep step in their squads; and it is in order to prevent uncertainty which would put them in danger of being defeated, that the French decided to lead the soldiers by the beating of a drum. The instrument which was then in use, and which is described by the old author, was made of a hollow wood barrel about two feet and a half long and equally broad, covered at its two ends with two stretched parchment skins, fastened with

hoops and braced by stretched cords. The drummer held it hanging nearly horizontally under his left arm with his elbow leaning on it. The measure he struck counted eight equal beats; each of the first four was marked by a stroke of one drumstick only; the fifth, by a stroke of the two sticks together, and the three last were counted in silence. At the sound of the first note, the soldier put down his left foot; at the sound of the fifth, his right foot. This double movement makes a “passée,” and, with 2,500 “passées” or repetitions of the 8 time measure, the soldier walks over the length of a league.

The sound of drums being, as says Thoinot Arbeau, more pleasant when varied, the players exercised their skill in breaking the monotony by combining the three sorts of values, which they intermingled according to their fancy on the first five beats, the three last being always invariably filled out with rests, whose position in the rhythmical scheme is peculiar, once for all, to the “French march.”

The Swiss march, on the other hand, or as it is called in the *Orchésographie*, “the Swiss drum,” is distinguished by the introduction of a rest at the fourth beat. This particular rhythm was traditional with the Helvetian levies and it will be remembered that Clement Jannequin introduced it, with a descriptive intention, in his famous song of the Battle of Marignan (Melegnano), which commemorates the defeat of the Swiss (1515).

Thoinot Arbeau having in view only the music necessary to keep up marching and dancing, did not mention the military signals the drum can give. However, he alluded to them when he said that the sound of the instruments performs the office of telling the soldiers to “deloger” (to march), to go forward, to go backward, and to hurry the march on the quick two-part time called by the poets “pirrchie,” made up of equal strokes, hasty and harsh, giving a sound like the shots of an arquebuse. Lastly, he foresaw the possibility of a march beaten in a three-part

time, in which the five notes would be followed by a single rest, the soldier weighing upon his left foot with the first sound, and upon his right foot with the fourth.

Thirty years after Thoinot Arbeau, René Francois praised the excellence of the beat of the French drum, the best, said he, for sounding the march and for keeping the soldier in step. He went on to say that for the alarm the “drum-colonel” beat at first some hurried taps on the drum, and, in the case of a secret move, the skin was covered so as to muffle the sound.

Mersenne, in 1636, stated that the barrel of the drum was made sometimes of brass, sometimes of wood, usually oak. He did not mention any changes in its dimensions; but the iconographic documents of the same time show us that the old manner of holding the instrument under the arm had been given up, and that henceforward the vertical position, by the left leg, made easier the management of the sticks by the two hands.

Therefore, the skill of the players improved, and the learned monk was amazed at seeing the drum beaten so quickly that the mind could neither number the multitude of the strokes, nor understand their strength and the resistance of the parchment. The roll had become an element of variety in the rhythmical design, and drummers were skillful in obtaining variations of intensity by beating the drum-head either on the middle or on the sides. PN

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Alternate Mode .....	57
American Drum of Virginia .....	4
Avedis Zildjian Company .....	Cover II
Berklee School of Music .....	39
Black Swamp .....	46, 70
California Percussion .....	41
Clarion Associates Musical Instrument Insurance ..	45
D. Picking & Co. ....	25
Drum Corps World .....	60
Drummers Collective .....	72
Drums & Percussion Magazine .....	77
<b>EVANS Manufacturing/</b>	
A.J. D'Addario Co. ....	65
Frank Epstein .....	5
Grover Pro Percussion .....	74
Hydro Steel .....	4
Iñaki Sebastián Mallets .....	58
Kori Percussion .....	62
KOSA .....	17
Latin Percussion, Inc. ....	13
Lawrence University	
Conservatory of Music .....	56
LeFima .....	17
Ludwig/Musser Industries .....	Cover IV
Marimba One .....	38
Marimba Productions, Inc. ....	27, 29, 31
Modern Drummer .....	30
Not So Modern Drummer .....	5
Oberlin Conservatory of Music .....	64
PASIC 2003 Hotel Reservation Form .....	33
PASIC 2003 Mock Audition Application .....	54
PASIC 2003 Registration Form .....	32
PASIC 2003 Scholarship Application .....	59
Pearl Corporation and Adams Musical .....	15
Professional Percussion Products .....	23
Pro-Mark Corp. ....	73
Remo, Inc. ....	7
Rhythm Fusion, Inc. ....	49
Rhythm Magazine .....	26
Rowan University .....	44
Row-Loff .....	Over Cover
Sabian, Ltd. ....	Cover III
Salazar Fine Tuning .....	20
Steel Island .....	10
The Percussion Source .....	39
TreeWorks Chimes .....	43
Warner Bros. ....	69
The Woodwind and the Brasswind .....	21
Yamaha Corporation of America,	
Band & Orchestral Division .....	47

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## MUSSER'S RHYTHM MACHINE

*Donated by Perry and Nancy Preusch. 2002-13-01*

Clair Omar Musser designed and built his "Musser Maestro Marimba Metron" as an accompaniment instrument to his solo mallet performances. The instrument plays thirteen electronically-generated "tempi figures" including ten standard dance rhythms such as the bolero, waltz, rhumba, cha-cha, tango, samba, and beguine. In addition to the ability to produce both electronic metronome pulses and duple meters using five different drum and cymbal beats, a wide range of individually activated percussion instrument tones is also available.

The percussion tones, operated by pressing or striking the buttons, include bass drum, two tom-toms, two temple blocks, woodblock, claves, and maracas sounds, along with two real cymbals that are mounted inside the case and struck by solenoid action. Nancy Preusch recalls that Musser struck these buttons with his mallets, causing noticeable abrasions to the painted wooden framework.

Musser personally used this instrument, commonly referred to as his "Rhythm Machine," not only for performances, but also for teaching in his studio at Northwestern University and in his music room at Studio City, California. As it is built with end frames of the same design as his Canterbury marimba, it apparently dates from 1949–52, and was manufactured using vacuum tube electronic technology from that era.

Musser's "Rhythm Machine" measures 18" wide, 34" deep, 32" tall (frame only), and 35" tall (frame plus wheels). The upper platform panel where the buttons, switches, and dials are located is 8" wide by 28" long.

—James Strain, *PAS Historian*, and Otice Sircy, *PAS Museum Curator*



The Musser Maestro Marimba Metron.



Detail of the control panel, showing the various dials, settings, and buttons available on Musser's "Rhythm Machine."



The interior of the prototype instrument is installed on a "two-by-four" wooden frame.

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