

Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 5 • October 2001

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Mission Statement

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



Transition

BY JAMES CAMPBELL

In August, PAS welcomed Michael Kenyon as its new Executive Director and said a fond goodbye to Dr. Randall Eyles, who served as PAS Executive Director since the summer of 1996. Through the years, Randy has served PAS as Secretary, Second Vice-President, First Vice-President, PASIC '86 host, Virginia State Chapter President, Board of Directors member, and editor of committee news for *Percussive Notes*. Under Randy's leadership as Executive Director, PAS experienced substantial growth and prosperity. His dedication, integrity, and insight have helped establish our organization as a valuable resource to percussion professionals, students, teachers, and enthusiasts around the globe. It is difficult to fully express the appreciation all of us feel who have had the privilege of working with Randy through the years. We wish him all the best as he accepts a new position in the percussion industry.

The position of PAS Executive Director offers many challenges. Responsibilities include planning and coordination of meetings of the Executive Committee and understanding and implementing the goals of the Board of Directors. The Executive Director must be a strong leader and an articulate spokesperson for PAS. This individual must ensure consistent achievement of the PAS mission and financial objectives, including timely

progress toward long-range strategies. Among other duties, the Executive Director must also manage the PAS Headquarters and Museum, the Percussive Arts Society International Convention (PASIC), and a staff of ten full-time and two part-time employees.

I am pleased to say that Michael Kenyon comes to the Percussive Arts Society with ten years of arts administration experience. Since 1998 he has served as Executive Director for the New Mexico Jazz Workshop, the largest jazz presentation and education organization in the Southwest. He holds a Masters degree in Performance Pedagogy from Arizona State University, where he studied under founding PAS member Mervin Britton. As a percussionist, Michael has extensive professional experience in symphonic, chamber, and jazz performance.

With guidance from the Board of Directors and a dedicated staff in Lawton, Oklahoma, I am confident that Michael Kenyon will provide sound and knowledgeable leadership for the Percussive Arts Society.

James Campbell

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on PASIC 2001

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"ZYKLUS" PREMIERE

I want to compliment B. Michael Williams on his excellent article and analysis of "Zyklus" [June 2001 issue]. I played the American premiere just after the conclusion of the competition performances in Germany. In his interview, John Bergamo has mistakenly attributed the premiere to Max Neuhaus, but that was quite a time after. Max had created a single version of the piece, which as I can see from Michael's article, is a serious contradiction of the intention of Stockhausen. The crazy thing is that Stockhausen approved, and as I recall, even traveled with Max as he toured with the piece.

Leonard Stein had been in Germany during the competition and brought the piece to me in single, unbound sheets before the work was published. There is a lot I could say about that performance, the preparation and certain unexpected events during the performance, but it would take too long for "Rebounds." The main point of this letter is to congratulate and thank Mr. Williams and to congratulate *Percussive Notes* on the marvelous periodical it has become.

WILLIAM KRAFT

ALTERING TIMPANI PARTS

I read David Morris's article [August 2001 issue] on George Szell's editing of Schumann's timpani parts with some astonishment. Why should Szell, or anyone else for that matter, presume that they know better than the composer? To me, the argument about the superiority of modern timpani is totally irrelevant; all

the orchestral instruments have changed since Schumann's day. (The string instruments may have changed little, but the strings themselves have.) Virtually all the percussion sounds have changed dramatically. The modern xylophone sound is totally different to the old four-row unresonated instrument of Richard Strauss's day—yet these instruments still exist in parts of Eastern Europe, and Lefima (Germany) still have a four-row in their catalog, in addition to the modern instrument.

I have always thought that our task is to reflect the composer's wishes as faithfully as possible, not to suit ourselves. Where do you draw the line? Why not add a few bars of trumpet to the scherzo of Beethoven's Ninth? If you are an artist, why not add a few brush strokes to a Vermeer painting?

When I was Principal Percussion with the London Symphony Orchestra in the 1960's, the list of conductors included Abbado, Bernstein, Boulez, Britten, Copland, Dorati, Kertesz, Maazel, Malko, Markevitch, Mehta, Ormandy, Ozawa, Previn, Solti, Stokowski, Stravinsky and Szell. If I looked at the advance schedule and saw that Szell was coming, but the programme did not require percussion—this was a cause for celebration! Almost as big a drag was Stokowski—or was it really Alf Stokes from East London, as legend has it? He even had the nerve to add xylophone to Rimsky Korsakov's "Scheherazade."

In my view, the composer's wishes should always be observed. If Szell wanted to change the score, the

programme should register "Schumann, arr. Szell."

JAMES HOLLAND

GANEVA CORRECTION

A review of Daniella Ganeva's CD *Rush*, which appeared in the August issue, mistakenly referred to the disc as her debut recording. It is actually Ganeva's third solo CD, and she has also made guest appearances on other recordings. We apologize for the error.

IDENTITY CRISIS

Due to a mislabeled photo, the picture that appeared with the article on Michael Spiro in the August issue was not Spiro but was of article co-author Ken Ross. We apologize for the error.



Michael Spiro

**EDITORIAL
POSITION
AVAILABLE**

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

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Nashville Puts Final Touches on PASIC 2001

BY GEORGE BARRETT

The Nashville PASIC Host Committee is putting the final touches on what looks to be the biggest and best PASIC yet. The Nashville committee had an extremely successful and productive planning meeting prior to the Summer NAMM show here in town. This meeting also gave the committee our first introduction to our new Executive Director, Michael Kenyon, and marked our farewell to Randy Eyles. We will miss Randy greatly, but we are happy to report that he has left Michael, the Lawton staff, and our committee well prepared for PASIC 2001. On behalf of the Nashville Planning Committee, I would like to thank Randy for all of his hard work and dedication to PAS and to ensuring that PASIC 2001 is a complete success. Best wishes to Randy in his new endeavor.

We have confirmed almost all of the world percussion artists for the convention. Many thanks go to our new World Percussion Committee Chair, Sal Ferreras, for all his hard work in helping us put together an excellent program. I am also extremely excited about the program put together in conjunction with the new Orchestral Percussion Committee. Alan Abel and his committee have worked extremely hard to create what should set a standard for future conventions. Many thanks to Alan for all of his hard work in assembling some of the percussion world's busiest and hard-to-

schedule percussionists for our convention.

Downtown Nashville is very easy to negotiate. The Renaissance Hotel and Nashville Convention Center are connected, and only a short cab ride (\$20 flat rate to downtown) from the Nashville Airport. Once you are downtown, you can easily walk a few blocks to many local clubs and restaurants. Cabs are readily available outside the hotels to take you to a host of other nearby attractions.

Some recommended stops are: The Wildhorse Saloon (line dancing); 3rd and Lindsley (blues); Bluebird Café (songwriters); 12th and Porter; 328 Performance Hall; Exit/Inn; the new Frist Museum; the new Country Music Hall of Fame and Museum; Blackstone Brewery, Market Street Brewery and the Beer Sellar—some of Nashville's many brew pubs; Bound'ry and Basantes—two great restaurants; Nashville Predators Hockey—arena is attached to the Convention Center with games on Thursday and Saturday during the convention. For more information on what Nashville has to offer in the way of attractions, restaurants, music, and more, go to www.nashville.citysearch.com.

I encourage everyone to submit your registration and hotel reservations now, as the Renaissance Hotel will most likely sell out. If you register before October 13, you can save \$20 off the regular registra-

tion fee, and if you register online at www.pasic.org you will receive an additional \$10 off. All of the information and forms for the hotels and registration are also available on the PAS Web site.

Please help us spread the word that college students or perspective volunteers can participate in the PAS Volunteer Logistics program. Any current PAS member 18 years or older wishing to work two, four-hour shifts anytime Wednesday through Saturday during the convention, moving equipment and assisting Karen Hunt and her staff, will get free admission to PASIC. This is a great opportunity for any student. (Stanton Moore was a student volunteer at PASIC '92, and look at him now!) Applications for the program can also be found at www.pasic.org.

Once again I would like to thank everyone on the local Nashville PASIC 2001 Host Committee for all their efforts thus far and for all the work yet to come at the convention. For late-breaking updates to the PASIC 2001 schedule or for a complete listing of all of the PASIC 2001 events, visit the PASIC Web site at www.pasic.org. I look forward to seeing everyone this November in the "Music City."

George Barrett

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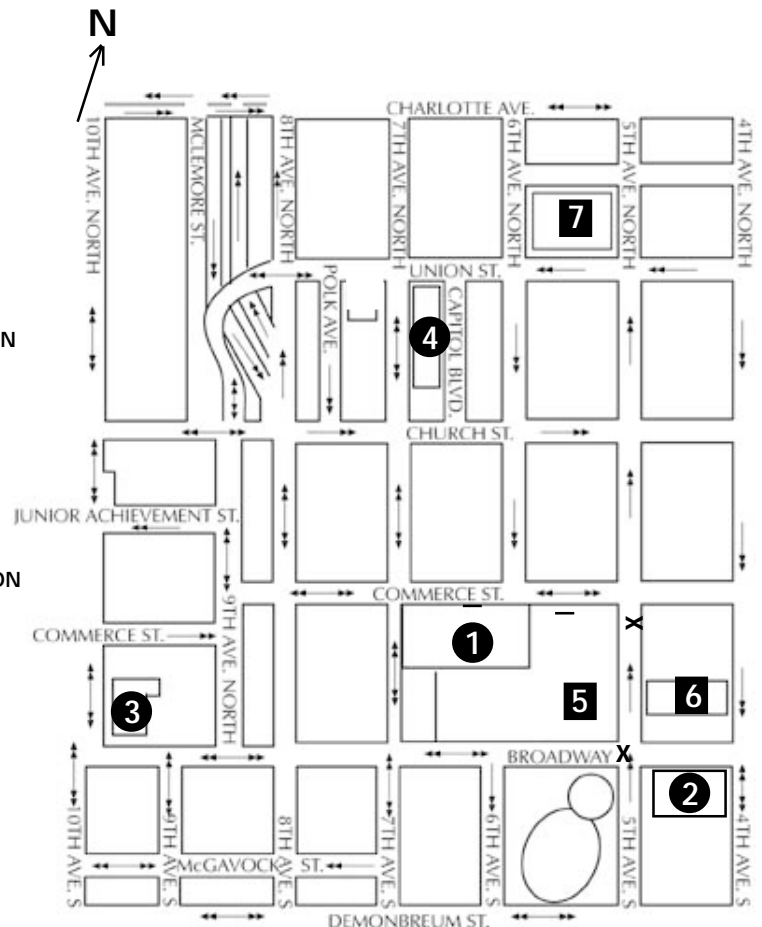
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Recital Repertoire

One of the most active areas of the PAS Web site Conference Center is the "Music and Repertoire" conference, in which PAS members frequently share information about recital and concert pieces. Following are excerpts from a couple of recent topics in that section. To participate in such discussions, visit the Members Only section of the PAS Web site at www.pas.org.

Topic: Multipercussion rep

From: Daniel Shelkofsky

I have been trying to decide on a multipercussion solo to begin work on. I've narrowed it down to the following:

Dave Hollinden, "Slender Beams of Solid Rhythm"

Michael Udow, "6x6 Scanning"
John Cage, "Ryoanji"

I am fairly familiar with Cage's works, but I am not sure if I should be looking elsewhere for multipercussion material. Any advice?

From: Steven Andrew Eldridge, Jr.

I just played this: John Serry, "Therapy." It has an extensive setup, but a great ending where you run through the different "pods" of instruments.

From: Daniel Shelkofsky

How extensive is the setup?

From: James Bartelt

Very. Each of the three movements of "Therapy" is written for a different sub-family of percussion: multi-battery, keyboards, and five timpani, in that order. The battery "pod" by itself is rather a large setup, the other two are just average. But the whole collection taken together is huge, and requires a lot of careful planning.

Much fast, hard playing, especially during the timpani section, and you do indeed have to leave yourself a path to run around to all of the instruments in the finale.

When I did it for my master's recital, it was the last work on the program, but I had it all pre-set before the opening marimba piece. Since I was doing the Williams timpani variations in the middle of the recital, I played that piece from Serry's 3rd-movement setup. It worked well, with no intermission or shifting required.

From: David Gerhart

"Therapy" is a good piece. If you really "get into the piece" you can even do lighting changes depending on the movement. I just saw it done on a master's recital and I enjoyed it.

The last movement can be played by itself — this is a good note for people looking for timpani pieces. The first movement is written with 32nd and 64th notes. There is really no reason to write the piece like this. It could have easily been written with larger note values. I know there had to be a reason behind it, but this is my opinion. The reason I am telling everyone this is because I don't want you to be scared when you see the first couple of pages.

From: James Bartelt

All very good points. Serry probably decided to write the "tick-tock" effect (in the last section of the first movement) in quarter notes for clarity of idea, which results in all the 32nds against it. You're right though — larger note values would make it look less frightening.

Perhaps there is a deeper meaning. The title of the movement, after all, is "Anxieties." 64ths and 32nds will produce those in a performer.

The piece actually works up quite logically. Not to say that it is easy, but once you get past the notation, you might be surprised how quickly you learn the licks.

From: William Trigg

George Crumb is also well known for writing overly small note values. Of course, this is nothing new; look at the first movement of the Bach g-minor sonata!

I sometimes ask inexperienced students, "How fast is an eighth note?" or "How many beats does a quarter note get?" I'm surprised how many of them have an answer!

From: Daniel Shelkofsky

Thanks to everybody for their help and suggestions! I'll definitely be looking into performing this piece.

Topic: Bartok Sonata

From: Jim Atwood

I'm looking for repertoire suggestions to fill out a program that will feature the Bartok ["Sonata for Two Pianos and Percussion"]

— something for two percussionists. Best case would be another two piano/two percussion piece. All suggestions appreciated!

From: Dave O'Fallon

The first thing that comes to mind is Crumb's five-movement, 40-minute "Music for a Summer Evening" from 1974, published by C. F. Peters. An ambitious program, to be sure, but immensely rewarding given the right circumstances.

From: Aaron T Smith

Does anyone have a favorite recording of the Bartok?

From: William Moersch

The Crumb is the standard pairing with the Bartok. Other recommendations are Luciano Berio's "Linea" and Peter HATCH's "Blunt Music." Tom Siwe's *Percussion Ensemble Literature* lists three dozen works for the same instrumentation.

As for Bartok recordings, except for a few unfortunate takes in the percussion part, I like the Solti/Perahia recording.

From: James R Ross

As far as Bartok "Sonata" recordings go, my personal favorite (by far) is the one with pianist Andras Schiff. The other pianist is not a household name but I believe the two percussionists are from the Hungarian group Amadinda. The pianists just burn.

From: William Moersch

Jim, please provide more specific information on this recording. I've searched Amazon and Tower without success. There is a recording with Zoltan Racz of Amadinda, but none with Andras Schiff. Tower even has one with Bartok himself!

From: James R Ross

The Bartok recording in question is titled *Musiktage Mondsee*. (Actually, that's the name of the ensemble headed by Schiff.) It also has the "Sonata no. 1" for violin and piano and "Duo for 2 Violins." It is on Decca (443 894-2) and was recorded in 1994. The percussionists are Zoltan Racz and Zoltan Vaczi. The other pianist is Bruno Canino. I've had this recording for about five years, and I don't know if it is still in print. Good luck.

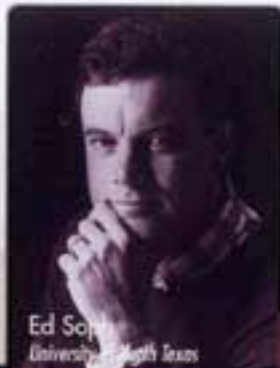
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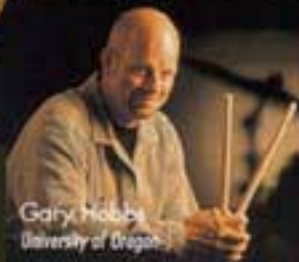
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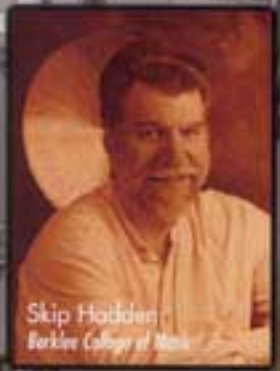
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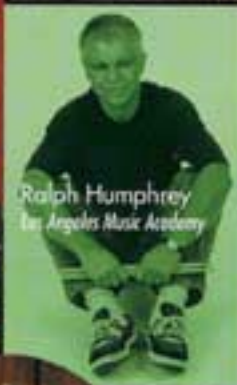
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New Music/Research Day: Wired for Percussion

BY PEGGY BENKESER

Where can you hear fifty percussionists perform compositions by over twenty-five different composers, including six world premieres, in styles ranging from world music to jazz to the avant-garde? Where can you hear the latest in music technology, from samplers to software, and meet the artists using and creating new applications? Where can you view a historic silent film from 1922 accompanied by a live electronic score followed by a concert of killer jazz? All within twelve hours, in one location?

New York? Berlin? Paris? Try Nashville, Tennessee, on Wednesday, November 14.

The theme for the PASIC 2001 New Music/Research Day is "Wired for Percussion." Percussionists and composers from across North America, South America, Europe, and Asia will come together to present a variety of compositions featuring percussion and technology. The morning and afternoon will be divided into seven sessions beginning at 9:00 A.M. The two evening concerts will begin at 8:00 P.M. You won't want to miss a minute of this unique opportunity, so make your reservations *now* and plan to arrive on Tuesday night so you'll be in good shape for Wednesday's marathon!

The first session will begin at 9:00 A.M. with an overview of percussion and technology by keynote speaker Dr. Norman Weinberg, who is an Associate Professor in Percussion at the University of Arizona in Tucson. He is a member of the PAS Technology Committee and the PAS Board of Directors, Associate Editor of Technology for *Percussive Notes*, and he co-founded the WPN, which evolved into the PAS Web site. Weinberg has been involved with electronic percussion for nearly twenty years, and he has published three books and nearly 200 articles covering the topic.

Ensemble Sirius (percussionist Stuart Gerber and Australian pianist Michael Fowler) will follow Weinberg's presentation with a performance of Karlheinz



Ensemble Sirius

Stockhausen's historic "Kontakte" for piano, percussion, and tape. Ensemble Sirius was awarded top prize by Stockhausen at the Stockhausen Kurse in Kurten, Germany in August 2000 for their interpretation of "Kontakte." If you've never heard this seminal work performed live (and even if you have!), you're in for a treat.

Session II features music by American composers, starting with George Lewis's basketball-inspired composition "North Star Boogaloo" (1996), with text by Quincy Troupe performed by Tomm Roland. (You can hear a sample of this work at Tomm's MP3 site, <http://www.mp3.com/tommroland>.)

The Percussion Group Cincinnati will perform Herbert Brun's "More Dust" (1977) for percussion trio and computer-generated tape. Brun joined the faculty at the University of Illinois in 1963, primarily to do research on the significance of computer systems for composition. "More Dust" is one of his many, wonderful contributions to the percussion repertoire.

Paul Oehler's composition, "Residual Impact" for lead steel drum and tape, will give us a taste of some of the music cur-

rently being composed at the University of Illinois. The piece will be performed by Brandon Pool.

Session II concludes with the world premiere of "Beach Music" for percussion ensemble, piano, and real-time computer, composed by Robert Frank. "Beach Music" was commissioned by Coastal Carolina University and will be performed by the Coastal Carolina University Percussion Ensemble under the direction of Gary Stegall.

Session III features music composed in Europe and Asia. Italian Luigi Morleo's "Le Rughe Del Deserto" (2000) for solo multi-percussionist and tape opens the session in a performance featuring the composer. Also from Italy, Maurizio Pisati's composition "San Moku Sen Gan" (1997) for tom-tom, wood, and voice with video and electronics will be performed by Kuniko Kato, for whom it was written.



Luigi Morleo

Joyce Wai-chung Tang's "Between Memory and Reality" (1998) was commissioned by the Hong Kong Composers' Guild. This beautiful new work for multi-

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Kuniko Kato

percussionist and tape will be performed by Michael Bump. The relationship between the tape part and the live percussionist is similar to the relationship between memory and reality: sometimes coexisting, sometimes in isolation, some-

times mutually interacting. Two works for solo vibraphone and tape, the MIDI-based "Points of Departure" (1996) by Chin-Chin Chen (performed by Steve Hearn) and "Linde for Vibraphone and Tape" (1994) by Daniel Almada (performed by Greg Secor), round out the session.



Steve Hearn

The quest for interactive performance systems will be explored in Session IV. The performer becomes the computer



Greg Secor

through the simple and effective use of super-hot amplification of exceptionally quiet sounds in Brian Johnson's "For Very, Very Amplified Vibes and Voice" (1987). Joseph Waters' goal to create a system "capable of sophisticated interac-

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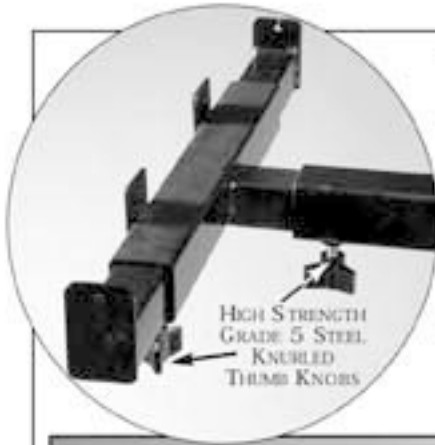
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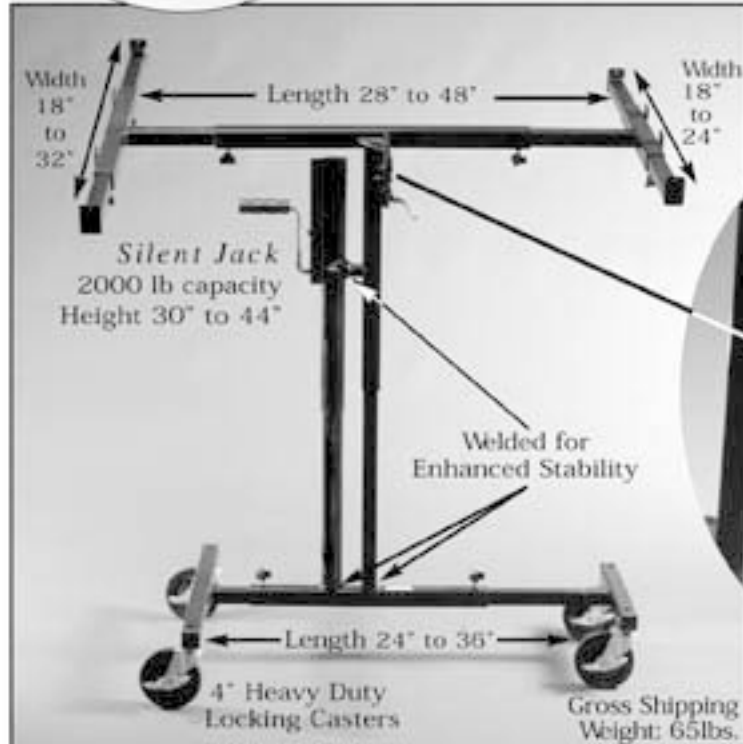
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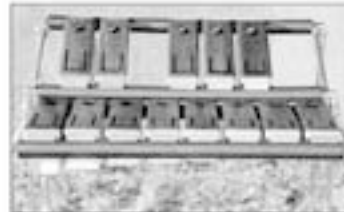


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Joseph Waters

tion and a complexity of sound design equal to the best that can be produced in the studio" is realized in his composition "Flame Head" (2001), to be premiered by Joel Bluestone. World music is well represented in this session in Christopher Lee's "Sorsornet" (2000) for electronic and West African Mande acoustic percussion, Max programming environment, and video, and in Javier Alvarez's American premiere of "Shakere" (2001) for wired shakere and live processing.



Joel Bluestone

Session V continues the exploration of interactive electronics with three world premieres. Steven Everett's music-theater composition, "Lithium" for two percussionists, will incorporate motion and light sensors built into multi-percussion setups. The composition explores

contrasting psychological states and will be performed by Thamyris (Michael Cebulski and Peggy Benkeser, percussion) and choreographed by Lori Teague.

Stephen Taylor's "Paths" for percussion and electronics will feature a live video projection that will respond to musical input. "The computer will run Max/MSP with a set of video extensions known as Nato," says Taylor. "In some ways it will resemble exploratory videogames like *Myst* or *Riven*, but with a darker, surreal edge." Leading us down the "Paths" will be percussionist David Collier.

Instrument inventor Donald Buchla's Marimba Lumina and Lightning II will be used in a new composition, "Rhapsody in Revolution" (2001) by Joel Davel, who is dedicated to breaking new ground in a variety of musical contexts. He performs regularly with new-music ensemble the Paul Drescher Ensemble and with jazz group Jack West and Curvature. This new composition will explore some of the more unusual features of these fascinating instruments and will include a collaborative improvisation between Joel and Don.

Session VI features music for small percussion setups and begins with a presentation of new music from Switzerland. Christoph Brunner will perform three works by young Swiss composers, including "Langsam" (1999) by Gary Beyer, "activities" (1997) by Rico Gubler, and



Christoph Brunner

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Gary Beyer

“Wassermusik” (1994/96) by Wolfgang Heiniger.

Blake Tyson will perform Cort Lippe’s “Music for Hi-hat and Computer” (1998). The work was commissioned by J. Landy Cosgrove and premiered in Denmark in March 1998. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York using the Max program. The computer tracks hi-hat parameters such as pitch, amplitude, spectrum, density, etc., and uses this information to trigger specific electronic events. The performer interacts with the computer by triggering and continuously shaping all of the com-



Blake Tyson

puter output. Canadian percussionist D’Arcy Philip Gray will conclude this session with the American premiere of a new work by James Harley.



D’Arcy Philip Gray

The last session of the afternoon will be well worth the wait. Ronnie Engel will perform his mesmerizing, original composition “plutos’ absence” for prototype ghatam with electronic processing and special lighting. Scott Deal’s “Virtual Improvisations” will conclude the day. Scott’s performance will be “based on listening to inner musical thoughts as well as to what is happening sonically at any given moment.” Scott’s work is deeply influenced by American composers John Luther Adams, Pauline Oliveros, and John Cage. This performance will also feature the Emory University Dance Ensemble and live video projections by Thom Depace Wylie Gruenig. Thom is a digital multimedia artist best known for his college radio show *Experiment Alpha*, which was honored two years ago by receiving airplay on the BBC during a se-



Scott Deal



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ries they did on American college radio shows.

After a three-hour dinner break, grab some popcorn and a Coke and don't be late for the 8:00 showing of Frederick Wilhelm Murnau's *Nosferatu, A Symphony of Horror*. This classic 1922 silent film is perhaps the most frightening portrayal of the Dracula legend. In 2000, Film Preservation Associates produced a stunning new restoration with enhanced titles and a new score by Silent Orchestra (Carlos Garza on keyboards and electronics and Rich O'Meara on percussion and more electronics). The Silent Orchestra score draws from contemporary musical styles including contemporary film scores, contemporary classical, world, alternative, and jazz. Their score and sound design make this the most frightening version of *Nosferatu* ever released. *Don't miss it!*

To kick off PASIC's tradition of hot jazz at night, Tony Verderosa and his trio, VFX, will conclude this amazing day of music. VFX will feature original works fusing Drum'n'Bass and jazz. Tony's



Silent Orchestra

group will include percussionist Daniel Sadownick and saxophonist David Mann. I would not miss this outstanding finish!

This year's New Music/Research Day offers a once-in-a-lifetime opportunity to immerse yourself in the world of music technology and percussion. Not only will you hear some of the newest sounds in electronic music, but you will be surrounded by other musicians who share your passion for percussion. You will

have the opportunity to hear masterworks from the percussion repertoire and new compositions performed for the first time. You will hear music written by composers and performed by musicians from around the world—Australia to Switzerland, Hong Kong to Italy, Canada to Brazil, Alaska to Atlanta. Your ears will hear new sounds, your mind will explore new ideas and concepts, and your eyes will experience new sights.

Peggy Benkeser is PASIC 2001 New Music/Research Day Coordinator. PN



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Turn On, Plug In, Groove Out

BY NORMAN WEINBERG

The fact that PASIC 2001's New Music/Research Day is devoted to percussion and technology is a milestone in the acceptance of electronic percussion as a viable performance medium. It seems appropriate to take a few minutes to reflect upon the path that brought us here, and to gaze into the crystal ball of the future.

WHERE WE'VE BEEN

While the roots of electronic music date back to the earliest days of electricity, its true birth is generally regarded as the "musique concrète" experiments of Pierre Schaeffer in 1948 in Paris. This form of music combined highly manipulated recorded sounds into new compositional frameworks. The most important aspect of musique concrète was that the composer created the final product directly, without the use or need for performers interpreting notational symbols with traditional musical instruments. Commonly known as "tape music," the final artistic creation was stored on magnetic tape and realized by playing it through a tape deck, amplifier, and speakers. When tape pieces were combined with live performers, percussionists were there, on stage with Cage and Stockhausen.

In the late 1950s, experimental electronic music moved from recorded sounds to synthesized sounds at the Bell Telephone Labs. At this time, synthesizers were part of huge computer systems, often taking up entire rooms and costing hundreds of thousands of dollars. The ability to create with these sophisticated monsters was limited to the lucky few who had music positions in industry or academia.

Timothy Leary's famous saying, "Turn on, tune in, drop out," came at about the same time that electronic music was turning an important corner. What was reserved for the very few was quickly becoming something that could be experienced by the general musical population. In the mid-1960s and early '70s, visionaries such as Robert Moog and Don Buchla were creating electronic musical instru-

ments that could be purchased and controlled by the average working musician.

When synthesizers were new, percussionists were there, programming LinnDrums and playing Simmons pads. This series of events ushered in the modern age of technology and music, and made it more possible than ever before for people to interact with current technology to create new musical expressions. Composers and performers could use the new technology in the studio and on stage to build totally new sounds or to manipulate acoustic sounds in real time. The democratization of electronic music had finally arrived.

"Drumkits, keyboard percussion, and even hand drums all have electronic kin."

WHERE WE ARE

Music-making has always embraced technology. The technology of wood- and metal-working tools improved the quality and consistency of musical instruments. The technology of the printing press made possible the wide dissemination of musical compositions. The technology of the wax recording (and later vinyl LPs) created a revolution in the way people experience music. Today, technology is a synonym for the computer.

In the early 1980s, two roads merged that changed the way composers, musicians, and listeners would forever relate to music in their lives. One road was the creation and popularization of the personal computer. The other was the development of the MIDI protocol that allowed electronic musical instruments to "communicate" with the personal computer. The union between the PC and MIDI made possible sequencing software for digitally recording the physical gestures that make up a musical performance, editors and librarian software for the programming of highly sophisticated

musical synthesizers, notation software that offers engraver-quality results, and even "interactive" software environments that allow the computer to serve as an equal partner in musical creation.

During these highly experimental times, percussionists have continued to perform on computer-enhanced instruments. Drumkits, keyboard percussion, and even hand drums all have electronic kin. In fact, percussionists have been at the vanguard in support of alternate controllers that have no acoustic archetype (Zendrum, Thunder, and light beams to name just a few). Today, you can purchase a 24-track, portable, 100% digital recording studio (in either hardware or software form) that outperforms the most expensive studio of just a few years ago. The democratization of music continues.

WHERE WE'RE GOING

It's tough to predict the future—just ask anyone in the human resources department of a "dot com" company. However, it's safe to say that technological advances and new developments will continue to advance at a pace that increases exponentially. These new discoveries will certainly be applied to the craft of music creation and enjoyment.

I believe that this is good for music. Young people today have a more intimate relationship with computers than ever before. Every day, they listen to music that is the result of a union between technological and human performance. They have willingly accepted the fact that technology and music go hand-in-hand.


It's clear that VCRs in the home have made movies more popular than ever before. There's every reason to believe that the same phenomenon will repeat itself in music. Thanks to the Internet, the average high-school student has nearly instant access to thousands of recordings in every musical style from around the globe—more than even the most avid record collector of the 1970s. Whether we're in the concert hall, cruising the Internet, or hiking in the woods, we're listening to music. We are growing to be

a culture immersed in music.

For those of us dedicated to creating music, there are exciting prospects on the road ahead. Just recently, we've seen technological applications that have gone far beyond the idea of trying to "imitate" common acoustic instruments. Current electronic percussion controllers have advanced to the point where pads are sensitive to the stick's position on the head. Sound modules are incorporating incredibly powerful mathematical formulae to create a "physical model" that allows us to design fresh "acoustic" instruments. MIDI and digital audio programming possibilities (especially when combined with the processing and manipulation power of a computer) are quite sophisticated and can be used to create, design, and generate entirely new musical expressions.

Can it be long before our percussion controllers are more like a computer's touch screen with infinitely definable surfaces that have the ability to respond not only to the performer, but to themselves in real time? We are on the verge of computer-controlled musical environments that are so open-ended that they put no limitations on what we can do with sound. As computers continue to increase in speed, as the price of memory goes down, and as storage mediums become more efficient, the partnership of human, machine, and music will grow ever closer, and the results will be as wonderful and varied as our inspirations allow.

And percussionists will be there! PN




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Exploring Loop-Based Electronic Music

BY TONY VERDEROSA

It is always a pleasure for me to perform for enthusiastic percussionists at PASIC. I was especially excited when I found out that this year's New Music/Research Day theme was electronic music and percussion. During my Wednesday evening concert, I will be performing material from my new videos and CD releases. The music is best described as a crossbreed of Techno/Drum'n'Bass and jazz.

I will begin the evening with some solo electronic percussion compositions to establish the role of the drumset in the evening's performance. During the course of the concert I will introduce some extremely innovative jazz and electronic musicians into the mix.

I have spent the past seven years exploring loop-based electronic music. I was initially drawn to "underground" dance music because of a growing dissatisfaction with the state of contemporary jazz. In the electronic community, I found a number of artists who were exploring radical new ideas with respect to music production, sound design, composition, and live performance. My Techno/Drum'n'Bass influences were artists and groups such as Underworld, The Orb, Goldie, Cold Cut, Talvin Singh, Amon Tobin, SquarePusher, the Chemical Brothers, and Photek.

Although I enjoyed listening to those artists on CD, sometimes their live stage shows lacked vitality because the sounds were trapped inside vinyl records and/or computer sequencers. That precious element of human error—or human "feel"—was conspicuously absent.

When I began creating new electronic compositions, my first instinct was to use a set of electronic drums (supplemented by some acoustic drums and cymbals) and a digital sampler. I became obsessed with finding new ways to create electronic music on stage. It has inspired me to develop new electronic and acoustic drumming techniques. I have also adopted the idea that sound design and computer music production are as important to modern drummers as the basic rudiments.

THE DJ DRUMMER CONCEPT

The basic premise of my DJ Drummer concept is as follows: The sounds captured on a vinyl record or CD are "trapped" and not freely accessible for re-mixing and improvising live on stage. By extracting each sound element (e.g., the bass sound, voice samples, Jungle loops, loop fragments, chord voicings, vo-

cal harmonies, etc.) and placing them on individual electronic drumpads, I can perform a live remix in a truly improvisational setting.

Improvisation has always been the biggest obstacle for electronic bands trying to play live on stage. Most of the time the tracks are "played" from a CD player or DAT machine on stage and the musicians play on top of the prerecorded music. This can be very limiting and confining because if the audience is really grooving on a certain section of the music, when the tape or CD is ready to move on to the next section, you have no choice but to move with it. This is often the case when playing with sequencers on stage as well, unless someone in the band has a designated role to control the computer sequencer "on cue."

My system includes an electronic drumset, a digital sampler, a synthesizer module (that sometimes doubles as a Vocoder), and a small mixer. I also like to incorporate acoustic drums and cymbals into the mix, as I did in my new Hal Leonard video series

Live Electronic Music Performance, Volumes 1 and 2 and my *Live in NYC* concert video.

I monitor everything on stage through a pair of headphones; I rarely use stage monitors. The drum module helps me translate all the grooves and stickings into MIDI data, which is then sent on to the digital sampler and synthesizer to produce the final sound. Everything is played in "real time."

It is a huge commitment in time and energy to pro-

duce the sounds that I achieve live on stage and on records. I have to be extremely well versed in computer music software, sound design, sampling, record producing, composition, electronic drumming, and traditional drumming to make it all work.

Software functions inside my sampler and drum module allow me to control each sound element from the drumpads and foot pedals. I can initiate a pitch-bend function that allows me to slow the tempo of a groove down to a complete stop by assigning this to my hi-hat continuous-controller pedal. I often assign different filter settings to various sounds in my sampler so that my sounds respond differently according to velocity. In this way I can open and close filters depending on how hard I play each sound sample or loop.

I can also play bass lines with my right foot by cycling through multiple MIDI notes assigned to trigger my synthe-



sizer each time I press down on the bass drum foot pedal. Sound effects, long spoken-word segments, and keyboard harmonies can also be triggered live from the drumpads or acoustic drums with triggers.

Some of the techniques I will use on the concert include:

1. Sampling and "slicing" Drum'n'Bass/Techno grooves into smaller components called "loop fragments," which I then trigger from pads to create live remixes of the original loop.
2. Voice-activated drum composition. I will be singing into a microphone that is plugged into the front of an Mu100R synthesizer/Vocoder. The Mu100R synth receives the pitch information via MIDI as I trigger MIDI notes from the electronic drum pads. The drums do not make any sounds at all unless I send a voice signal through the synth module and activate the pitch data via MIDI. The exact pitches are determined by the MIDI note settings I trigger from the drum module.
3. Using a "hold" mode to loop a guitar, bass, or percussion part continuously while I play acoustic and electronic grooves over the top.
4. Recreating electronic-based drum loops and breakbeats using acoustic drums and my signature Sabian VFX cymbals.

Of course, all of the elements I used earlier in my career such as chord structures, melodies, and bass lines are still in the mix. I always strive to bring a "jazz sensibility" and a live, improvisational quality to loop-based Techno music.

Here are samples of three drum grooves I use for a tune called "Trillium," which I plan to perform at PASIC. In the Members Only section of the PAS Web site, you can hear an excerpt from "Trillium" in MP3 format, along with three other short excerpts that represent my work.

Performing and recreating loop-based music represents a new art form for drummers. The future belongs to musicians and bands that can learn how to make Techno and all forms of electronic music come to life on stage without relying solely on vinyl records and computers. I hope that this concert inspires some of you to become part of this new movement in music. I am proud to be presenting this concert at PASIC 2001 and I hope to see you there!

Tony Verderosa aka VFX is a New York City-based composer and producer who specializes in Techno music. He frequently tours in Europe, and he is also active as a composer and producer of music for TV commercials (writing for JSM), supplying music for such companies and products as Miller beer, Doc Otis, Sony and Twix. He has released three videos through Hal Leonard Corporation, and is about to release three book/CD packages dealing with Techno music and drumming through Hal Leonard as well. He has also just released a new solo CD titled *VFX Vol. 2*, and his VFX sample CDs are available at Pocketfuel.com. He is also featured with Moby and other Techno artists at www.Mixman.com. For more information on Verderosa, visit his Web site: www.vfxtv.net

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Lewis Nash Rhythm is His Business

BY JIM COFFIN

He's a very tasteful, beautiful drummer with impeccable time," says venerable and eloquent jazz icon Clark Terry. "Lewis always has the correct empathy with whomever he's playing. He's always on the same wavelength as the other musicians on the bandstand." Terry's testimonial is supported by Nash's bio, which proves that Lewis is one of the most in-demand drummers in jazz. From Benny Carter to Roy Hargrove, Oscar Peterson to Bette Midler, Lewis has all genres covered.

"I feel that creative timekeeping is something that all drummers should work on, and that is one of the topics I'll discuss and demonstrate at my PASIC clinic," Nash says. In describing his thoughts, Lewis feels that while playing time and punctuating the music, the drummer must also provide a variety of rhythmic variations so the music doesn't become boring. "In other words," he explains, "you are manipulating the pulse while keeping forward momentum and inspiring your fellow musicians."

An Arizona native, Nash began playing drums at age ten, and by the time he turned eighteen he was performing with local jazz groups, as well as top name artists appearing in the Phoenix area. At twenty-one he had become a "first call" jazz drummer, performing with the likes of Sonny Stitt, Art Pepper, Red Garland, Lee Konitz, and Slide Hampton.

After moving to New York in 1981 his career moved ahead rapidly with recordings and tours with jazz vocalist Betty Carter, followed by bassist Ron Carter. In the fall of 1986 Lewis joined Branford Marsalis and his group for a two-year stint, which is documented on Marsalis's Grammy-nominated *Random Abstract* CD and two videos: *Royal Garden Blues* (directed by Spike Lee) and *Branford Marsalis-Steep*.

Since 1988, Nash has filled the drum chair for a variety of artists, including the Don Pullen/George Adams Quartet and the Tommy Flanagan Trio, while honing his big band chops driving the Lincoln Center Jazz Orchestra and the Carnegie Hall Jazz Band. In addition to working with luminary instrumentalists such as Sonny Rollins, Stan Getz, Christian McBride, and Nicholas Payton, he also has backed singers Joe Williams, Diana Krall, and Jane Monheit.

Lewis approaches the diversity required for concerts or in the studio by "not having any pre-decisions beforehand. For example, if it's a vocalist, during the first rehearsal I listen to the person's voice quality, range, and phrasing. This tells me what to do. And even if I'm very familiar with the player or the singer, I wait until we've had that rehearsal; I try not to telegraph anything."

When you listen to Nash play it is very obvious that he approaches the drummer's role from a musical viewpoint rather than a drum-

ming perspective. "Left-hand comping must be musical, not just playing one's favorite licks or exercises," he says. "I tell my students that they should listen to great comping piano players like John Lewis, Tommy Flanagan, Hank Jones, or Oscar Peterson, and they'll discover that they play riff-like patterns—a running commentary. When I play, I take a lot of cues from the piano player."

In addition to his many touring and recording accomplishments, Lewis has become a sought-after jazz educator. His lectures, clinics, and workshops throughout the country are as much in demand as his bandstand and studio work. He's looking forward to his PASIC appearance, where in addition to his clinic on Thursday afternoon he will also perform with his trio at the Jazz Showcase on Friday night.

Although he's a champion of the art of drumming, Lewis says that "you must realize that people enjoy playing with a drummer who makes them feel good. You need to help them to relax and become comfortable enough to play their best. If you don't listen and you overplay, there is a good chance that you will inhibit them rather than allow them to really play well. Also, you probably won't get called again. Your primary job is to make a band sound like a *band*." PN



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Akira Jimbo

Mixing Acoustics and Electronics

BY JIM COFFIN

The story of Japan's international drumming star Akira Jimbo's rise to fame sounds like a Hollywood agent's pitch that is all hype and no substance. But in Jimbo's case, it's all true.

He began playing drums at age seventeen, and at twenty he was performing with internationally known fusion band Casiopea. "Kit drumming was not very popular in Japan in the '70s," Jimbo recalls. "No information, no books, no drum schools, no teachers. I learned everything by listening. When I was seventeen I heard Steve Gadd, and because his playing was so different—drums as the main instrument in the center of music—it changed my life: I decided to play drums."

Jimbo took economics courses along with German and English at Keio University in Tokyo, but no music courses because there weren't any. The school did, however, have extracurricular activities such as the Keio Light Music Society, a traditional swing band that played Basie and Ellington charts. Akira became the band's drummer at age nineteen and enjoyed playing in a big band. "The drummer is the key," Jimbo says. "The drummer controls the dynamics and has a very high responsibility for the group's sound. Also, learning to read charts was a good experience."

Many great drummers appeared in Tokyo, and this gave Jimbo the opportunity to learn by watching and listening. "I picked up a lot of concepts, and I think that is more important than borrowing and using other people's licks," he says. Along with Gadd, Akira credits Harvey Mason and David Garibaldi as great influences on his playing. Mason was the producer for one of Casiopea's albums, and he told Jimbo to leave more space. "He told me that to make the groove move forward, play less notes. If there are too many notes, there is no forward motion."

With the advent of electronic percussion, Jimbo began exploring the combination of acoustic drums and electronics, resulting in the desire to perform as a soloist. "Although acoustic drums are my main instrument, I'm continuing to pursue the many possibilities of electronic and acoustic drumming," he explains. "It's the organic combination of those two elements. When I perform as sort of a one-man band, everything is live—no sequencer, no backing tracks, I'm playing everything."

"For my appearance at PASIC I'll demonstrate my approach using new material, including some Japanese songs. My acoustic drums are the solo instruments while I play the background parts electronically." Jimbo points out that his solos are half composition and half improvisation, allowing him to make the songs long or short, "depending upon how I feel."

Akira's PASIC clinic will center around him soloing using the latest electronics combined with a full acoustic kit. Jimbo has amazing technique, moving very economically and with great fluidity. He does play a lot of notes, but it isn't technique for technique's sake—by no means a "can you top this?" performance.

In addition to the solos, Jimbo says he'll describe how he

learned to play drums without books or teachers. "I'm a kind of 'ear-studied' drummer," he says. "I'll explain my own 'voices' of drumming. And I'll have a question-and-answer time."

Jimbo has accomplished a great deal in a short amount of time, and watching and hearing him play is wonderful entertainment as well as an amazing demonstration of percussion talent. Realizing that learning is a lifelong endeavor, he is constantly exploring new creative avenues. His many appearances have been very successful, but he isn't resting on his laurels—nothing is too simple or beneath him. In 1999 he appeared with the Nettare Tropical Jazz Band in a Carnegie Hall concert, and on the other end of the spectrum he played all of the acoustic drum parts for Pokémon music. "I never expected that I would ever play in Carnegie Hall," he says, humbly. "It was a great honor."

For those who want to expand their musical horizons and percussion palette, a front-row seat at Jimbo's PASIC 2001 clinic is a must.

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New Orleans Second Line Rhythms

BY STANTON MOORE

At PASIC '92, as I helped haul drumsets and equipment all over the New Orleans Hyatt Regency Hotel as a college-student PASIC volunteer, I dreamed of one day performing for the teams of drummers and percussionists that packed the ballrooms, meeting rooms, and exhibit-hall floor. That first PASIC experience was electrifying for me. To see many of my favorite musicians all under one roof within a few days was a real charge.

So you can imagine my excitement at preparing for my second PASIC—this time as a performer. I look forward to feeling that same charge from seeing so many individuals with a common interest and purpose come together to celebrate the arts of drumming and percussion.

Seeing as how I can hardly wait for the upcoming PASIC 2001, I figured I would compile a “sneak preview” of what I plan to cover in my master class.

Being from New Orleans I generally like to talk about the influence New Orleans drummers and drumming have had on my playing.

I'd like to talk a little about the history and significance of Congo Square. Located just outside the French Quarter, this was the only site on American soil in which African slaves were allowed to play their indigenous music. Congo Square was the key to the survival of African music and rhythms in the New World. When European instruments (trumpets, trombones, tubas, snare drums, bass drums) began to be introduced into New Orleans culture, clave and the rhythms of Africa via Congo Square permeated the music being played on these instruments in the Crescent City.

When someone of musical or social stature passes away in New Orleans, a jazz funeral procession is usually held. A brass band (comprising trumpets, trombones, tuba or Sousaphone, sometimes clarinet, a snare drummer, and bass drummer) follow the hearse in the first line of the procession. The band plays a slow, somber dirge—usually a spiritual such as “A Closer

Walk With Thee” or some standard tune—on the way to the cemetery. The mourners, friends, family, and folks from the neighborhood follow behind.

Once the coffin has been placed in the ground, they do what is called “cuttin’ the body loose.” The snare drummer launches into an uptempo, syncopated march (based on a hybrid of European marches and African rhythms), and the crowd erupts into dancing and rejoicing, celebrating their loved one’s passing on to Heaven. With the hearse and the deceased being the “first line” (and you don’t want to be in the first line!), the crowd that follows is referred to as the “second line.” Hence the origin of the term “New Orleans Second Line rhythms.”

I consider there to be two basic approaches to New Orleans Second Line rhythms. The first is the traditional approach. In this approach you would play what a snare drummer and bass drummer would play in a brass band. This approach is usually based off of alternating sticking. As in most all New Orleans drumming, it is important to play this with a feel that is in between straight and swing. The most common traditional Second Line groove looks like this:

snare drum press roll cross stick bass drum floor tom cymbal bell cowbell

R L R L R L R L R L R L R L R L

One of the key elements to remember when trying to play this music is to accent the “big four”—the last beat in the second measure of the groove. It is also the last note of the underlying 2-3 clave. Notice the clave and the big four in this next variation.

R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L





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The modern approach to Second Line drumming was pioneered and taught to me by my mentor, Johnny Vidacovich. The concept of this approach is based off of simple stickings. When you alter the accents and/or change the sound sources that the stickings are played on, you can come up with an infinite number of grooves and variations.

Let's take, for example, the sticking RRLRRLRL. If both hands are played on the snare drum you can get a number of street beats and variations. But if the right hand is moved to the ride cymbal and the left hand plays cross-sticks and toms, you can come up with a number of Latin variations. Check out these next few grooves, all based off of the RRLRRLRL sticking combination.

The next pattern works well as a New Orleans or Cajun shuffle.

R R L R R L R L R R L R R L R L

R R L R R L R L R R L R R L R L

Notice the traditional Second Line accents in this next example.

R R L R R L R L R R L R R L R L

Here's one that works well in a Latin-jazz context.

R R L R R L R L R R L R R L R L

Over the years I've expanded this concept in my own playing. Following are a few of the grooves that I have developed and used with Galactic and other situations. Again, notice the underlying 2-3 clave and the "big four." These examples are based off the sticking RLRR LRRL RRLR RLRL. Check out how changing the accents can alter the groove. Once you begin moving the hands around the kit, things really start to get fun.

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

R L R R L R R L R R L R R L R L

I hope this gives a little insight into what I'm planning to cover in my master class. I plan to provide a whole lot more information about New Orleans drumming at PASIC, so I hope to see you there. Until then, stay funky!

Stanton Moore performs with the New Orleans funk band Galactic. The band's fourth album, *We Love 'em Tonight - Live at Tipitina's*, was released in July, and Moore's second solo effort, *Flyin' the Coop* (following his first release *All Kooked Out*), will be distributed by the Verve Music Group this fall. Moore also plays regularly with his solo project, Moore and More. Other artists he has appeared with include Garage-a-Trois, the New Orleans Klezmer All-Stars, George Porter, Jr., John Vidacovich, the Forgotten Souls Brass Band, and Anders Osborne. PN

PAS INTERN

PAS is accepting applications for a PAS Intern. The position provides an educational overview of museum and library administration, publications, membership, convention planning and all aspects of managing a not-for-profit organization. Furnished apartment and a monthly stipend are provided.

Qualifications include current enrollment or completion in a percussion or music industry program at an accredited university, good communication and writing skills, and the ability to present museum tours. Finalists will be interviewed on a conference call and tested on writing skills. Please submit a resume, three letters of reference and a letter of intent to PAS, 701 NW Ferris Ave, Lawton, OK 73507-5442 or email to Rebecca@pas.org by October 30, 2001.

Two internships are available, January-June 2002 and July-December 2002. Please indicate which position you desire.

Call 580-353-1455 for further information.

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Percussion Studies

Rick Marotta The Groove

BY JIM COFFIN

"Although hearing someone play a great drum solo can be interesting, I consider drums to be an ensemble instrument," says Rick Marotta. "I want our PASIC audience to hear a rhythm section playing music. Playing music is the important thing. Playing a groove in a band—that's what it's all about." Marotta pauses for a moment. "That and the money," he adds with a chuckle.

Marotta is a *groovemeister*, and when he and famed *Late Show with David Letterman* bass player Will Lee, along with a guitarist, hit the stage in Nashville, everyone in attendance will learn what playing drums in a rhythm section is all about.

In addition to his drumming talent, Rick is a very entertaining and funny guy, as attested by his "official bio." It begins:

"Many years ago a strong blizzard in New York brought a huge amount of snow and a baby boy named Rick Marotta. Things went along quite normally for the first 18 years of his life, but when he turned 19 a friend went into the army and left Rick his set of drums. That was the beginning of the end."

Don't let this somewhat carefree attitude fool you; Marotta is very serious about everything he does. He began his multifaceted career playing with R&B bands in the New York area, recording with David Spinozza and the group Giant as well as The Riverboat Soul Band. Later, Rick joined the band Brethren, who moved to Los Angeles where they recorded the first of two albums. Upon returning to New York he began doing studio work with such luminaries as John Tropea, Deodato, the Brecker Brothers, and David Sanborn. Recordings and tours followed with James Taylor, Jackson Brown, Steely Dan, Carly Simon, Paul Simon, Linda Ronstadt, Aretha Franklin, and Larry Carlton. These eclectic performances contributed to his rhythm-section approach.

"Playing in a band is about listening and reacting,"

Marotta says. "Within an ensemble, your improvising or interpreting is like being an actor, or a character within a group. The rhythm section must have a common bond when interpreting the music. Another example would be like an actor's studio where if you have two actors doing a comedy style and the other two doing a documentary style, it won't work. In a band, that would be musical chaos. And I've had the misfortune to play on some of those bands."

Rick continues to play, and he also stays busy writing music for movies and television, recording jingles, producing records, and being the musical director on several projects. Some of his movie credits include *The Scalper*, *Painted Hero*, *HEAT*, *Up in Smoke*, *Alive*, and *A Stranger Among Us*. His TV scoring credits

include *Everybody Loves Raymond* and *Yes Dear*. He's also been the drummer on live appearances with Carly Simon and Bette Midler.

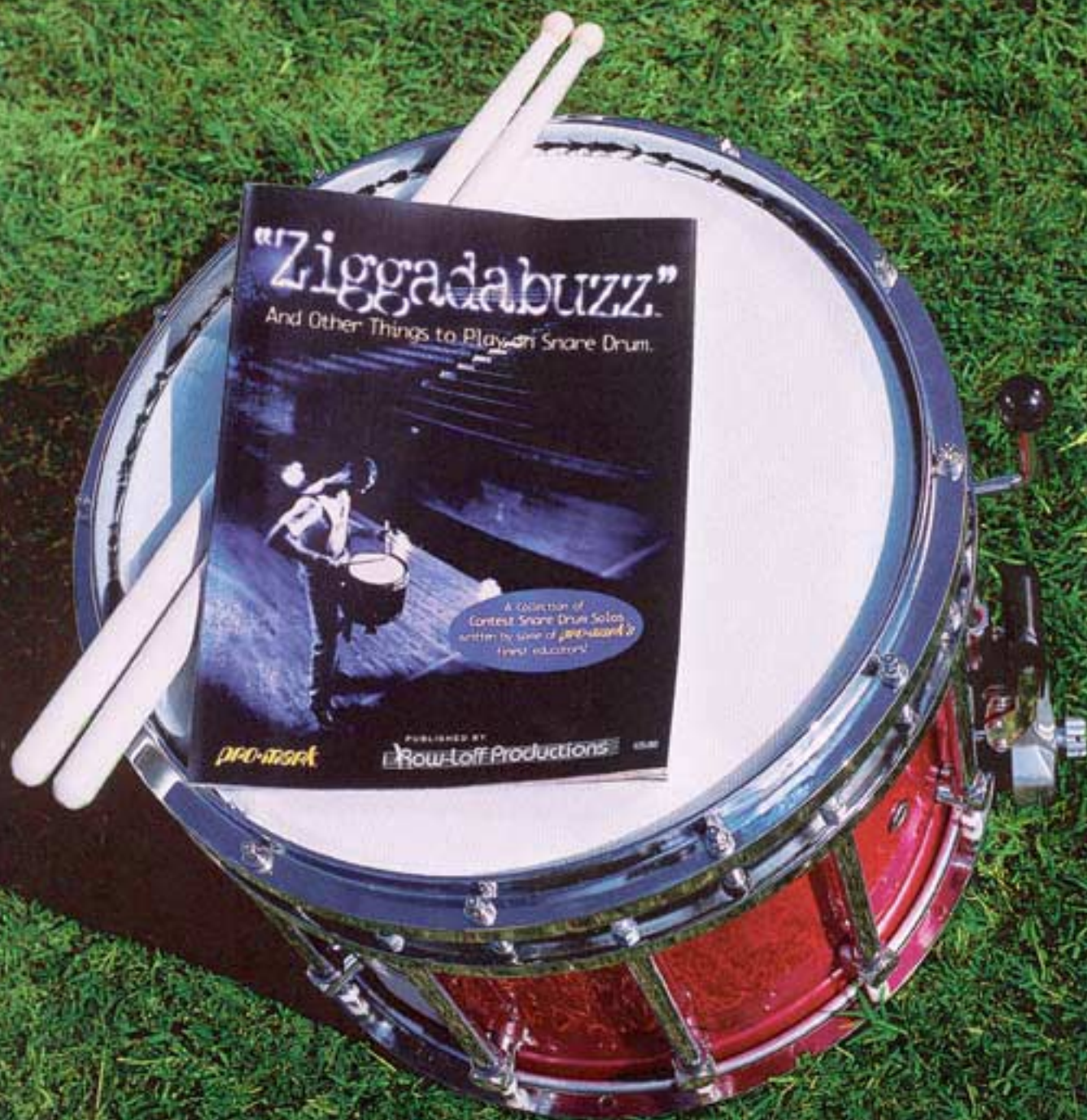
For his PASIC 2001 clinic, Rick wants to follow an approach that has been successful in other such appearances. "I'll come out and briefly discuss my kit and how I tune the drums for various gigs, followed by playing with a tape that contains some of my songs. Then I'll introduce the guys and we'll play a variety of old and new tunes that will show musically the role of the rhythm section." He says that Will Lee and the guitarist will also talk about their roles, and how they view the interaction between themselves and the drummer.

"Playing together in a rhythm section where everyone is *simpatico*, and yet you still have the freedom to bring your own personality to the group—that's the greatest," he says. This will be Marotta's first PASIC clinic, but with Rick in charge of the drumming and the talking, there will be plenty of "personality" to go around. This is a not-to-be-missed musical rhythm-section treat.

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Tommy Wells

Inside the Nashville Studios

BY RICK MATTINGLY

Inside the control room of a Nashville recording studio, the musicians who had been hired for a Ray Stevens session were listening to Michael Jackson's recording of "Bad" in preparation for doing Stevens' parody version of the song. The guitar player commented that Jackson had probably spent three months making that track. Stevens looked at his watch and said, "Well, we've got about fifteen minutes, so we'd better get started."

"And we went in the studio and cut that thing," recalls Tommy Wells, who was the drummer on the session. "We're used to working fast in Nashville. There's not much goofing around. When the red light goes on, it's business, and we get in there and knock it out."

A thirty-year veteran of the Nashville studios, Wells has recorded with a wide variety of artists including Roy Clark, Kathy Mattea, Don McLean, Michael Martin Murphey, Riders in the Sky, Jo-El Sonnier, Ricky Van Shelton, and Porter Wagoner. At PASIC 2001, he will present a master class along with another Nashville studio veteran, Jerry Kroon, whose credits include recordings with Moe Bandy, Lacy J. Dalton, Bill and Gloria Gaither, Patty Loveless, Reba McEntire, Billy Joe Royal, Ricky Skaggs, George Strait, Keith Whitley, and many others.

"We'll cover such topics as how to book a session and fill out a union time card, what equipment you need to do studio work, and all the different styles you need to know," says Wells. "We'll also bring recordings of stuff we've played and let people come up and play along with them using a click track. I would say at least ninety percent of everything that is cut in Nashville is done with a click."

In terms of styles, Wells says that many people mistakenly

assume that one only needs to know how to play country music to work in the Nashville studios. "The truth is," Wells says, "only about twenty-five percent of what I do is country, and the rest includes rock, alternative rock, Southern gospel, contemporary Christian, jazz, and jingles. So you have to be able to go all over the place stylistically, and you have to play all of that stuff so it sounds authentic and believable. You can't just say 'I'm a country drummer' or 'I'm a rock drummer' and expect to be a studio musician. You have to cover all the bases."

Another aspect of Nashville studio drumming that some people might be surprised by is the frequent use of electronics. "Besides my acoustic drumkit, I'll bring a set of ddrums, three or four drum machines, three phrase samplers, and a computer to sessions," Wells says. "I also bring something we call a 'More Me' box,

which is a headphone amplifier/mixer. It allows you to monitor in your headphones whatever electronics you are using, along with the cue mix. It also lets me hear the click as loud as I want without changing it in anybody else's phones."

Often, when Wells does a session, his first job is to come up with an electronic background loop for the track, which might consist of percussion sounds or a lo-fi snare drum and bass drum. "I bring a whole collection of loops that I've already prepared, because they don't want to pay a whole rhythm section to sit there waiting for you to program something," Wells explains. "As soon as we find a loop that's close, I can quickly tweak it so it fits the track and isn't the same as a loop I've used on someone else's record."

"Often the loop will play during the intro and maybe first verse, and you'll just play hi-hat and maybe a kick pattern

with it. By the second verse you're playing full kit, and on the chorus you're really slammin'. Then there might be a little section where it goes back to just the loop for a few bars, and then you come back in. Of the last ten country tracks I did, seven used loops, so Nashville is pretty deep into loops."

In addition to the Saturday morning master class with Kroon, Wells will be performing at the Showcase Concert on Thursday night with Jimmy Hall and the Prisoners of Love. "We've had that band since about 1984," Wells says. "It's a band made up of session guys. It's our 'kicks' gig." Along with Wells on drums, some special guest percussionists will play with the Prisoners of Love at their PASIC concert.

PN



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Terry Bozzio and Chad Wackerman A Conversation Between Friends

BY RICK MATTINGLY

Terry Bozzio compares the duet concerts that he and Chad Wackerman perform to two old friends having dinner together. “As they talk, they recall shared experiences, they joke, and they even argue, but they are always supportive of each other,” Bozzio explains. “When Chad and I improvise together, it’s the same sort of thing. All of the dynamics that happen between two people who have a common vocabulary of shared experiences are present on a musical level. And the conversation takes place without words; the language is the music of drumming.

“Chad and I share this common heritage of having been in Frank Zappa’s band. Chad is a fantastic, sensitive, listening musician, and the kind of guy who’s easy to play with. So we had this wonderful chemistry from day one.”

Wackerman is equally complimentary of Bozzio. “Terry has been an inspiration to me in many ways,” Chad says. “He is instantly identifiable because his concepts as a musician are so strong. Terry has also led the way in blurring the distinctions between drummer, musician, and composer. I admire the way that he does things 100%, be it as a bandleader or solo performer.”

The two, who will appear together at PASIC 2001, have been doing duet performances off and on for over a year. A performance at Musician’s Institute in Hollywood was videotaped and has been released by the DW drum company under the title *Terry Bozzio and Chad Wackerman: Solos & Duets*. Several other performances were recorded during a tour, and the best of those are being released as a two-CD set: *Alternative Duets*. The CDs, which are subtitled “Private Conversation Overheard by an Invited Audience,” will be sold through

Bozzio’s and Wackerman’s Web sites and at clinics that either or both of them perform.

The video and CDs both include several improvised duets between the two drummers. “I’ve been blessed by being involved in situations that are challenging musically,” Wackerman says. “I consider improvisation to be one of the greatest challenges. Learning compositions can be difficult too, but to make music out of thin air has its own way of putting you out on the line.

“From what I’ve experienced, improvising with another musician either works or it doesn’t, and so much of it has to do with the chemistry of the people performing. Terry’s strong musical ideas come through in his improvisation. From the first time we played together, I noticed how easy it was to lock into something. Terry’s time is so solid and everything he plays has such clarity that it really becomes a matter of listening and creating.

“The duet improves we do vary greatly each night,” Wackerman adds, “and maybe because we share many musical influences—Miles Davis to Mitch Mitchell and, of course, Zappa—it just seems to work. Listening back to some of the improvs we did on our video and from our duet CDs, I can hear melodies, harmonies, counterpoint, theme-and-variations, tension and release—all the elements of composition being created in a totally spontaneous atmosphere. I consider them to be some of the most exciting musical experiences I’ve ever been involved with.”

Bozzio/Wackerman performances begin with short solo sets by each drummer. Then, before improvising together, they perform Frank Zappa’s legendary drum-solo composition “The Black Page” in unison.

“Playing ‘The Black Page’ with Terry is like playing along with a part of drumming history,” says Chad. “That piece has probably dropped more drummers’ jaws than any single drumset composition. It is great to get some insight on interpretation and phrasing from the drummer who played on the original recording.”

Bozzio says that the idea for the piece came when Zappa overheard some of L.A.’s best studio musicians talking during a break at one of his recording sessions. “They all seemed to live in mortal



PHOTO PROVIDED BY DRUMWORKSHOP, INC.

terror of coming into a studio at eight in the morning to do some innocuous jingle and being handed a piece of music that was so difficult and so filled with notes that the page appeared to be black," Bozzio says, laughing. "So that was the origin of the title 'The Black Page.'"

"A year or so later, Frank came into rehearsal one day, and he had written his own 'black page,' which was a drumset solo. He handed it to me and said, 'What do you think of this, Bozzio?' I said, 'Gee, Frank, I'm impressed!' I could sight-read parts of it, but not all of it. It had a lot of difficult rhythmic superimpositions and it was all written out melodically around the drumset. It's a short piece, but very abstract. So I worked on it every day, and after about a week and a half I could play it for him. Frank was satisfied, and so he took it back and added a melody line and harmony, and the band started playing it."

On the video, a split screen allows one to see both Bozzio and Wackerman as well as the actual music, which is shown at the bottom of the screen two measures at a time. The rhythms are daunting, to say the least, and Terry admits that, at first, he cheated on some of them.

"When Frank first gave me the piece, I rounded off some of the unusual rhythms to the nearest normal subdivision," he explains. "But then, when [percussionist] Ruth Underwood joined the band and we did the piece for the *Zappa Live in New York* album, she immediately perceived my little imperfections and helped me learn to play it accurately. By then, I had the notes and the motor memory down, so I was better able to concentrate on the rhythmic subdivisions."

Bozzio hadn't played the piece in years, but when the opportunity came up to do a series of performances with Wackerman, he thought that would be the perfect piece for the two of them to play together. "Ever since I started doing clinics, people would ask, 'Can you play 'The Black Page'?' And I'd say, 'To be honest, no. I suppose I could if I worked it out again, but I haven't played it for a long time and I've forgotten it.' But ever since Frank died, I've had a gnawing in my soul to get that piece back together and play it as a tribute to Frank. So now it's back in my repertoire."

"Playing it with Chad instead of as a solo made it a little bit easier," Bozzio says. "I don't think Chad had ever played

'The Black Page' before, but he had played Zappa stuff like 'Moe and Herb's Vacation,' which made 'The Black Page' look like an appetizer. When we were first working it out, one of us might have a lapse and there would be some flammings going on as opposed to it being in perfect unison. But for the most part, I think hearing each other play it helped reinforce what it was, and then it got to where it sounded pretty good."

"When we first started doing it on the road, there were times when something would go wrong and we would just stop and say, 'No, that wasn't right. Let's take it from bar...,' and we would do it again," Bozzio says. "The audience always got a kick out of that, just as they used to when Frank would stop the whole band and say, 'No, try it again.'"

Bozzio says he will always be grateful for having spent his early professional years working with a perfectionist like Frank Zappa. "It was great to be in a situation where I was constantly challenged and constantly under the gun,"

Terry says. "At that time in my life, it was a wonderful way to live, and it helped me develop self-discipline and become highly self-critical and self-aware."

"I didn't have a lot of self-confidence when I first got the gig with Zappa. In fact, after the audition when he told me I had the job, I said, 'Are you sure I can handle this?' But he could see what I had before I could see it myself, and it was great to have someone like that who was always pushing me to another level. I remember when I really nailed 'The Black Page' at a rehearsal, and Frank said, 'Bozzio, you're a genius.' That meant a lot."

Bozzio says that Zappa helped him learn to demand more of himself. "My own critical nature is a double-edged sword," Bozzio says. "I can't be as good as I am without being as hard as I am on myself. Frank was hard on me when I didn't know how to be hard on myself. So I'm very grateful for those challenges he gave me."

PN

for audition dates and further information:

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PASIC 2001 DAILY SCHEDULE

WEDNESDAY

WIRED FOR PERCUSSION

9:00 A.M.
NORMAN WEINBERG, KEYNOTE SPEECH
ENSEMBLE SIRIUS
 (STUART GERBER AND MICHAEL FOWLER)
 Kontakte Karlheinz Stockhausen

10:00 A.M.
TOMM ROLAND AND QUINCY TROUPE
 North Star Boogaloo George Lewis

PERCUSSION GROUP CINCINNATI
 (ALLEN OTTE, JAMES CULLEY, RUSSELL BURGE)
 More Dust Herbert Brun

BRANDON POOL
 Residual Impact Paul Oehlers

COASTAL CAROLINA UNIVERSITY
 (GARY STEGALL, DIRECTOR)
 Beach Music Robert J. Frank

11:00 A.M.
LUIGI MORLEO
 Le Rughe Del Deserto Morleo Luigi

GREG SECOR
 Points of Departure Chin-Chin Chen

KUNIKO KATO
 San Moku Sen Gan Maurizio Pisati

STEVE HEARN
 Linde for Vibraphone and Tape Daniel Almada

MICHAEL BUMP
 Between Memory and Reality Joyce Wai-chung Tang

12:00 P.M.
JOEL BLUESTONE AND JOSEPH WATERS
 Flame Head Joseph Waters

BRIAN JOHNSON
 For Very, Very Amplified Vibes and Voice Brian Johnson

CHRISTOPHER LEE
 Sorsornet Christopher D. Lee

GUSTAVO AGUILAR
 Shakere Javier Alvarez

2:00 P.M.
THAMYRIS
 (PEGGY BENKESER, MICHAEL CEBULSKI, STEVEN EVERETT)
 Lithium Steven Everett

DAVID COLLIER AND STEPHEN TAYLOR
 Path Stephen Taylor

JOEL DAVEL AND DON BUCHLA
 World Premiere Joel Davis

3:00 P.M.
CHRISTOPH BRUNNER AND GARY BERGER
 Langsam Gary Berger
 activities Rico Gubler
 Wassermusik Wolfgang Heiniger

BLAKE TYSON AND CORT LIPPE
 Music for Hi-hat and Computer Cort Lippe

D'ARCY PHILIP GRAY
 World Premiere James Harley

4:00 P.M.
RONNIE ENGEL
 plutos' absence Ronnie Engel

SCOTT DEAL AND EMORY UNIVERSITY DANCE
ENSEMBLE (LORI TEAGUE, DIRECTOR)
 Virtual Improvisations Scott Deal

8:00 P.M.
SILENT ORCHESTRA
 (RICH O'MEARA AND CARLOS GARZA)
 Nosteratu: A symphony of Horror F.W. Murnau

9:30 P.M.
THE TONY VERDEROSA/VFX TRIO
 FEATURING:
TONY VERDEROSA—ELECTRONIC DRUMS, ACOUSTIC
 DRUMS, SAMPLERS, SYNTHESIZERS, VOCODER, LIVE
 REMIXING
DANIEL SADOWNICK—CONGAS, UDU, PERCUSSION
DAVID MANN—SAXOPHONE AND DIGITAL EFFECT)



CARIBBEAN SOUND STEEL BAND



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SILENT ORCHESTRA



THURSDAY

8:00 A.M.
 • Keyboard Committee
 • Marching Percussion Committee
 • Health & Wellness Committee
 • Contest & Auditions Procedures Committee

9:00 A.M.
 • **JOHNNY RABB**, Drumset Clinic
 • **JOHN WILL PARKS IV**, Paper Presentation
 • Symphonic Percussion Emeritus Timpani/
 Orchestral Presentation
 • PAS Museum/Library Listening Lab
 • Health & Wellness Lab and Video Technique
 Analysis
 • Free Hearing Tests

10:00 A.M.
 • **UNIVERSITY OF OKLAHOMA PERCUSSION
 ORCHESTRA**, Showcase Concert
 • **PAUL LEIM**, Drumset Master class
 • **RAY DILLARD ASSISTED BY ANDERS ASTRAND
 AND DAN MOORE**, Recording Techniques Clinic
 • Solo Percussion/Sax Competition

11:00 A.M.
 • **CLAYTON CAMERON**, Drumset Clinic
 • **VICTOR MENDOZA**, Keyboard Clinic
 • **CARIBBEAN SOUND STEEL BAND**, World Terrace
 Concert
 • **CHRISTINE STEVENS**, World Clinic
 • Board of Directors Meeting

12:00 P.M.
 • **NORBERT GOLDBERG**, Drumset/World Master
 class
 • **LALO DAVILA & ORKESTA EME PE**, Children's
 Concert
 • **BRET KUHN & THOM HANNUM**, Marching
 Clinic
 • **ALAN ABEL**, Snare Drum Lab

1:00 P.M.
 • **RICHIE FLORES WITH ROBBY AMEEN AND
 ROBERT VILERA**, World Clinic
 • **ISLAND WAVE STEEL BAND**, World Terrace
 Concert
 • Chapter Presidents Meeting
 • New Music/Research Committee
 • PASIC 2002 Host Committee
 • Scholarly Papers Committee

2:00 P.M.
 • **MICHAEL BURRITT AND THE TEMPUS FUGIT
 PERCUSSION ENSEMBLE**, Showcase Concert
 • **BILL MOLENHOF**, Keyboard Clinic
 • **RUSS HARTENBERGER, RAY DILLARD, JOHN
 BERGAMO, BILL CAHN & RUTH CAHN**, World
 Clinic
 • Orchestral Mock Auditions
 • Drumset Committee

3:00 P.M.
 • **UNIVERSITY OF MEMPHIS PERCUSSION
 ENSEMBLE**, Terrace Concert
 • **LEWIS NASH**, Drumset Clinic
 • **JEAN GEOFFROY**, Keyboard Clinic
 • **JOHN PRATT, MARTY HURLEY AND MITCH
 MARKOVICH**, Marching Clinic
 • College Pedagogy Committee

4:00 P.M.
 • **TONY MCCUTCHEN**, Percussion Ensemble
 Literature Session
 • **EBENEZER DE SILVA**, Brazilian Clinic
 • **THERESA DIMOND**, Cymbalum Clinic

5:00 P.M.
 • **CHAD WACKERMAN & TERRY BOZZIO**,
 Drumset Clinic
 • College and High School Marching Percussion
 Individuals Festival

8:00 P.M.
 • **KEIKO ABE**, Evening Concert

10:00 P.M.
 • **TOMMY WELLS WITH JIMMY HALL AND THE
 PRISONERS OF LOVE**, Jazz Showcase
 • **MATT SAVAGE**, Drum Circle

PASIC 2001 DAILY SCHEDULE

FRIDAY

- 8:00 A.M.
 - Education Committee
 - World Percussion Committee
 - International Committee
- 9:00 A.M.
 - PATRICK ROULET, Paper Presentation
 - TRICHY SANKARAN, World Clinic
 - GENE LAKE, Drumset Clinic
 - PAS Museum/Library Listening Lab
 - Health & Wellness Lab and Video Technique Analysis
 - Free Hearing Tests
 - Marching Percussion Drumline Festival
- 10:00 A.M.
 - UNIVERSITY OF KENTUCKY PERCUSSION ENSEMBLE, Showcase Concert
 - JAMES METCALFE & MICHAEL MIZMA, Electronic Clinic
 - GORDON STOUT, Keyboard Master class
 - DAVID HERBERT, Timpani Clinic
- 11:00 A.M.
 - BRIAN AND BRADY BLADE, Drumset Clinic
 - JOHN BERGAMO & HANDS ON'SEMBLE, World Clinic/Performance
 - UNIVERSITY OF TN-KNOXVILLE PERCUSSION ENSEMBLE, Terrace Concert
 - NEIL GROVER, Tambourine Lab
 - Board of Directors
- 12:00 P.M.
 - WINNERS OF BELGIUM INTERNATIONAL MARIMBA COMPETITION, Showcase Concert
 - ROBERT FRIEDMAN, Health & Wellness Clinic
 - YORON ISRAEL, Drumset Master class
 - CHALO EDUARDO, World Clinic
 - Principal Percussion Duties Orchestral Panel
- 1:00 P.M.
 - STREET BEATS, Terrace Concert
 - KEIKO ABE, Keyboard Q&A Session
 - ARNIE LANG, Cymbals Lab
 - Chapter Presidents Meeting
 - Drumset Committee
 - Percussion Ensemble Committee
- 2:00 P.M.
 - KATARZYNA MYCKA WITH VANDERBILT UNIVERSITY ORCHESTRA, Showcase Concert
 - ED URIBE, Drumset Master class
 - RANDY CRAFTON, World Clinic
 - THOMAS BURRITT, Orchestral Clinic/Performance
- 3:00 P.M.
 - MIKE MANGINI, Drumset Clinic
 - TONY VACCA, World Clinic
 - PAS Keyboard Committee Pedagogical Panel Discussion
 - UNIVERSITY OF TN-CHATTANOOGA PERCUSSION ENSEMBLE, Terrace Concert
 - TIM ADAMS, Timpani Lab
- 4:00 P.M.
 - STANTON MOORE, Drumset Master class
 - PASCHAL YOUNGE WITH THE WEST VIRGINIA AFRICAN ENSEMBLE, World Clinic
 - CHRISTOPHER NORTON ASSISTED BY NASHVILLE CHAMBER ORCHESTRA & NEXUS, Keyboard Clinic/Performance
- 5:00 P.M.
 - KENNY ARONOFF, Drumset Clinic
 - College Pedagogy Panel Discussion
- 7:00 P.M.
 - Hall of Fame Banquet honoring Joe Calato, Mel Lewis, Babatunde Olatunje, Al Payson and Tito Puente
- 9:30 P.M.
 - CARIBBEAN JAZZ PROJECT FEATURING DAVE SAMUELS, DAVE VALENTIN AND STEVE KAHN, Evening Concert
- 10:00 P.M.
 - KALANI, World Drum Circle
- 11:00 P.M.
 - LEWIS NASH TRIO, Jazz Showcase



JOE LOCKE



BILLY ASHBAUGH



GLEN CARUBA

Please note: Artists and schedule are subject to change. Artists not confirmed as of press date are not listed.

SATURDAY

- 8:00 A.M.
 - DAVID STEINQUEST AND FRANK ODDIS, Snare FUNdamentals
 - Percussion Intern Programs Panel Discussion
 - Music Technology Committee
 - Composition Contest Committee
 - Health & Wellness Committee
 - Symphonic Committee
- 9:00 A.M.
 - BILLY ASHBAUGH, Drumset Clinic
 - JOE LOCKE, Vibraphone Clinic/Performance
 - GIDEON FOLI ALORWOYIE, World Clinic
 - GREG BEYER, Paper Presentation
 - PAS Museum/Library Listening Lab
- 10:00 A.M.
 - WESTFIELD HIGH SCHOOL PERCUSSION ENSEMBLE, Showcase Concert
 - TOMMY WELLS AND JERRY KROON, Drumset Master class
 - PAUL RENNICK WITH CAROLINA CROWNS CYMBALS AND JEFF MOORE WITH MADISON SCOUTS BASS DRUM LINE, Marching Master class
 - CHRIS TRELOAR AND FRANK SHAFFER, Keyboard FUNdamentals
 - Hands on Music Technology Lab
- 11:00 A.M.
 - RICK MAROTTA WITH WILL LEE & ROSS BOLTON, Drumset Clinic
 - PROJECT 166: WESTERN KENTUCKY UNIVERSITY ALUMNI ENSEMBLE, Terrace Concert
 - TOM SHERWOOD, Orchestral Clinic
 - Board of Directors
- 12:00 P.M.
 - BRITAIN/MOORE DUO, Showcase Concert
 - PAT PETRILLO, Marching/Drumset Clinic
 - ANDERS HOLDAR AND JOAKIM ANTEROT, Ensemble Techniques FUNdamentals
 - Health & Wellness Musician Injury Panel
 - TIM ROSS, Accessories Lab
- 1:00 P.M.
 - GLEN CARUBA AND CHESTER THOMPSON, Drumset/World Clinic
 - ABUSUA: WEST AFRICAN DRUMMING AND DANCE ENSEMBLE, Terrace Concert
 - STANLEY LEONARD & SAL RABBIO, Timpani Performance Forum
 - Marching Percussion Committee
 - Chapter Presidents Training Session
- 2:00 P.M.
 - ERIK JOHNSON AND THE CAVALIERS PIT ENSEMBLE, Marching Clinic
 - RICH HOLLY AND JOHN R. BECK, Accessories FUNdamentals
 - FILIPPO LATTANZI, Keyboard Clinic/Performance
 - ROLANDO MORALES SOTO, World Clinic
- 3:00 P.M.
 - KALANI, World Clinic
 - KEITH ALEO, Orchestral Clinic
 - FLAT BAROQUE (MOSTLY) MARIMBA QUARTET, Terrace Concert
 - LIBERTY DEVITTO, Drumset Clinic
- 4:00 P.M.
 - BRIAN FULLEN, Drumset Master class
 - MARK FORD, Keyboard Showcase Concert
 - DAVE BLACK AND MARK DORR, Drumset FUNdamentals
 - SALVADOR FERRERAS, World Clinic
 - MICHAEL ROSEN, Drum Head Tucking Lab
 - Committee Chairs
- 5:00 P.M.
 - AKIRA JIMBO, Drumset Clinic
- 8:00 P.M.
 - NEXUS 30TH ANNIVERSARY WITH GUEST PETER ERSKINE, Evening Concert
- 10:00 P.M.
 - LALO DAVILA & ORKESTA EME PE, Salsa Showcase

PASIC 2001 Marching Percussion Preview

BY JULIE DAVILA

We are quickly approaching another spectacular Percussive Arts Society International Convention. I firmly believe that with the combination of bringing the convention back to Nashville and the superb artist roster, PASIC 2001 will be the most exciting, educational convention to date.

This year's marching percussion activities will include clinics and master classes by some of the finest clinicians in the world. Their sessions will focus on everything from rudiments to front ensemble techniques, arranging concepts, bass drum and cymbal techniques, and drumset applications. All of this combined with the ever-popular—and highly competitive—individuals and drum line competitions will ensure that this year's PASIC will be one you will not want to miss.

CLINICS

Thursday's marching-percussion activities will begin with a noontime clinic by two exceptional leaders in marching percussion: Thom Hannum and Bret Kuhn. Thom Hannum was recently inducted into the DCI Hall of Fame, and he has been involved with three award-winning drum corps: the Cadets of Bergen County, the Star of Indiana, and the Crossmen. He has also been involved with the development of the innovative new direction the Star of Indiana has taken with its production of *Blast*, which has been performed in London and is currently on Broadway.

Bret Kuhn has been involved with the Cavaliers Drum and Bugle Corps for over a decade, and is the Percussion Specialist for Prospect High School. He has been responsible for several High Percussion awards within the DCI activity, and he is one of the most sought-after clinicians and educators in the marching community.

Together, these two clinicians will present a session on the arranging and orchestration challenges of both indoor and outdoor performance venues. Don't pass up the opportunity to learn from two of the finest educators and arrangers in the industry.

One of the most exciting clinics that will be presented at PASIC 2001 will be shared by three outstanding visionaries of rudimental percussion. How many of you have played "Tornado," "Stamina" or "The Winner" by Mitch Markovitch? Do you know John Pratt's "Drum Corps on Parade" or "My Friend Norman" by memory? How many of you were amazed in the 1970s and 1980s by the rudimental chops of the Phantom Regiment, whose drum line was under the direction of

Marty Hurley?

Well, let me tell you that this PASIC 2001 clinic with Markovitch, Pratt, and Hurley will be a historical experience and a once-in-a-lifetime opportunity. This clinic will be divided into three sections, allowing each clinician the opportunity to discuss his interpretation, stylistic influences, and contributions to the development of rudimental drumming. (We may even be treated to them concluding the clinic by playing together!) I feel confident in saying that this will be one of the highlights of the convention, and that it will be a standing-room-only event. The clinic will begin at 3:00 P.M. on Thursday in room 206, which seats 1,000 spectators.

On Saturday morning, Paul Rennick and Jeff Moore will present a joint master class that will focus on the techniques of the marching bass drum line and the marching cymbal section. Rennick is currently the Caption Head for the Carolina Crown Drum and Bugle Corps, the percussion coordinator and arranger for *Blast*, and the marching percussion director for the "World's Most Dangerous

Drum Line," the University of North Texas. Moore is Director of Percussion Studies at the University of Central Florida and the Caption Head for the Madison Scouts Drum and Bugle Corps.

Together these gentlemen will discuss and demonstrate a systematic approach to teaching these (sometimes overlooked) sections of the



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marching percussion ensemble. There may even be opportunities for audience participation.

Today's front ensemble uses modern concert percussion instruments, coupled with advanced techniques allowing for maximum musical contribution. My clinic will offer some insight into the techniques and formulas that have proven successful for The Cavaliers front ensemble."

Pat Petrillo, who has quite an extensive background with both the rudimental/marching community and the drumset community, will present a clinic on Saturday at noon. Pat will discuss and demonstrate how building a solid foundation of rudiments can cross over to the application of excellence on drumset, and the enhancement of style and feel. Pat's first instructional video, *Snare Drum Rudiments* (DCI/Warner Bros.), demonstrates a systematic method for learning rudiments on the snare drum and applying those techniques around the drumkit.

Pat's extensive drum corps background, coupled with his lifelong experience as an active performer in both the pop/fusion world and the Broadway show scene in New York City, ensures that this clinic should not be missed. Pat's clinic topic comes from his new video, *Complete Drum Workout*. This clinic will be a tremendous demonstration as to what options can be explored by performers with strong rudimental skills, and how that proficiency can enhance total percussion skills.

At 2:00 P.M. on Saturday, Erik Johnson, front ensemble director for the Cavaliers Drum and Bugle Corps, will present a clinic on Contemporary Front Ensemble

Techniques and Applications. The 2001 Cavalier front ensemble will be on hand to demonstrate Johnson's examples and give the audience an opportunity to hear one of the most respected front ensembles in Contemporary Drum Corps.

Erik has been the Cavalier's front ensemble director for the past six years and has developed a reputation as one of the most detailed, creative, and knowledgeable educators in the activity. He has been instrumental in raising the level of musicianship and professionalism in the front ensemble concept throughout the late '90s and into the new millennium, thus enhancing the total package of the marching percussion ensemble.

"The front ensemble has made many strides since the early years of grounding the marching keyboard instrument," Erik says. "The pit is no longer a 'wasteland' for percussionists who are not advanced enough to earn a battery position. Today's front ensemble uses modern concert percussion instruments, coupled with advanced techniques allowing for maximum musical contribution. My clinic will offer some insight into the techniques and formulas that have proven successful for The Cavaliers front ensemble."

PAS MARCHING FESTIVAL

In addition to the fantastic clinics and master classes will be the ever-popular individuals and drum line competitions. The College and High School Individuals Competition begins at 5:00 p.m. on Thursday. Students may compete in four categories: snare drum, tenors, keyboard, and timpani. There is a high school and college division for each of the four categories.

The individual competitions have proven to be highly competitive, raising the standards of excellence each year. The judging panel will consist of leading authorities in marching percussion, including adjudicators who have been previous PASIC and DCI individual champions.

The PASIC Drum Line Competition will begin on Friday at 9:00 A.M. in the East Exhibit Hall (the same venue as at PASIC '96)—an area that is convenient to all convention attendees. PAS is working diligently to make sure that this performance space will be equipped with proper seating and a quality area in which the groups can perform.

This will be our second year to offer a high school standstill division. This concept began last year in Dallas and was so successful that the PAS Marching Percussion Committee has decided to continue offering this division.

Awards will be presented to the first-, second-, and third-place drum lines, and to the best snare line, tenor line, front ensemble, bass drum line, and cymbal section in each division. The first-place recipients of the individuals competition in the high school and college divisions will perform in exhibition following the competition and prior to the awards ceremony.

Once again, Dennis DeLucia will serve as Master of Ceremonies. His experience with the DCI broadcast as well as his tremendous contributions to marching percussion make his involvement in the PASIC Marching Percussion Festival a memorable experience for both the performers and the audience.

The PAS Marching Percussion Committee continues to strive to provide marching percussion competitors with an opportunity to perform, compete, and be evaluated at the highest level. Options are available for groups to compete in a rank-and-rate format or a festival format. For more information on entry procedures for both the individuals and drum line competitions, please contact the PAS office in Lawton, Oklahoma.

Shawn Harris and Alan Rice are the local coordinators for this year's marching percussion events, and they have been working with PASIC 2001 host George Barrett and the local planning committee to ensure that everything here in "Nashvegas" runs smoothly. We'll see you there!

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The Complete Drum Workout

BY PAT PETRILLO

I'd like to preface this article with a public service announcement to all "rudimental cats" who are aspiring drumset players: "Just groove, baby, and everything else will fall into place!" (Thank you. We now return to this fine educational journal, already in progress...)

In my clinics around the country, many questions focus on three main topics: (1) How to develop hand technique. Is practicing the rudiments enough? Drummers want to know how to get to that space where things seem "effortless" and the hands do whatever the mind and soul feel. (2) How to create a variety of grooves, from basic coloring to developing ghost notes and syncopated beat displacement. (3) How to come up with fills, from simple to slick.

At my PASIC 2001 clinic, I will be addressing these topics with material drawn from my new video, *Complete Drum Workout*. To be a complete drummer, meaning to be able to maximize your potential, you need to work on each of these aspects of playing the drumset. These concepts relate to all styles of drumming.

First, let's talk about hand skills. Let's face it, spending hours practicing paradiddles, rolls, and the occasional flam will not improve your sense of musicality. So I've created a method for developing hand technique using a series of short, musical, easy-to-memorize exercises that address every sticking group of the rudiment families. They are very concise, with built-in alternations so that one does not need to stop in between to switch lead hands. The only prerequisite is that you know all of the essential rudiments.

Relaxation is the key to smooth performance. You've heard the clichés: Rudiments are the building blocks, they build chops, they can be applied to the drumset...STOP

RIGHT THERE! They should *not* be applied directly to the drumset. ("Hey, check out this cool paradiddle beat!") The exercises I've created will help you develop coordination in a musical way. That should be the goal.

Next, let's groove. I began playing at age five, and I learned by playing along to the Beatles. As I got older, I played along to records by James Brown, Jimi Hendrix, Earth, Wind & Fire, Parliament/Funkadelic, Spyro Gyra, etc. This type of practice should be the foundation of learning the drumset. Listen to various grooves purely for the music, and attempt to assimilate them with the feel as best you can. Immerse yourself in that music. Then, at some point, a deeper study of the instrument will help increase the level of ability.

I've heard many great players use "groove variations" in a song. For example, the song will start with eighth notes on the hi-hat, then on the bridge they might go to an upbeat bell pattern while keeping quarter notes on the hi-hat with the left foot. And the bass rhythm would sometimes change as well. This is based on the concept of using ostinatos

with hi-hat, snare, and ride, while playing rhythmic variations with the bass drum. It has been employed by many great drummers, and was expounded upon by the late Gary Chester in his book *The New Breed*.

At my clinic, I'll illustrate this technique with basic "groove variations" together with a series of 2-bar "rhythm ideas" for the bass drum. You can pick and choose between them all, and develop the coordination needed to create great grooves, from simple to complex.

Finally, let's talk about fills. A fill, in simplest terms, is used to bridge a musical phrase. A fill can be as simple as a big fat quarter note or it can consist of blazing thirty-second-note triplets. Allow me to pass on some clichés:

(1) Play a fill only if the music calls for it.

(2) Don't play ANY fill, play the RIGHT fill.

(3) Don't play ANY fills.

(4) Producer: "Just give me a fill. No, not *that* fill!"

That being said, it doesn't mean that you can't work on all types of fills—good ones, bad ones, busy ones, simple ones—

because you will ultimately develop a vocabulary that will enable you to play the *right* fill for a given situation. At PASIC, I'll demonstrate some simple eighth and sixteenth fills, and progress to split-limb fills and more "rudimental based" fills that we've all heard the great drummers play. I'll take the mystery out of certain fills, break them down slowly, and come up with some other ones as well.

So, that's an overview of my PASIC clinic. I really am excited to play at PASIC. Please feel free to stop by the Maryland Drum booth to say "hi," and if you like, you may pick up a copy of the video. PN



DIFFERENT SNARES FOR DIFFERENT VOICES.

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Brian Blade

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Visit your local authorized Mapex dealer to learn more about the *2 Affordable to Miss* program.
Catch Brian and Brady's drum clinic at PASIC 2001, November 14-17, in Nashville, Tennessee.

World Percussion at PASIC 2001

BY RICH HOLLY

For many years PASIC has included numerous stimulating world percussion events, and PASIC 2001 is no exception. Convention Host George Barrett and his selection committee have done a fine job assembling several exciting world percussion concerts, clinics, presentations, and events.

Well-known percussionist Kalani will make two presentations. On Friday he will host a drum circle, where he will facilitate improvised group drumming for players of all levels and interests. This is a great opportunity to break out of traditional drumming music and create something new. Students will explore new forms of expression with their fellow drummers. This is also a great place to hang out and drum—especially when you've been told to hold back in the exhibit hall all day!

At his clinic on Saturday, Kalani will demonstrate and discuss the various drums that make up the traditional West African jembe ensemble. Topics include history, tuning, playing techniques, and performance. Drumset and other contemporary applications will also be explored in this player-oriented presentation. The clinic material is based on Kalani's video and forthcoming book, *All About Jembe*.

Also making two presentations this year will be Lalo Davila, Associate Pro-



Lalo Davila

fessor of Music and Director of Percussion Studies at Middle Tennessee State University. At the children's concert on Thursday, titled "Be A Player," Lalo and various groups will be performing a variety of world music. The concert will open with some "salsa" and will feature some of Nashville's top musicians. The Bellwood Elementary School World Percussion Ensemble under the direction of Julie Hill will also participate in the concert, along with lots of other great surprises. You will not want to miss this!

Saturday night's 10:00 P.M. concert will feature Lalo Davila and Orkesta Eme Pe. Salsa in Nashville, Tennessee? That's right! It is "country" music—just from a different country. What better way to end a convention than by dancing the night away to some of Nashville's top performers? There will be some guests appearing with Orkesta Eme Pe who you may have seen earlier in the convention, and maybe some that you have not. Save some of that convention energy and come and mambo with the rest of us.

A unique presentation will be hosted on Thursday by Russell Hartenberger, titled "World Percussion in the Orchestra." Guest panelists include John Bergamo, Bill and Ruth Cahn, and Ray Dillard. The panel will explore the interpretation of the diverse cultural streams that continue to enrich our orchestral repertoire. Contemporary pops concerts, world-music presentations, jazz, and musical theater all rely heavily on idioms from diverse cultures. The panel will draw from a wealth of experience and exploration to present the audience with specific rhythms, techniques, and tools that will lead to a more authentic and ultimately richer palette of world percussion skills for the orchestral player.



Kalani



John Bergamo & Hands On'Semble



Matt Savage

Thursday's world percussion events will also include a clinic by conga great Richie Flores with Robbie Ameen and Robert Vilera, a Brazilian clinic by Ebenzer de Silva, and a drum circle hosted by Matt Savage.

One very fun event promises to be the presentation by John Bergamo & Hands On'Semble. This clinic/performance on Friday morning explores how Hands On'Semble utilizes and blends the rhythmic concepts and playing techniques of North and South India, the Middle East, West Africa, Indonesia, South America, and Western chamber music into a repertoire of original compositions.

Also on Friday, Paschal Younge will appear in clinic with the West Virginia University African Ensemble. Paschal's session is based on his belief that the justification of using only authentic African instruments in teaching and learning traditional African rhythms cannot hold at this time of global trends in multicultural music education, which is aimed at exposing students to various approaches to making music. African music has influenced many styles of popular music of the Americas, including North America, the Caribbean, and Latin America, largely through its sophisticated and unique concepts, processes, and structures of polyrhythmic organization. This clinic will use musical types from selected ethnic groups from West, East, and South Africa as a foundation to explore different rhythmic orientations using traditional (African made) and non-traditional African instruments.

Tony Vacca, who has played with Sting, Don Cherry, Baaba Maal, Yusef Lateef and many others, presents his "Circle of Gongs" clinic on Friday, and



Tony Vacca

other events that day include a South Indian Drumming clinic by Trichy Sankaran, a clinic on Middle Eastern rhythms by Randy Crafton, and a clinic by Chalo Eduardo.

Gideon Foli Alorwoyie will present his clinic "Linguistic Meaning in African Drum Patterns" on Saturday morning. Gideon, a former chief master drummer of the Ghana National Dance Ensemble, is currently on the faculty at the University of North Texas where he is the master drummer and artistic director of the school's African Music and Movement Ensemble. Also on Saturday, Salvador Ferreras will present a clinic on "Strategies for Improvisation."

This year's terrace concerts include performances by ABUSUA: Tennessee Tech University's West African Drumming and Dance Ensemble led by Joseph Rasmussen; the Caribbean Sound Steel Band from Florida; and the Island Wave Steel Band from Nashville.

PN



West Virginia University African Ensemble

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Caribbean Jazz Project

The Same...but Different

BY LAUREN VOGEL WEISS

“We’re very much like a percussion ensemble because three of the six players are percussionists,” says Dave Samuels in regard to the latest incarnation of the Caribbean Jazz Project, which features Samuels, flute player Dave Valentin, and guitarist Steve Khan.

The original Caribbean Jazz Project—featuring Samuels on vibes and marimba, Paquito D’Rivera on soprano and alto saxophones and clarinet, Andy Narell on steel pan, and a rhythm section of piano, bass, and drums—was formed in 1993. Attendees of PASIC ’95 in Phoenix may remember the group’s memorable Saturday-night performance. Fans may also be familiar with CJP’s first two recordings, *The Caribbean Jazz Project* (1996) and *Island Stories* (1997), both on the Heads Up label.

“We played together for about five years,” remembers Samuels. “We did a *lot* of touring, and Paquito felt that our busy work schedule was inhibiting his ability to go out and play in other contexts. At the same time, Andy chose to go back to his solo career. This all happened in 1998.”

Around that time, Samuels recorded a tribute to Cal Tjader called *Tjaderized*. Two of the musicians working with him on that project were Dave Valentin and Steve Khan. The three musicians “clicked” and a new version of Caribbean Jazz Project was born in 1999 with a different “front line” — Samuels on keyboard percussion, Valentin on flutes, and Khan on electric guitar. The “back line” consists of bass player Ruben Rodriguez, conga player Richie Flores, and Dafnis Prieto on a combination drumkit/timbale setup.

What is it like playing with flute and guitar instead of saxophone and steel pan? “It’s

completely different sonically,” explains Samuels. “The main difference between the original group and the new band is the fact that the new ensemble has no piano, which is very unusual in a Latin jazz band. With no piano, there’s more space in the music; it allows the music to breathe more. That has a major impact on how people play and how they interpret the music.

“The other factor,” he continues, “is that we have a band with three percussionists, so it’s not your standard rhythm section. We sound, in some sense, like an older version of the original Cal Tjader band where he had two percussionists—Mongo Santamaria and Willie Bobo.”

Over the years, Samuels has played with numerous drummers in both versions of CJP as well as other performing ensembles. Do different drummers affect his style or sound? He pauses a moment

to reflect before replying, “Every different person you play with has an effect on you because you are making music together. We carry on this conversation with the language of music. How people talk and how they sound, or how they play and what instrument they happen to play, affects the way you respond and what’s going on. It’s not just the instruments that you hear but how you are affected by the personality of the player who’s playing that instrument. Both of these elements affect how I play, the same way that my playing affects how they play.

“Let’s take Richie Flores, for example,” Samuels explains. “He’s a virtuoso on his instrument and very interactive, so there’s a lot of rhythmic conversation going on between us. I find that really exciting and very much a part of the jazz tradition that I grew up in. Another example is Steve Khan, who has a very deep sense of harmony. It’s interesting for me not only to hear the way he plays the harmony but how it also affects his melodic soloing. My comping has to be tempered with what I know about him. He feels comfortable without any accompaniment at all, so that affects how I choose to play behind him.”

Everyone will want to hear this latest version of Caribbean Jazz Project in concert at PASIC 2001 when they perform selections from their two most recent CDs: *New Horizons* (2000) and *Paraiso* (2001), both on Concord Records. [*Paraiso* is reviewed on page 104 of this issue.]

“Actually, it’s more like four percussionists on stage,” Samuels says with a chuckle, “because Dave Valentin started out as a percussionist before he began playing flute! So we’re a very percussion-oriented band.”



Dave Valentin

Steve Khan

Dave Samuels

PHOTO BY RICHARD LAMM

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Afro-Cuban Drumming

Getting the right feel

BY NORBERT GOLDBERG

Today's drummer is fortunate in having many helpful instructional materials available for the study of Latin rhythms (e.g. Afro-Cuban, Brazilian). However, one of the elements that is the hardest to grasp from a book is how to play the rhythms with the right sound and an authentic feel—in short, how to make them “swing.” Although one can learn a language by memorizing words and phrases, unless they're pronounced correctly they will not sound right to the native speaker. In the same way, one can play a rhythm exactly as written, but unless it's played with the right feel, it will sound lame and square. In other words, it's not *what* you play, it's *how* you play it.

There is no standard formula for achieving the elusive quality of “feel.” Certainly, listening to the music as much as possible is a must. Also, since many Latin rhythms are played by a percussion section, it's important to understand the role of each instrument within the music and, if possible, to learn some of the techniques. Each style of music, whether it be Dixieland or hip-hop, has certain rhythmic characteristics that can be identified and defined. This article will examine some rhythmic concepts as applied to Afro-Cuban drumming. (And at my PASIC 2001 master class I will also explore getting the right feel for Brazilian rhythms.) By integrating these concepts, you can improve the execution of the rhythms and ultimately interpret them with an authentic feel.

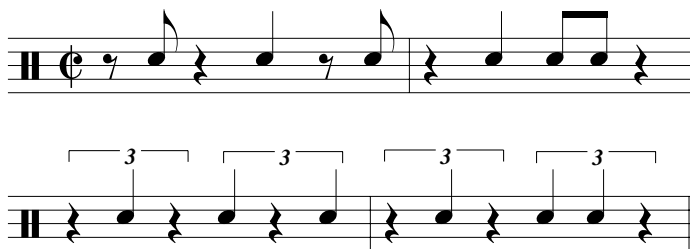
One important facet of Afro-Cuban drumming is the use of rhythmic phrases that combine duple and triple meters. For instance, rumba clave can be played in 6/8 or in cut time. Although the pulse of two beats per measure remains the same, a slight but crucial change in feel differentiates one from the other.

Example 1: Rumba Clave, 6/8 to cut-time

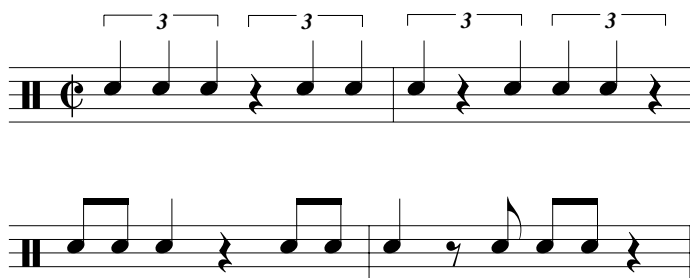


The rhythmic tension created by the melding of meters is often used as a springboard for improvisation, resulting in phrases that seem to float freely over the pulse, yet are totally locked into the time. Use of a metronome is suggested for these exercises.

Example 2a: Straight eighths to triplets

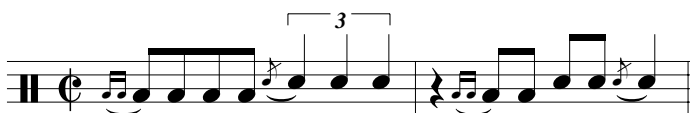


Example 2b: Triplets to straight eighths



An interesting aspect of Afro-Cuban rhythmic phrases is the lack of emphasis on the downbeat. Most salsa bass lines, for instance, almost never land on the “one.” Instead of ending fills with a crash on the downbeat (a common practice in many drumming styles), the typical alternative is to end just before or even after the downbeat. The clave dictates the rhythmic direction and can serve as a foundation for the fills. Other common trademarks applicable to the drumset are the imitation of patterns using different pitches, liberal use of grace notes (flams, drags), and rimshots. As with all improvisation, there should be a distinct progression of ideas as opposed to a collection of riffs. Consider the following examples written for timbales.

Example 3: Fill, 3-2 Clave



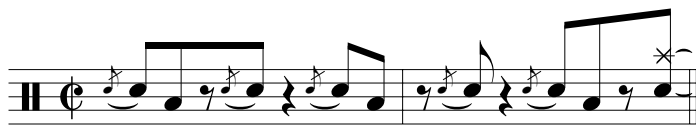
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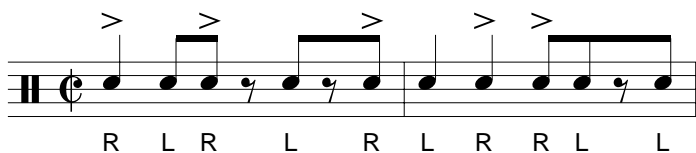
Example 4: Fill, 2-3 Clave



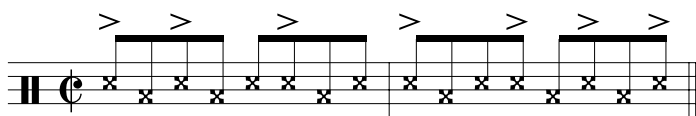
The most important part of drumming is timekeeping. Each member of the typical Latin percussion section (congas, bongos, timbales) has a fairly limited range of basic timekeeping patterns used for rhythms such as bolero, cha-cha, or mambo. Drumset rhythms usually combine the most important elements into a workable beat, often using the timbale's cascara and cowbell patterns as the basis for timekeeping. These "rides" can be played on the sides of the drums (cascara), on different cowbells, hi-hat, or cymbal, according to the needs of the music.

Here again, the clave provides the framework for these patterns and also influences the nuances that make them effective. The right phrasing, sticking, and accentuation is crucial in making these rides work. Here are some sticking possibilities for cascara patterns as well as a drumset version. Pay particular attention to the accents.

Example 5: Cascara for Rumba Clave

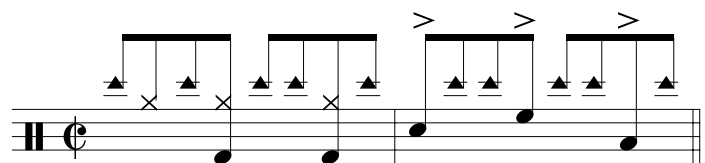
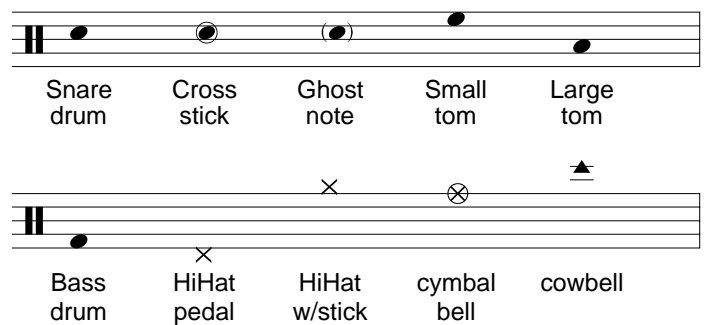


Example 5a: Cascara for 2-3 Clave
(played on sides of timbales)



Example 6: Drumset Cascara

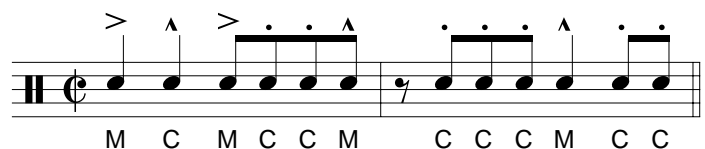
Drumset key



One of the most common mambo cowbell patterns is often played using both mouth and center of the bell. If played on one surface, a similar effect can be achieved by using accents and dynamics. Although strictly in time, there is a laid-back quality to the rhythms. Keep in mind that these rides are often played for a long time with hardly any variations. Practice them at different tempos for increasing periods of time in order to develop the "muscle memory" necessary for smooth, effortless execution.

Example 7: 2-3 Cowbell Pattern

M = Mouth; C = Center



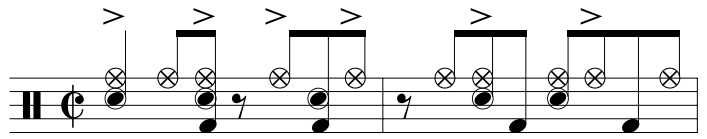
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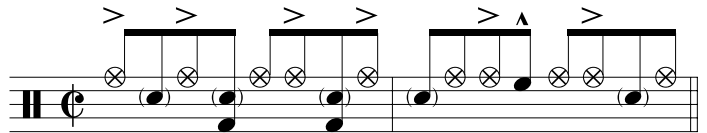
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Example 7a: 3-2 Cymbal Ride



When playing some of these rhythms on drumset the choice of hi-hat foot patterns can play an important role in influencing the feel. Play the following example with each of the four hi-hat options. Each variation lends a different quality to the beat. Ideally, you should be able to switch from one to the other without affecting the hand pattern. This example also highlights an internal accent within the clave called the *golpe*, here played on the high tom. Little known to "outsiders," the *golpe* is an important component of the clave that influences various aspects of the rhythms.

Example 8: Mozambique



MARTIN COHEN

Example 9: Hi-hat Variations

1. 2.

3.

4. 2-3 Clave

It must be stressed that there are no shortcuts to playing any style of music correctly and authentically. Often, a total immersion is necessary, with many hours devoted to listening, research, and practice. Although the information presented in this article will hopefully lead to improved understanding and performance of this music, it is not meant as a substitute for comprehensive study of this dynamic rhythmic tradition.

Norbert Goldberg has written extensively on Latin and Brazilian percussion and drumset techniques, including editing LP's instructional manual *Understanding Latin Rhythms*. His articles have appeared in *Modern Drummer*, *Percussion International*, and *Percussive Notes*. His Broadway credits include "Dancin'," "A Chorus Line," "Mail," "Starlight Express," and "Kiss of the Spider Woman." Goldberg created and performed the percussion part for the hit show "Once On This Island" and was the drummer for the recent revival of "Grease." He has also accompanied such artists as Grover Washington, Jr., Gerry Mulligan, Dewey Redman, Slide Hampton, Cleo Laine, Tommy Tune, and Sandy Duncan. PN

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FUNdamentals at PASIC 2001

BY SCOTT HARRIS

On Saturday, November 17, the PAS Education Committee will sponsor a series of “FUNdamentals” clinics at PASIC 2001. Designed to benefit teachers and students of all ages, these clinics will focus on basic technique and performance issues of a variety of percussion instruments. The “FUN” part of these sessions will be the opportunity for hands-on learning and performance with some of the top percussion educators in the field today.

Tennessee natives Frank Oddis and David Steinquest will start the day with an 8 A.M. session on snare drum. They will illustrate how command of the rudiments is essential to performance on snare drum and multiple percussion using excerpts from *Life's Little Rudiment Book* (David Steinquest), *The Rudimental Cookbook* (Edward Freytag), and *Multi-Pitch Rhythm Studies for Drums* (Ron Delp). At 10 A.M., Chris Treloar and Frank Shaffer will present a clinic on mallet reading for young students. This clinic will also include techniques for older (high school) students on how to capitalize on their marching band abilities and transfer that to mallet keyboards.

This year, and for the first time at PASIC, the PAS Education Committee is proud to also be able to offer a new FUNdamentals session on ensemble performance, which will be held at noon. This clinic will be given by international artists Anders Holdar and Joakim Anterot, and it is sure to be a great addi-

tion to the FUNdamentals program.

At 2 P.M., John R. Beck and Rich Holly will present a classical/commercial accessories clinic for tambourine, triangle, cymbals, bass drum, congas, bongos, timbales, and all the other small instruments played in band, orchestra, and jazz ensemble that are rarely discussed in private percussion lessons. CD tracks of concert and jazz band music will be used placing these instruments in realistic musical settings.

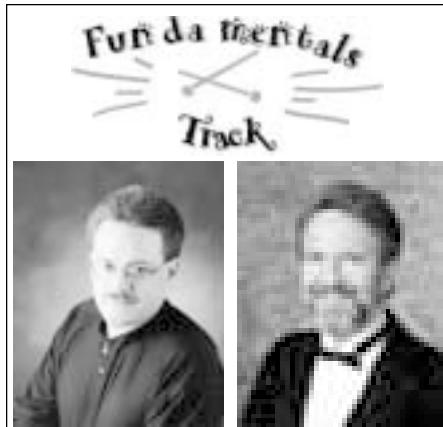
Drumset artists Dave Black and Mark Dorr will present a hands-on drumset session at 4 P.M., including basic setup, drum and cymbal configurations, getting started on the instrument, and playing techniques. Also featured during the drumset session will be a demonstration of how to create and play kicks, fills, and solos in several musical styles.

In addition to lectures and demonstra-

tions by the clinicians, these sessions will also include many opportunities for hands-on playing by members of the audience. The clinicians will strive to have as many audience participants as possible perform at each session, so be sure to come early and get a seat up close. Everyone who attends FUNdamentals sessions will receive informative handouts that will continue to help students and teachers long after PASIC 2001 is over.

For the past six years the FUNdamentals sessions at PASIC have achieved enormous popularity and have benefited thousands of students and teachers throughout the country. With such an outstanding lineup of clinicians, as well as the addition of the ensemble performance session, PASIC 2001 will be no different. Make plans now to visit one or more of these excellent hands-on sessions.

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Chris Treloar

Frank Shaffer



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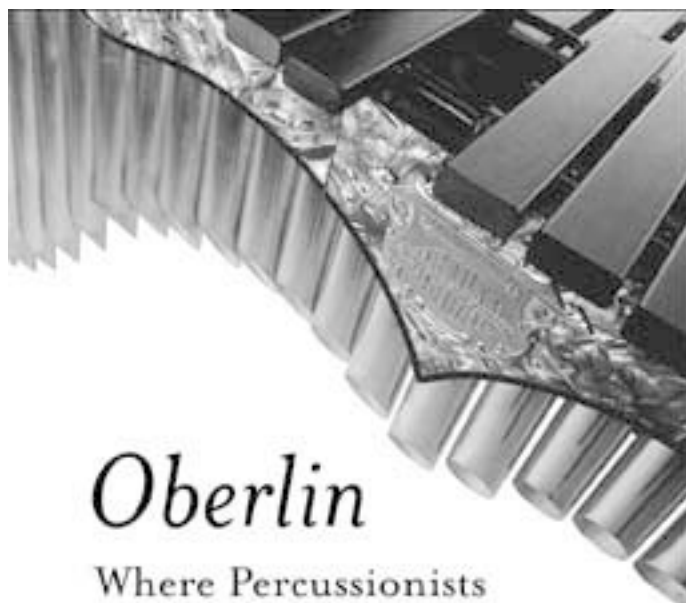
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The Commissioning Process: Two New Concertos at PASIC 2001

BY CHRISTOPHER NORTON

At PASIC 2001 in Nashville I will have the wonderful opportunity to perform two new concertos commissioned by the Nashville Chamber Orchestra and composed by Conni Ellisor, the Composer-in-Residence with the NCO. The NCO and I premiered Ellisor's "Concerto for Marimba, Latin Percussion, and Strings" in the spring of 2000. The second concerto is for keyboard-percussion soloist, five additional percussion soloists, and chamber orchestra. The work was commissioned by the NCO for Nexus and me. We will premiere it with the NCO the week before PASIC.

Regarding conventions and commissions, I have had the good fortune to attend nearly every PASIC since 1979. At PASIC '84 in Ann Arbor, Michigan, I had the privilege to play in a master class for Vida Chenoweth. I performed the Creston "Concertino" with a pianist, and two other students performed the Kurka "Concerto." After working with the four of us on these pieces, Ms. Chenoweth made some concluding remarks in which she mentioned the history of the works, the fact that they were both commissions,

her involvement in commissioning and premiering new compositions for marimba, and the then (and still) current dearth of marimba repertory. She concluded with a poignant question: "I have contributed for years to our repertory; when will you?"

The question stuck with me. Shortly after that PASIC, my wife, a horn player, and I searched for music for horn and marimba (and/or percussion). We were extremely grateful to have received a composition from Verne Reynolds as a wedding gift—a three-movement work for horn and vibraphone titled "HornVibes" (now published by Belwin Mills).

Aside from the Reynolds piece, few works for our instrumental combination existed, let alone suited our tastes. So, even though we were newly married and had just graduated from an expensive conservatory, we decided to respond to Ms. Chenoweth's exhortation and scrape together some personal funds to commission a new work. We chose a composer whose style we liked, approached him about the idea, and agreed on a fee. He had already written a horn concerto but

had not written much for marimba, so I sent him scores and recordings of a dozen marimba works.

Our commissioning venture resulted in Charles Taylor's "Sonata for Horn and Marimba" (now published by C. Alan Publications). One of our earliest performances of the work was at a horn convention where Gail Williams from the Chicago Symphony was in the audience. The piece captured her interest, and she requested a copy. Soon it was a staple in her recital repertory, and she recorded it in Chicago with Michael Burritt. Meanwhile, my wife and I have commissioned several other works for our horn/percussion duo, acquiring some for a fee, some in exchange for performances, and some as gifts.

The success of that first commissioning project gave me the impetus to continue to invest in the creation of new works. Each commissioned work with which I have been involved has evolved from relationships with composers and artists. Such is the case with the aforementioned Ellisor concertos. I knew Ms. Ellisor from her recordings, performances, and work in the Nashville music community.

I became acquainted with NCO Music Director Paul Gambill first as a colleague when I taught at Western Kentucky University, and then later as a percussionist in the NCO under his baton. Gambill booked me to perform the Creston "Concertino" with the NCO one season, and I contracted him to record it as the centerpiece of my marimba CD. Two seasons later, he asked me to perform the Rosauro "Marimba Concerto" on a Latin-themed concert for the season finale, and he also commissioned Ellisor to write a new Latin-flavored concerto. You can imagine my delight and gratitude to perform two twenty-minute concertos on the same program.

ELLISOR COLLABORATION

Working with Conni Ellisor was a pleasure. I already owned two of her CDs and truly enjoyed her unique musical language, which wonderfully combines a



Marimbist Christopher Norton performing with the Nashville Chamber Orchestra

contemporary classical style with a commercial edge. As an example, the third movement of her Latin concerto was described in the local paper as "Shostakovich goes to Mexico."

Ellisor is a Juilliard-trained violinist who regularly plays prime recording sessions in Nashville. As a composer, she began writing jingles and string charts in college twenty-five years ago. Last year, some of her work included composing a ballet for the prima ballerina of the New York City Ballet, completing a commissioned work for the London Symphony, writing string charts for top-40 commercial artists, and regularly contributing to the NCO repertory as the orchestra's Composer-in-Residence.

The Latin concerto was Ellisor's first work for marimba, and she welcomed a demonstration session of the modern-day marimba and its techniques and tonal possibilities. Her compositional process included writing sections of the piece and then having me play the solo part for her. She requested input, particularly from an idiosyncratic perspective. However, I was quite glad to have a non-marimbist composer freely creating without being lured into any marimbist-as-composer compositional typicality. (This is certainly no injunction upon the many excellent works contributed by the latter school; rather, marimbists welcome these contributions.)

NCO AND NEXUS

The NCO was founded in 1990, and Paul Gambill has been its musical director and conductor since its inception. Under his leadership, the organization has an unparalleled commitment to the creation of new works. With only a limited budget supplemented by several arts grants, amazingly the NCO has commissioned and premiered twenty-one orchestral pieces since 1996, with several of these works featuring soloists on atypical instruments: djembe, doumbek and bouzouki, mountain dulcimer and Tennessee music box, guitar, fiddle, mandolin, Celtic violin and tin whistle, even viola (!), and now marimba.

The NCO won an ASCAP Award for Adventurous Programming; the American Symphony Orchestra League did a feature article on the NCO in *Symphony* magazine; select NCO concerts with Ellisor's music have been recorded by NPR's *Performance Today* for national broadcast; and NCO has recorded on ma-

lor labels such as Angel, Naxos, and Warner Bros.

After the Latin project, Gambill asked Ellisor and me how we would feel about NCO undertaking a similar project, but this time with Nexus also on the front of the stage. Ellisor was definitely interested, as was I! Gambill pitched the idea to Nexus after a concert of theirs in Nashville and gave them recordings of Ellisor's music. She flew to Toronto to hear a Nexus recital and meet them, and later flew to Boston to hear their Takemitsu performance with the Boston Symphony. Nexus graciously accepted the NCO's offer to become involved in the commission and premiere performances, and Ellisor began composing the work in spring 2001.

COMMISSIONING BASICS

Basic responsibilities for those who are inspired to launch out on their first commissioning expedition include:

- Find a patron/commissioner (if not yourself).
- Approach a composer whose work you know and respect, taking into consideration the scope of the work and intended audience.
- Agree on a fee and a completion date.
- Specify medium and other desirable parameters.
- Provide resource information for the composer, if appropriate.
- Procure a performance forum for the work's premiere.
- Interact during the compositional process (if you and the composer wish).
- Thank the commissioner, composer, and performers at the premiere.
- Promote the work for further performances and recording.

CONCLUDING EXHORTATION

There are many leaders in the area of commissioning new works for marimba: Vida Chenoweth, Keiko Abe, Leigh Howard Stevens, Gordon Stout, William Moersch, Christopher Lamb, Michael Burritt, Nancy Zeltsman, and Robert van Sice, to name a few. An examination of the concert and recording programs of these individuals confirms their commitment to new works. Each of these individuals would testify that the value and personal rewards of commissioning far outweigh the potential difficulties.

Certain publishing companies exist for the express purpose of soliciting, commissioning, and distributing new works. Various organizations, including the Percussive Arts Society, sponsor composition contests with monetary prizes—a creative way to commission music for a specified medium.

With the short history of the marimba's inclusion in Western art music, and thereby with its limited repertory, all responsible percussion citizens are encouraged to hear and respond to Chenoweth's call. We must all play our role in increasing the quantity and quality of serious works for marimba and percussion.

Christopher Norton is Professor of Music and Director of Percussion Studies at Belmont University in Nashville, Tennessee. He is active as a recitalist, clinician, concerto soloist, recording artist, orchestral conductor and percussionist, and composer. His marimba CD is titled *Christopher Norton: Creston Concertino for Marimba*. PN

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Filippo Lattanzi

New Italian Music for Marimba

BY ANNA PELLEGRINO

One day, sitting in a restaurant having a pleasant conversation with acquaintances, you mention that you heard Filippo Lattanzi play the marimba, and it was an emotionally moving experience. It's fairly likely that these friends don't have the vaguest idea who or what you're talking about. "Marimba?" they say. "Is that the latest dance craze from Brazil?" So you insist they come to your apartment immediately. You treat them to some recordings by Lattanzi, whose singing tone projects emotion and passion.

PASIC 2001 offers Filippo the joyous opportunity to reach a new audience and to bring his message from the marimba world of Italy to Nashville, where he will present music much loved in his country. Among these will be "La Mar" by Flavio Scogna, a title that represents both the Italian word for "sea" and the first letters of the instrument's name. Woven into the fabric of this work are elements of African polyphony coming through the Cameroon and Zaire.

Lattanzi's PASIC 2001 performance will serve as a showcase for several world premieres expressly written for him and for this occasion, which brings together two cultures. Composers whose works will be presented include Paolo Rotili, who is known for his works performed in Europe and South America; Biagio Putignano with his "Ritorno a Nadir" ("Return to Nadir"); and Gianvincenzo Cresta's work "Ora l'alba è vicina" ("Now the dawn is near"), which has a European flavor and classical orientation while moving toward a more contemporary sensibility. Works of Riccardo Piacentini, a composer regularly performed in Europe, Marco Di Bari, and Leonardo Gadaleta will also be heard. Filippo will also perform a new piece he composed, "Start here," a title with positive connotations for the future.

The diverse works range from the purely rhythmic and virtuosic to those featuring elegant sonorities and timbral complexities. This music, lovingly presented, will construct a bridge between

two worlds—a bridge where these worlds will meet, share an experience, and form bonds of affection.

Filippo Lattanzi was born in 1971 in Bari, where he completed his musical studies at the Niccolò Piccinni Conservatory under the guidance of Benny Forestiere, graduating in Percussion Instruments with highest marks and honors. He continued his studies with Gastone Sylvestre at the Conservatoire National de Région in Paris, where he was awarded the gold medal and "ler prix de la musique à l'unanimité et felicitations" for four consecutive years. In 1997, at the same conservatory, a jury composed of George Aperghis, Carlos Alsina, and Jean Pierre Drouet unanimously awarded Lattanzi a special prize for virtuosity as a marimba player. He went on to study marimba further with Michael Rosen, Robert van Sice, and Leigh Howard Stevens.

Lattanzi has presented Italian and world-premiere performances of works by George Aperghis, Richard Rodney Bennett, Luciano Berio, Carlo Mauro Cardi, Riccardo Dapelo, Jean Pierre Drouet, Petr Eben, Eric Ewazen, Marie Helene Fournier, Vinko Globokar, Gerard Grisey, Evan Hause, Raymond Helble, Peter Klatzow, Luigi Morleo, Peer Norgard, Steve Reich, Roberto Sansuini, Joseph Schwantner, Flavio Emilio Scogna, Toru Takemitsu, Andrew Thomas, and James Woods. He performed the Italian premieres of "Concerto for Ma-

rimba" and "Concerto for Percussion" by Richard Rodney Bennett. In addition, he has commissioned works for marimba solo and marimba with orchestra by Marco Di Bari, Carlo Boccadoro, and Flavio Emilio Scogna, who are some of the most famous Italian composers.

Filippo performs as a concert soloist in Italy, France, Greece, Germany, Poland, and the United States. In 1996, he was selected by the Associazione Romana Amici della Musica to represent Italy in the most



Mister Click

prestigious European exhibitions of contemporary music, playing in important concert halls such as the Musik Halle Hamburg, the Chopin Musical Academy in Warsaw, the Praha Concert Academy, the Teatro Comunale di Bologna, the Auditorium of the RAI in Turin, the Teatro Comunale di Ferrara, the Teatro Comunale di Firenze, and the Piccolo Teatro alla Scala in Milan.

In addition to his work as a soloist, Lattanzi has been involved with a number of orchestras, working with such conductors as Pierre Boulez, Vinko Globokar, Roger Bobo, and Luciano Berio. Lattanzi is the official Keyboard and Percussion player of Orchestra della Radio e Televisione Svizzera Italiana. He also tours with the dance company Aterballetto, playing music by composers such as Iannis Xenakis, Steve Reich, and John Cage.

Lattanzi teaches at the Conservatorio di Musica Stanislao Giacomantonio di Cosenza. He has presented master classes for the Associazione Percussionisti Italiani, the International

Music Teachers Association (Los Angeles), the Oberlin Percussion Institute, and the Accademia Musicale di Emilia Romagna at the Fondazione Arturo Toscanini in Parma. Lattanzi collaborated with Luigi Morleo to write a method titled *120 Progressive Four Mallet Studies for Marimba* (published by HoneyRock). He is the first Italian marimbist to be sponsored by Malletech.

Lattanzi has recorded for Koch-Schwann-Aulos, Forlane, DAD Records, Radio e Televisione Svizzera Italiana, RAI Italian Radio, and television and Euroradio concerts. His next recording project is *Fields*, which will contain some of the most significant American repertoire for marimba including works by Richard Rodney Bennett, Evan Hause, Raymond Helble, Joseph Schwantner, and Andrew Thomas. This CD will be an ideal showcase for the playing of Filippo Lattanzi and his insightful performance of American music informed by and seasoned with Italian passion. PN

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Katarzyna Mycka Marimbas, Motherhood and More...

BY LAUREN VOGEL WEISS

The past twelve months have been quite eventful for this Russian-born, Polish-raised, German resident. She'll be performing at PASIC 2001 in Nashville, she recently recorded a CD of marimba concertos, and on November 15, 2000—when many marimbists from around the world were in Dallas attending the PASIC 2000 New Music/Research Day "Time for Marimba"—Katarzyna Mycka gave birth to her daughter, Alexandra.

"As a new mother," Mycka says, "it is hard to find time to practice, but I never skip over the warm-up exercises. I start with easy patterns from the low end to the high end of the instrument, beginning with easy intervals like fifths and slowly increasing from single strokes to double strokes. These exercises 'wake up' my hands each day. They are as important as learning a new piece."

Mycka has learned many new pieces during her career, including quite a few that have been written especially for her. One that she will be performing in Nashville is the American premiere of Ney Rosau's "Variations on Evelyn Glennie's 'A Little Prayer.'" "I have been wanting Ney to write a solo piece for a 5-octave marimba for me," explains Mycka, "and he finished it in 2000. It's great!"

Another piece on Katarzyna's PASIC 2001 Showcase Concert will be "Concerto for Marimba and Strings" by Eckhard Kopetzki. Mycka will be accompanied by the Vanderbilt University Orchestra in the composition written for her in 1999. "Eckhard and I have known each other for seven years," Mycka says. "We've even played together on percussion ensemble concerts. Three years ago we began to collaborate on this project for new marimba repertoire. I believe that his pieces are very challenging because of his thorough knowledge of marimba technique and his special interpretations of the musical language. I like this concerto very much and hope that it will become an important standard in the marimba repertoire."

Mycka will also perform "Sechs

Miniaturen" by Matthias Schmitt, a piece that she describes as "attractive for both the player and listener." She performed another piece of his, "Ghanaia," during her first U.S. performance at PASIC '97 in Anaheim, California. "That piece was quite a hit!" laughs Mycka. "Everybody has played it—or wants to play it!" Another piece she performed in Anaheim was "Coyote Dreams" by Michael Udow. "I still remember the standing ovation I received after that," she recalls with a smile.

"I was very happy to be accepted in such a warm way by the international percussion public."

Katarzyna Mycka—known as "Kaska" to her friends—began studying percussion at the age of sixteen, and three years later, in 1991, won First Prize in the Polish Percussion Competition in Opole. The following year she was awarded a special prize (in the form of a scholarship for study abroad) as the youngest participant at the Concours International d'Execution Musicale in Geneva, Switzerland.

In time, Mycka began to concentrate on keyboard percussion, especially the marimba, which she felt enabled her to express her depth of musicality and virtuosity. The wisdom of her choice was soon confirmed when in 1995 she won both First Prize and Audience Prize at the International Percussion Competition for Solo Marimba in Luxembourg. Then, in 1996, she placed first at the World Marimba Competition in Stuttgart, Germany. No longer a competitor, Mycka has served as a jury member for the



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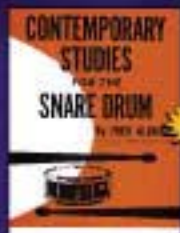
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Percussion Duo Competition in Luxembourg (1999), the First Polish Marimba Competition in Warsaw (2000), and the National Percussion Competition in Ostrava/Tschech Republic (2001).

In 1998, she was invited to perform at the first World Marimba Festival in Osaka, Japan. "The event was organized by Keiko Abe," Kaska explains. "It was a wonderful opportunity for me to meet great marimba players like Nancy Zeltsman, Gordon Stout, and Leigh Howard Stevens, to name just a few. Not only did we have a chance to meet, but we also got to spend a lot of time together and have fun!"

Mycka has performed extensively throughout Europe, Japan, and America and has taught numerous clinics and master classes throughout Germany, Switzerland, Poland, Luxembourg, and the U.S. Is performing in America different than in other places? "For me, it is a difference in the audience and the venues," she replies. "In the U.S., I have played mostly for the 'professional' public—other musicians and music students

at universities and colleges. In Europe, there are many concert venues including halls, churches, and schools. In Germany, for example, nearly every village has its own music festival. It is a country with a very long music tradition where the people like classical music and are very interested in performances."

Her first solo CD, *Katarzyna Mycka: Marimba Spiritual*, was released in 1997 on the Audite label. Her second recording, *Katarzyna Mycka: Marimba Dance* (1999), is a collection of new compositions written for and dedicated to her. This past August, she recorded a new CD (scheduled to be released in November by Audite) with the Radio Orchestra of Saarbruecken, Germany under the direction of Frederic Fanal. This "all marimba concerto" repertoire includes "Concerto No. 1 for Marimba and Orchestra" by Anders Koppel, Eckhard Kopetzki's "Concerto for Marimba and Strings," Keiko Abe's "Prism Rhapsody" for two marimbas and orchestra, and "Samba Classique" for two marimbas, strings, and percussion by Karl-Heinz Koeper.

"This is the first recording of all these works," Mycka says. "The Kopetzki and Koeper pieces were written for me, and I asked Keiko Abe for a new version of 'Prism Rhapsody' for two marimbas. My partner in the double marimba pieces is Franz Bach, solo percussionist with the Stuttgart Radio Orchestra and a great percussion and marimba player. We perform together often, in duos and trios (with piano) and with my percussion ensemble called Marimba Concertante. I'm very excited about this project."

All in all, it's been a pretty good year for this marimba-playing mom from Stuttgart!

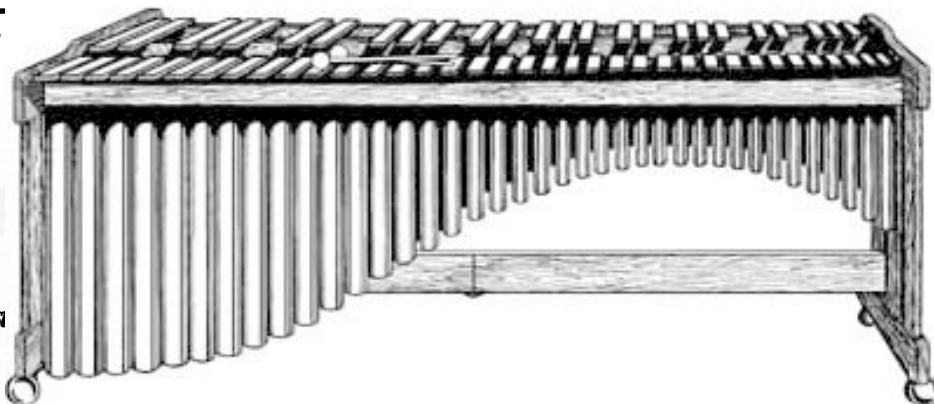
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PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

2002 CATEGORIES: **Category I:** Multiple Percussion Solo (small to medium setup)

First Place: \$1000.00 plus publication by Southern Music Company
Second Place: \$ 300.00
Third Place: \$ 200.00

Category II: Timpani Soloist with Percussion Ensemble (3–8 players)

First Place: \$1000.00 plus publication by C. Alan Publications
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Third Place: \$ 200.00

Efforts will be made to encourage performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

ELIGIBILITY AND PROCEDURES:

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

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

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 2002.

For further information and details, contact PAS, 701 NW Ferris Avenue,
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2002 PERCUSSIVE ARTS SOCIETY 29TH ANNUAL PERCUSSION COMPOSITION CONTEST

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A Marimba Opinion

BY MARK FORD

Opinions are like noses—everybody has one. Certainly the classical “marimba world” has no lack of opinions when it comes to performers’ choice of literature, technique, mallets, and instruments. You can see from the PAS Web site and other Web pages that the rapid growth of marimba performance in the past twenty years has been aided by technology. Web conference boards, desktop publishing, and recording technology have accelerated the exposure and debate over marimba performance and pedagogy.

When I was an undergraduate student (not that long ago!), there were only a handful of marimba recordings and a similar number of music publishers that offered works featuring marimba. We still had strong opinions, but we did not have the resources that are available to college students today. It seems that classical marimba performance is truly out of its infancy. Whether we are currently at the high point of the marimba’s popularity or if the instrument is just entering its “adolescent” stage is yet to be seen. As the debate and enjoyment of this artform continues, it is important to keep perspective on a few key issues.

1. An Open Mind: The marimba is the first keyboard percussion instrument for most university and high school students. In fact, one of the basic concepts of teaching “total percussion” in college programs is to develop students’ melodic and harmonic concepts through playing mallet-keyboard instruments. The marimba is the perfect instrument with which to achieve this goal. This concept of “total percussion” (which has been in practice for over thirty years) has nurtured many marimba soloists and keyboard-percussion specialists. Discussions on different playing styles are rampant, but one key element needs much more attention: the music.

The music is why we are marimbists. It is not about the marimba as an instrument. The marimba is a “chosen” vehicle for musical expression. With all of the available percussion resources, I often see students isolate themselves to

mainly percussion-related concerts, recordings, and concepts. It would be impossible for anyone to become a well-rounded, expressive musical performer under such circumstances.

A broad musical approach is necessary in order for a performer to focus on expressive details in marimba (and percussion) music. To understand how wind and string instruments and vocalists utilize traditional phrasing techniques, a student needs to listen to and appreciate many styles of music. This may sound simplistic, but many students are wary of exploring unfamiliar musical styles. However, this exploration will prove advantageous if listening, score study, and research are combined. An open mind to musical expression on non-percussion instruments gives the marimbist a foundation for expressive communication in chamber music and solo literature.

“The music is why we are marimbists. It is not about the marimba as an instrument.”

2. Focus on Quality: I recently witnessed a debate dealing with “serious” and “non-serious” marimba music. For the most part, I found the argument humorous. The premise was that only “serious” music is suitable for a high-quality presentation. Also, the term “accessible,” when applied to “serious” music, was similar to a curse. (The term “liberal” in politics has suffered the same fate.)

Most composers take their music seriously, even if the result is light in character. And, of course, composers would like to have their music accepted by their audience. So obviously the issues run deeper here. Composers generally have a clear-cut idea of how and where they would like their music performed. Serious vs. non-serious categories should not be a judgment call on quality.

If the marimba is ever to be widely recognized and appreciated by the gen-

eral public, it will be because the music touched them. Marimbists need to focus on the musical potential of their interpretation and decide if the composition fits their artistic design for an upcoming performance. Once this decision is made, the performer (or the musical director) needs to consider the overall programming of the concert. A balanced program with a variety of quality music featuring the marimba will attract larger audiences and therefore more composers.

3. A Better Mousetrap? In the 1970s the standard range for a marimba went from 4 octaves to 4 1/3 octaves. Gradually, composers and marimba manufacturers expanded the range of the instrument down to low F, and then to low C (5 octaves). This added low register has been a goldmine of inspiration for composers and helped to give the marimba a fuller sound. So it would seem natural that marimbists would have strong convictions in terms of who makes the “best” marimba.

There are several companies making excellent 5-octave marimbas, and there is a constant debate over which is the better instrument. If you are going to buy an instrument, you need to choose one that fits your ideals and personal taste. Of course, playing a high-quality marimba with excellent mallets is desired by all players. However, consider this: I have witnessed the same instrument sing with glorious tone with one player and then sound like strung plywood with the next performer.

The sound you produce starts in your head. Imagine the sound you want to achieve, then search for it by strengthening your technique. Students tend to think that technique is based on sticking permutations and speed (tempo). Technique is based on the quality of sound you produce. Even practicing fundamentals like scales and arpeggios should be based on quality tone production.

Younger musicians often rely on the *instrument* to deliver the sound. In reality, the *player* must develop a strong concept of tone and the many timbres available on the marimba. Artistically

blending these timbres into a musical interpretation while following the composer's intent is the goal.

Listening to and appreciating different styles of music, playing a variety of quality music, and being critical of tone production, interpretation, and technique are important aspects of a student's musical development. Giving attention to these and other fundamentals of marimba playing will help develop informed opinions on marimba performance for generations to come.

It is an honor to have the opportunity to perform at PASIC 2001 in Nashville. On my concert I will perform my marimba solo "Motion Beyond" as well as my "Stubernic" sequel, "Afta-Stuba!" Both are featured on my new CD, *Motion Beyond*. Also on the program is Mark Alan Taggart's "Athletic Conveyances" for tuba and percussion featuring Jeff Jarvis on tuba. The finale will be the premiere of my new ensemble work, "Odd Man Out," which is scored for marimba soloist with four percussionists on steel drums and other percussion instru-

ments. I look forward to seeing you at PASIC!

Mark Ford is the coordinator of percussion activities at The University of North Texas in Denton, Texas, and President-elect of PAS. As a marimba artist, Ford has premiered a variety of new works for solo marimba and performed concerts and clinics around the country. PN

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The Britain/Moore Duo

Journey Through Our Little World of Rhythm

BY KAREN PARKO

In 1986, friends Mat Britain and Dan Moore decided to embark on an artistic adventure together—despite being separated by about 2000 miles and six states. Still on that musical journey, the Britain/Moore Duo will be performing on Saturday at PASIC 2001.

The two met at Wichita State University in Kansas. Britain was working on an undergraduate degree and studying steel pan. Moore was working on a master's degree and focusing on marimba. They played together in an extracurricular percussion group formed with several fellow students—a group that infamously advised its unconventional drummer, Matt Wilson, to play more “normal.” When a WSU Steel Band recording came up one tune short, Britain and Moore spent a lunch break putting together a pan/marimba duet to fill out the set list.

After graduation, they went their separate ways. “We ended up in different regions of the country,” Moore says. “I was surrounded by the gorgeous mountains of Montana, and I felt tremendously isolated. Out of the blue I phoned Mat, who was living in Ohio. We found that we both were searching for an artistic endeavor.”

They decided to get their pan/marimba duo back together and book a tour in the Northwest. Britain laughs, “I flew to Bozeman to play this tour, and after I got there we started working out what we would play. We loaded Dan's Mazda with equipment and drove around the frozen Northwest for two weeks. It surprised both of us that the tour turned out to be so successful.”

Moore and Britain began spending summers working out new material in Britain's Cincinnati crash pad and playing local venues. They went on to book tours in various parts of the country. In 1993 they released a CD titled *Cricket City*. Events in their lives—cross-country moves, a marriage, new jobs, a baby, a doctoral dissertation—created some gaps in their schedule as a duo, yet they have stayed together for fifteen years, and are now working on a long-overdue second CD.

Moore offers an explanation for the duo's longevity: “I think the main reason the BMD is still here is that we made an artistic commitment. We're friends, but the duo isn't based on friendship. If it were, it would be too easy to walk away when things get a little rough around the edges.”

Britain agrees, “The BMD is something we've chosen to focus our creative energy on. Something that we believe in. Something that makes up musically for some of the gigs you have to take to pay the bills.”

Comprising steel pans, marimba, and

percussion, the duo originated as a strictly acoustic enterprise but has evolved into a mix of acoustic and electronic sounds. The transformation of the BMD was more often fueled by necessity rather than by a desire to set trends.

“From the very beginning,” Moore says, “our combined sound had a certain thinness. Not a huge problem initially, but as our repertoire and expectations began to grow, so did my desire for a fatter, more contrapuntal sound. I knew that a change in my approach to the marimba was needed—not necessarily new techniques as much as a different way of thinking about techniques that already existed.”

That meant, for example, thinking differently about what notes to play when reading a jazz chart. Moore explains, “Rather than focusing on the 3rd, 7th, and color tones of a chord, I had to spend a good deal of time becoming reacquainted with roots and 5ths—the notes most often snubbed by vibes players. I started listening more to bass players and to rhythm sections, and thinking about how the players interacted with

each other.” Moore developed a rhythmic and easily identifiable style that elegantly combines bass lines and comping patterns with harmonic and melodic material.

“There is really nothing new here,” he points out. “This is what Leigh Stevens, Gordon Stout, and Keiko Abe have been doing on the marimba for years. The difference is that I'm using these same techniques to play music based in



Mat Britain



Dan Moore

improvisation. The improvised nature of our music makes it possible, even necessary, for me to be able to change comping patterns on the fly. Recycling the same patterns throughout an entire tune would be simply too boring for both listener and performer.”

Britain remembers playing along with those patterns in the early days. “Watching Dan do that night after night and knowing that he was creating this stuff out of thin air used to scare me to death.” Those fears have long since subsided, and the duo exudes a relaxed confidence and obvious enjoyment in the music they play.

As Moore refined his playing technique, he began to think about ways to extend the sonic capabilities of the marimba. “In the late ‘80s,” Moore says, “I became very interested in electronics. I used a malletKAT with the duo for a while, but decided I preferred having an acoustic instrument as the basis of my setup. I had just about given up on electronic percussion when one of my students, David Barr, showed me some of the work he was doing with drum triggering. We stuck a KAT trigger under one of the marimba bars and hooked it up to an Alesis D4 drum module. I lightly tapped the bar and a thunderous, booming floor-tom sound nearly took our heads off. A sinister smile came across my face and I thought, ‘This is it! No more fighting to be heard above Mat’s pan.’ From that point on I was looking for ways to incorporate electronic percussion sounds into our performances.”

The D4 provided a way to translate the acoustic energy of a marimba bar into an electronic signal that could activate sounds via MIDI—not only the percussion sounds of the D4, but any sound from other MIDI devices. “I always had in the back of my mind the idea of triggering bass sounds,” Moore says. But in 1993, the interface between marimba and MIDI was less than ideal. “At the height of all this lunacy I had two D4s with twenty-four drum triggers glued haphazardly to the lowest two octaves of the marimba,” Moore recalls. “Set-up took hours. If I connected anything incorrectly, the results were quite surprising.” To get the bass sounds he had envisioned, he initially used commercial bass patches. Today, all the bass sounds are sampled and designed specifically by Moore for use with the MIDI marimba.

The BMD spent considerable time discussing the pros and cons of using electronics. Moore recalls, “I had tested the idea of using MIDI triggers on the bars and was considering purchasing a K&K MIDI system, which could’ve turned out to be nothing more than an expensive mistake. The K&K—an amplification system and MIDI-controller utilizing pickups—was designed to work with the sustaining characteristics of the vibraphone. The K&K people didn’t even want to sell me the first system because they couldn’t imagine how it was going to work on a marimba. And Mat was pretty much opposed to the whole electronics thing.”

Britain admits he was not excited at the prospect of adding the electronic component to the duo on a permanent basis. “We argued about it a lot, but Dan had the ball and he ran with it. Now, of course, I think it was a great idea,” he laughs.

Moore forged ahead with the K&K system, adapting it to fit his vision of the MIDI marimba. He placed the pickups under the lowest thirty-seven bars of the marimba, adding dimensions to the BMD’s performances that would not be possible with a solely acoustic instrument. Moore and Britain are careful not to allow electronic wizardry to overshadow the duo’s acoustic sensibility. Moore quips, “We spend thousands of dollars on electronic equipment so that we can sound more acoustic.” Moore’s MIDI marimba setup includes a Yamaha YM-4600 marimba with rosewood bars, a K&K MIDI/amplification system, a Yamaha DTX, an Alesis D4, an E-Mu ESI4000 sampler, various vintage sound modules, and a variety of signal processing and amplification units.

Throughout the evolution of the duo, Britain and Moore have maintained a short list of trusted advisors. They include Dave Samuels, Andy Narell, and James Campbell. Moore comments, “Mat and I were in the Wichita State Percussion Ensemble that performed at PASIC in 1983. On that concert, Andy and Dave played a pan and marimba duet. We were totally knocked out, so when the opportunity came to do something for the steel band recording, we jumped at it. After that we maintained contact with Dave and Andy, taking lessons as we could, and being coached by them off and on over the years.”

Britain remembers, “Once we had a lesson with Dave in the lobby of a theater where Spyro Gyra was playing a concert. We just pulled up to the front door after the concert, set up, and played until the crew finished loading out. Jim Campbell was the first person to shell out money for our CD. And none of these folks were shy about telling us what we needed to work on.”

For their PASIC 2001 performance, the BMD promises to continue their tradition of redefining themselves. Like most percussionists, Britain and Moore are collectors of instruments, sound effects, musical quotes, rhythms, stories, licks, soundbytes, you name it. Britain says, “The first part of the program will be taken from our new recording, *Little World of Rhythm*, and should give the audience some insight into the BMD. Dan has sampled quotes and comments that have been made about the duo during radio interviews, broadcasts, and concerts over the years. He also has samples of well-known (and lesser-known) people that pop up from time to time throughout the program, providing sort of a running commentary.”

The musical component of the program also represents their eclectic tastes. “The idea behind *Little World of Rhythm*,” Moore says, “is that, to percussionists, the concept that we are living in a global village isn’t anything new. To us, the world is a very small place united by rhythm; we have the ability to move quickly and easily from the rhythms of Cuba to Japan, and West Africa to Western Europe. You will hear many of those musical influences in this concert.”

Britain and Moore are enthusiastic about performing at PASIC. As Moore puts it, “Percussionists are fortunate to have an organization as large and as active, and that has a membership with such diverse interests as PAS. Mat and I are really looking forward to the concert; we think the duo will have something to offer anyone who attends.” PN

APPEARING AT PASIC 2001



UNIVERSITY OF OKLAHOMA PERCUSSION ORCHESTRA,
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The World of Keiko Abe

BY REBECCA KITE

Each time Keiko Abe has performed at a PASIC, we have had the opportunity to hear the results of her current musical projects, collaborations, commissioning projects, and her own compositions. In 1977, her first PASIC appearance, she brought music written by some of Japan's best composers to the USA for the first time. She showed us, through her incredible musicianship and performance and her choice of high-quality serious music, that art music of the highest caliber was now part of the percussion world.

At PASIC '84 in Ann Arbor, Michigan, Abe performed the U.S. premiere of "Marimba Spiritual" using the first modern 5-octave marimba, the Yamaha YM6000. The existence of this new marimba was the culmination of over fifteen years of collaboration between Abe and Yamaha on marimba design. Now, "Marimba Spiritual" has been performed hundreds of times all over the world, and marimbists have many choices in 5-octave instruments.

Keiko Abe's latest appearance at PASIC was in 1993, when she performed

with the Michigan Chamber Players, expanding her ensemble to include wind instruments in addition to two percussionists. She also introduced two of her own compositions in a stunning, inspired performance of "Voice of Matsuri Drums" and the six-mallet "Wind Across Mountains."

During the past two years, Keiko Abe's activities have taken her around the world. In the spring of 2000, she conducted a master-class tour of Europe, culminating with the premiere of her new composition (co-composed with Kaoru Wada), "The Wave," in a series of concerts in Holland commemorating 400 years of international relations between Holland and Japan. In addition to numerous performances of "Prism Rhapsody," she has been creating marimba duo, marimba ensemble, and percussion ensemble arrangements of some of her most recent compositions.

For her PASIC 2001 program, Abe has prepared a program titled "The World of Keiko Abe" that will express her joy in music and in the beautiful sound of the marimba. The program, made up entirely

of her compositions and arrangements of some of her solo pieces for various ensembles, will include:

- "Conversation in the Forest 3" for two marimbas and three percussionists
- "Wind Across Mountains" for solo marimba, six mallets
- "Voice of Matsuri Drums" for solo marimba
- "Marimba d'Amore" for solo marimba
- "Wind Sketch 3" for marimba and two percussionists
- "Memories of the Seashore" for marimba ensemble
- "Tambourin Paraphrase" for two marimbas
- "Ancient Letter" for solo marimba
- "Marimba Concertino: 'The Wave'"

(co-composed by Keiko Abe and Kaoru Wada) for solo marimba and four percussionists

Artists who will join her in presenting this program are Michael Udow, Anthony DiSanza, Ney Rosauero, Joe Gramley, Trey Wyatt, and Chris Froh. This concert will take place on Thursday, November 15 at 8:00 P.M. in Ryman Auditorium. In addition to her Thursday evening performance, Abe will participate in a question-and-answer session at 1:00 P.M. on Friday in the Nashville Convention Center, Room 206.

Make plans now to attend both this rare concert appearance by Keiko Abe at PASIC 2001 and the first-ever question-and-answer session she has given at a PASIC! PN



APPEARING AT PASIC 2001



VICTOR MENDOZA, KEYBOARD CLINIC

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in the United States at PASIC 2001

Keiko Abe

Concert Performance
Thursday, November 15

Question and Answer Session
Friday, November 16



Keiko Abe



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• Thursday, November 15 • 2 P.M. • Vibraphone Clinic •

Mallet-Keyboard Accompanying in a Small Group

BY BILL MOLENHOF

You probably enjoy playing music with your friends and are active in lots of ensembles at your school, through your teacher's studio, in community groups, and ones that you organize on your own. I hope you are interested in creating your own musical ideas and that you would like to try this on a mallet-keyboard instrument within a small group. I feel that it is very important to bring mallet instruments to a wider audience and acceptance through more music-making with other people. If you can help make someone else sound great through your skill in accompanying, there will be more playing opportunities for you, for mallet instruments, and for creative percussionists.

The goal of this article and my group's clinic at PASIC 2001 is to help percussionists who wish to play vibraphone and/or marimba in "improvised music" settings. The better we are at serving, the better we are at leading. Increasing your ability to accompany will improve your soloing and writing, and help you to make music a personal, creative activity.

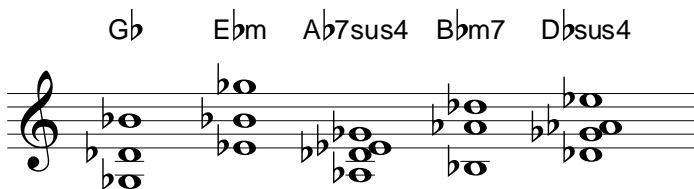
A good place to start is the pentatonic scale. It is found in music around the world and in most music-history periods, and it is very flexible and useful. The "black keys" on a vibraphone (or marimba) are a good starting place, because you are presented with three octaves of the G-flat pentatonic scale.

Example 1



My students and I have found that learning to combine these notes in lots of different ways has dramatically improved our ability to solo and "comp." It is an excellent idea to practice the pentatonic scale while listening and imagining each scale member in the bass.

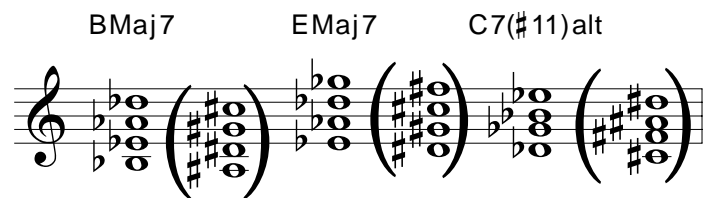
Example 2



The trick is to know how these tones fit in at any given moment to create the sound impression you want to make. Sometimes we can use the basic pentatonic material to good effect when the bass note is a different tone than the scale members. You could call this "common tone" or even "common picture" playing. I also call it "more bang for the practice-time buck" be-

cause you can take one piece of material (in this case, G-flat pentatonic) and use it in other situations to good effect. The tones in Example 3 will show you what I mean about playing the same scale with other tones in the root than the most obvious choice. Look—and listen at the PAS Web site—to how many different harmonic situations you can cover with the knowledge of only five notes!

Example 3



Knowing where the bass tone is in the music is always crucial. A good way to practice these skills would be to play, record, or program a very simple bass pattern, until you have it in your ear and mind. Here's an example:

Example 4

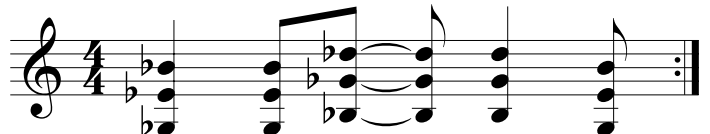


Now start combining the tones of your pentatonic scale to see what kind of an effect they have on you when played over the bass line.

Example 5a



Example 5b



Example 5c

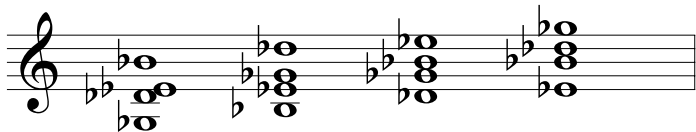


It is very important to know as many voicings for a given chord as possible so that you can provide the best possible accompaniment based on the music being played in that moment. This becomes an automatic, aural response. For example, at the height of my friend's tenor saxophone solo, I certainly don't want to stop and ask myself, "Bill, what are the notes in an E-flat m7 chord in closed position using the 2nd inversion?" So I practice all of that in advance, and with the other members of the rhythm section—not just alone. Different "sizes" of notes make a different effect, as do different registers, ranges, and dynamics. And different positions make for a logical flow or voice-leading.

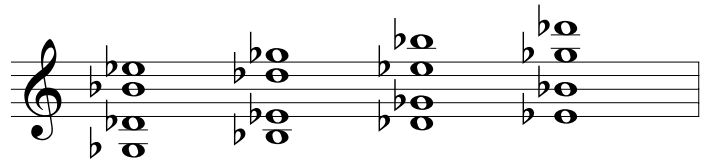
Example 6a
"Closed" chord tones



Example 6b
"Half" spread, or "drop 2 & 4"



Example 6c
"Spread" or "open"



It is very important that our accompanying sounds musical and that it can "stand on its own." If I work on this material with the drums and bass, I want to easily be able to hear whatever tune the group is playing. Simple is usually the best; really concentrating and listening to the soloist or primary voice is most important.

When accompanying, I want to be an effective background voice, and a clear, simple rhythmic format leaves the soloist more freedom for his or her rhythmic invention. The listener will then "feel" the drumming and groove better. Some breathing room in the music is always necessary for the listener to be able to absorb and reflect on what we are playing.

It is a supreme feeling to know and feel the communication in a group that is improvising well together. The audience's positive response lets us know that we are sending our music across in a clear and understandable way. Good accompanying is the "teamwork" of any successful musical performance.

If you have any questions please feel free to contact me at bill@molenhof.com and/or speak to me any time at PASIC.

Bill Molenhof is on the faculty at the Meistersinger Konservatorium (Hochschule) in Nürnberg, Germany. He has performed with guitarists Wayne Johnson and Pat Metheny, singer Oleta Adams, pianist James Williams, singers Jackie Cain and Roy Kral, cornetist Ruby Braff, cellists David Darling and Hank Roberts, saxophonists Tim Berne and Zbigniew Namyslowski, and drummers Alan Dawson, Danny Gottlieb, and Keith Copeland. His collection of solo pieces for the vibraphone, *Music of the Day*, is published by Kendor Music. PN

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Collaborating with Tempus Fugit

BY MICHAEL BURRITT

I am very excited to have the opportunity to perform with the Tempus Fugit Percussion Ensemble at PASIC 2001 in Nashville. Over the past four years I have had several occasions to work with them and have always been very impressed with their commitment to outstanding artistic performances. I think the PASIC audience will very much enjoy this young, energetic group.

Tempus Fugit is currently the Ensemble-in-Residence at Westminster College in New Wilmington, Pennsylvania. The ensemble started as a group of five students—Brett William Dietz, Shawn Galvin, P.J. Gatch, R.J. Heid, and Dennis Hoffmann—at Dusquene University in Pittsburgh. Their goal was to form a “serious,” dedicated percussion ensemble that would both commission and compose works for the chamber idiom.

The ensemble eventually developed a concert series and a body of repertoire that distinguished it as a professional-level group with a unique voice. Some of the members have written works for the ensemble in a variety of genres—from Afro-Cuban to contemporary classical. These works demonstrate the ensemble’s diverse musical abilities as well as a healthy openness to many styles of music-making. The group has performed at conventions throughout the U.S. as well as in Europe and Eastern Europe.

The first piece on the PASIC 2001 performance—written by Brett William Dietz, a member of the ensemble and a very exciting young composer—will be “Rechargeable Light,” which is an explosive piece for solo percussionist accompanied by a quintet that combines acoustic and electronic percussion instruments. I play the solo multiple-percussion setup, which can best be described as a “stand-up drumset” including Japanese Ouchiwa, Chinese tomtom, and an array of cymbals. The ensemble com-

prises traditional acoustic percussion with additional synthesizers and malletKat. This electronic orchestration helps support the volume and intensity of the solo part. It is what I call “sophisticated rock ‘n’ roll percussion!”

Tempus Fugit will also play a work written by two other members of the ensemble—Dennis Hoffmann and Shawn Galvin—titled “The Three Wives of Shango.” The title refers to the three movements, each named after the wives of Shango, the African God of Thunder. It uses traditional African instruments and is presented in three distinct African dance styles.

The concert will also feature a new work of mine for solo marimba and percussion quintet, commissioned by Tempus Fugit in 2000. I call the piece “Waking Dreams,” a Concerto for Marimba and Percussion Ensemble. The members of the ensemble first approached me at PASIC ‘99 in Columbus about a commission. The idea was for a major work that we could do together and that could be utilized for their new recording project. Naturally, I was very excited about the prospect of working with them again and writing something for a group with such high performance standards. The work was completed in July of 2000 and recorded the following September. It is now available on Tempus Fugit’s

new CD, *Push Button, Turn Crank*.

“Waking Dreams” is in the traditional three-movement concerto form: Allegro Grazioso, Recitative-Cantabile, Allegro Barbaro. It is orchestrated for solo 5-octave marimba and percussion quintet. The quintet is scored for two multiple percussionists using drumset, Afro-Cuban percussion, and an assortment of accessory instruments. There are also several sections scored for tuned bongos where the two percussionists play in an “Amadinda-like” style on either side of the four bongos, creating a webbing of interlocking rhythms much like Steve Reich’s “Drumming.” The other three parts are primarily scored for mallet percussion (low-A and bass marimbas, vibraphone, xylophone, and glockenspiel). Player 5 is also asked to play Indian flute.

The idea to use Indian flute came from Brett Dietz. I wanted to include some kind of non-percussion wind instrument that a percussionist could reasonably play. My first thought was an ocarina, which was a difficult instrument with which to successfully play the specific pitches I needed for this work. Brett owned an Indian flute and actually had a special one made for this piece in the key we needed. The flute adds a wonderful raw and earthy sound that I was looking for and softens the intensity of the percussion textures around it.

I am thrilled to have the opportunity to perform these new works with such an outstanding ensemble at PASIC. It is one of my hopes that this concert will serve as a springboard for many more Tempus Fugit performances around the percussion world.

Michael Burritt is Associate Professor and Director of Percussion Studies in the School of Music at Northwestern University in Evanston, Illinois, and a member of the PAS Board of Directors. PN



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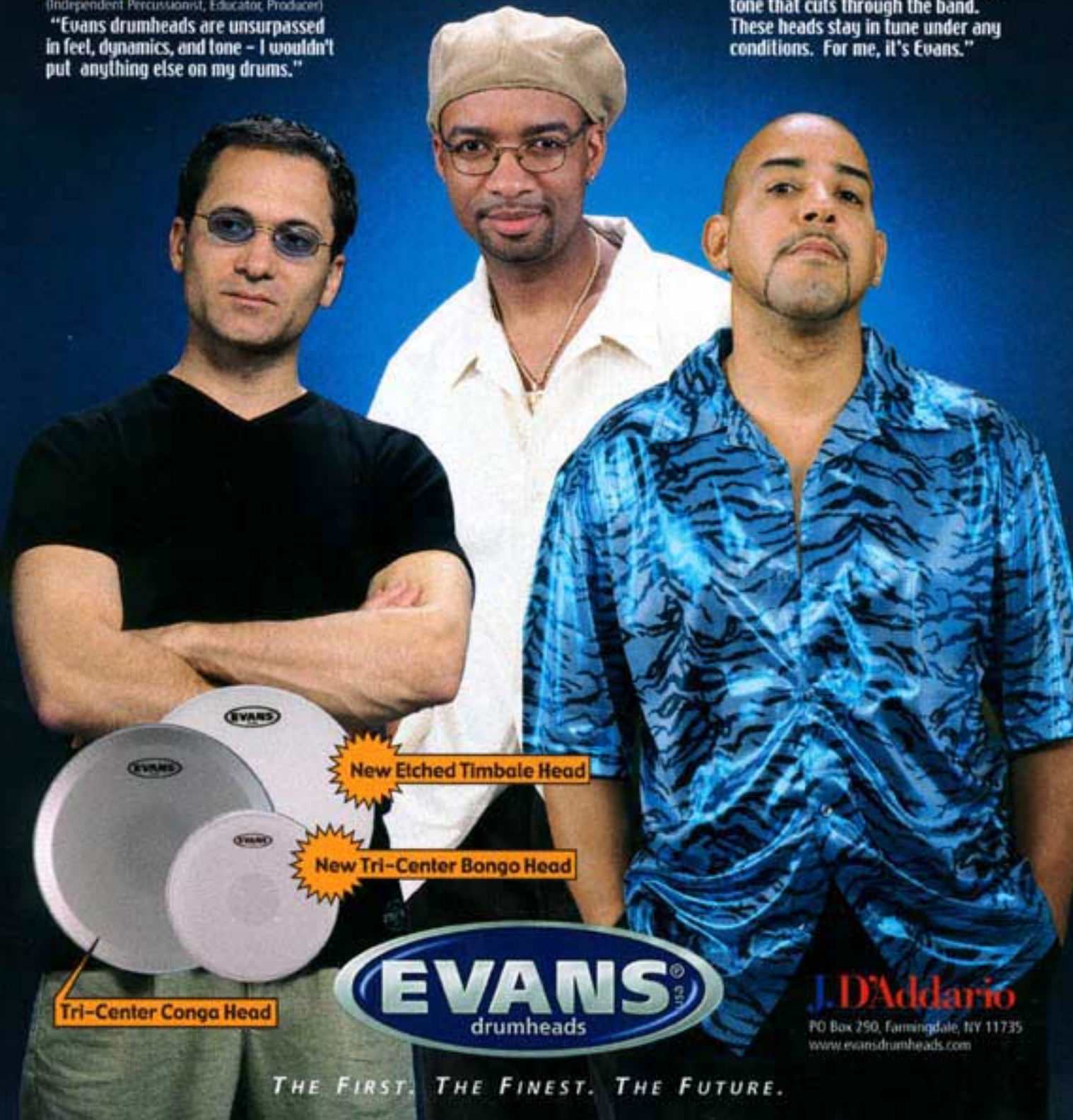
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Symphonic Percussion Preview

BY LAUREN VOGEL WEISS

From tambourine to timpani, as well as from A (Alan Abel) to Z (Greg Zuber), symphonic percussion is back in a big way at PASIC 2001 in Nashville with sixteen hours of clinics, demonstrations, and discussions on the music and situations faced by classical percussionists. PASIC 2001 will also see the return of the orchestral percussion mock audition and a new addition: the orchestral percussion “lab.”

Following PASIC 2000, where few clinics emphasized symphonic percussion, a committee was formed to address the requests of aspiring orchestral players who wanted tips from the pros. Chaired by Alan Abel (Philadelphia Orchestra, retired), the other committee members include Tim Adams (Pittsburgh Symphony), Raynor Carroll (Los Angeles Philharmonic), Jim Dallas (Naples Philharmonic), Theresa Dimond (Los Angeles area freelance percussionist), Neil Grover (Boston Pops), Will Hudgins (Boston Symphony), Morris “Arnie” Lang (New York Philharmonic, retired), Stan Leonard (Pittsburgh Symphony, retired), Michael Rosen (Oberlin Conservatory), Jim Ross (Chicago Symphony), Richard Weiner (Cleveland Orchestra), Bill Wiggins (Nashville Symphony), and Greg Zuber (Metropolitan Opera Orchestra). With so many talented people planning the sessions, there will be plenty to learn about orchestral and concert percussion at PASIC 2001.

SYMPHONIC PERCUSSION EMERITUS SESSION

PASIC attendees will be fortunate to see some of the great players of the not-so-distant past doing what they do best in the first orchestral session scheduled for 9:00 A.M. Thursday morning. Members of this special percussion section will include Alan Abel (Philadelphia Orchestra, 1959–97), Tony Cirone (San Francisco Symphony, 1965–2001), Arnie Lang (New York Philharmonic, 1955–95), Stan Leonard (Pittsburgh Symphony, 1956–94), Gordon Peters (Chicago Symphony, 1959–2001) and Sal Rabbio (Detroit Symphony, 1958–98).



Alan Abel



Arnie Lang



Tony Cirone



Stan Leonard

Long-time PASIC attendees may remember some of the spectacular clinics that the Philadelphia Orchestra percussion section gave in 1979 (New York City) and 1990 (Philadelphia). The 2001 “Emeritus” session will be similar in format to those previous clinics. The section will perform several excerpts from pieces with well-known percussion parts, ac-

companied by a pre-recorded orchestra. Each of the performers will also address specific issues of his performance and answer questions from the audience.

LABS

A new concept is being introduced at PASIC 2001: orchestral percussion “labs.” The Symphonic Percussion Committee



Gordon Peters



Theresa Dimond



Neil Grover



Sal Rabbio

has organized seven sessions specializing in different areas of concert-style percussion playing. Those interested in playing in the labs can sign up near PASIC registration. A maximum of six players (preferably college juniors, seniors, and grad students) will be allowed to perform at each lab while the teacher/presenter critiques each player before an audience. The orchestral specialist will also demonstrate some of the techniques discussed and answer questions from those in attendance, not unlike a master class.

Thursday's noontime "Lab 1" will feature Alan Abel in a session titled "Have your snare drum roll checked!" Six students will be allowed to play snare drum

rolls for Abel during the hour. "I will be analyzing their rolls in a variety of dynamics, speeds, densities, and stick-tip heights," elaborates Abel. "The composer is usually looking for a smooth, long tone like other instruments, but the special character of the music may suggest some other ingredients to add to the mix."

The second lab will focus on a rather unusual "percussion" instrument—the cymbalum, a stringed instrument struck with hammers, which Theresa Dimond describes as the "grand piano of hammered dulcimers." A freelance percussionist in Los Angeles, she also teaches at the University of Southern California (USC), Pomona College, the University of California-Irvine, Cerritos College and Whittier College.

How did she become interested in the cymbalum? "When I went to school, I had a very conventional education where I learned snare drum, timpani, mallets, and multiple percussion. But in the *real* world," Dimond says, laughing, "we are called upon to play many instruments we were never trained to play. Even though I perform in a very 'conservative' institution—the opera orchestra—a new opera might come along with a steel drum part. We all look at each other and say, 'Who's going to play that part? I don't want it! Let's give it to Theresa!' So I end up learning a new instrument 'on demand,' and I have three weeks maximum to learn how to play an instrument from scratch.

"That's what happened on the cymbalum, which has actually become a

small side career for me. I think professional percussionists are forced to have a 'continuing education' mindset where we're always learning on demand, which is a good thing." The most notable piece featuring a cymbalum is the "Harry Janos Suite" by Zoltan Kodaly, although a number of composers have written for it, including Stravinsky, Boulez, and Bartok.

"During the lab," Dimond says, "I'm going to give an overview of the instrument—almost like the first lesson someone has when they're studying xylophone or timpani. I'm also going to talk about tuning problems and the layout of the instrument. I'll play a little bit and then let people come up and have some 'hands on' one-on-one time playing the cymbalum."

Another lab will feature Neil Grover, a percussionist with the Boston Pops and Boston Symphony for the past twenty years, as well as an author, educator, clinician, and specialist in tambourine, triangle, and accessories. "Through my innovative, brilliant, and often humorous concepts," Grover says, tongue-in-cheek, "everyone will walk out of the lab playing a better thumb roll! Kind of a thumb roll 'tune up'." He hopes to work with as many as 15 students.

What is the proper way to execute a thumb roll? "The most important thing is for the thumb to be bent back, as if you were hitchhiking," Grover explains. "The thumb has to be extended and curved backwards. The next element is to rub your thumb around the outside edge of

vertically up and down as well as loosely so it can vibrate. One mistake that people make is that they put too much pressure from the thumb into the head. My theory—what I call the ‘Grover concept’—is to imagine skimming a rock along a lake surface. If you use a light rock, it will skim the surface tension. If you use a heavy rock or a brick, it will just sink. The tambourine head is the surface of that lake and your thumb is the rock. You want it to skim lightly along the top.”

Grover requests that participants bring along their favorite tambourine, but if that’s not possible, one will be supplied. If time permits, he will also answer questions from the audience regarding other tambourine techniques. “And everyone will have developed an ‘instant’ thumb roll!”

The final lab on Saturday afternoon will be a “hands-on” session on tucking calfskin drumheads, given by Michael Rosen, Professor of Percussion at the Oberlin Conservatory of Music. He will discuss and demonstrate how to choose a head, how to cut it, how to tuck a head for dry weather or high humidity, how to best let it dry, and how to mount it on the drum whether it is a timpani or a tomtom. For those interested in “trying this at home,” he will also have a few tucking tools available for sale.

Other PASIC 2001 Orchestral Labs will include: “Cymbal Crashes: *pp-f*” by Morris “Arnie” Lang, “Timpani Techniques: Rhythm and Articulation” by Tim



Michael Rosen

Adams, “Accessories” by Tim Ross, and “Bass Drum Strokes and Rolls” by Alan Abel.

ORCHESTRAL PERCUSSION MOCK AUDITION

Another “hands on” session will be the return of the mock orchestral audition to PASIC after an absence of several years. Students will be allowed to submit videotapes of their performance of several excerpts on snare drum, xylophone, glockenspiel, and tambourine until October 5. (For more details and specific repertoire, see the notice on this page). The preliminary round on the videotapes will be judged by Will Hudgins, Richard Weiner, and Greg Zuber. Six contestants

will be chosen to perform (behind a screen, just like the real thing!) on Thursday afternoon at PASIC.

Audience members will be able to compare their choices with those of the judges: Alan Abel, Raynor Carroll, Ruth Cahn, Arnie Lang, and Gordon Peters. The winner, along with the first and second runners-up, will be critiqued by the judges. “This follow-up should help give people a better idea of what our expectations are,” explains Abel, “and what things they might do to improve their ability to play well.”

PANEL DISCUSSION

Theresa Dimond will moderate a panel discussion on Principal Percussion Du-

PERCUSSION MOCK AUDITION

Thursday, November 15, 2001

2:00- 4:00PM

Video tapes should be submitted on or before October 5, 2001

to Percussive Arts Society

701 NW Ferris Ave, Lawton OK 73507-5442

Please send three copies for each of the three judges.



- Final review of the videotapes will be complete by October 17, 2001.
- Six contestants will be chosen (plus three alternates). The full live audition repertoire list will be sent at that time. Commitment to participate in the live audition in Nashville must be made by October 26, 2001.
- 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.

THE FOLLOWING IS THE REPERTOIRE TO BE PLAYED ON THE VIDEOTAPE:

SNARE DRUM

Rimsky-Korsakow, Capriccio Espagnole – Alborada (III), beginning to (H),
Scene e Canto Gitano (IV), Long roll plus 10 measures
Rimsky-Korsakow, Scheherezade – III D and F; IV P to R

XYLOPHONE

Gershwin, Porgy and Bess – opening soli
Stravinsky, Firebird Ballet (1911) – (127) to downbeat of (133)

GLOCKENSPIEL

Dukas, Sorcerers Apprentice – (17) to (24) (don't count bars rest)
Respighi, Pini di Roma – Beginning to (3), (7) to end

TAMBOURINE

Dvorak, Carnival Overture – Beginning to B, 8 bars before U to end
Petrouchka, 1947 Version (201) to (207)

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for students

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Anders Loguin (Sweden)
Klaus Tresselt (Germany)
Manel Ramada (Spain)
Ian Wright (United Kingdom)

informations and registrations :

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ties. Some of the panelists already confirmed include Raynor Carroll, Jim Dallas, and Gordon Peters.

"We hope to have an informal conversation between these principal percussionists," elaborates Dimond. "One of the topics we'll touch on is instruments for the section—purchasing and maintaining the orchestra's instruments as well as personal instruments. We'll also talk about marking parts, assigning parts, the 'extra' pool, personnel issues, and the very important topic of musical leadership."

Alan Abel, former Associate Principal of the Philadelphia Orchestra, served as Acting Principal on more than one occasion. "First of all," Abel recalls, "you have to provide a list of the instruments needed so the stagehands can set up the stage, or load the truck if the orchestra is traveling. You also have to look at the parts to figure out how many players are needed as well as see which parts people in your section have played before and whether or not they want to continue to play the same part or do a different part.

"Often, the principal percussionist will play certain instruments because of long-standing traditions or the wishes of the conductor. For example, many years ago in Philadelphia, Benjamin Podemski primarily played cymbals and some snare drum. When Charlie Owen took his place, he followed that lead most of the time, although he emphasized the mallets and reduced the snare drum. Ever since Charlie left to teach at the University of Michigan in 1972, Mickey Bookspan has maintained a similar pattern, although he has made sure that Tony Orlando, Angie Zator Nelson, and I have been regularly exposed to playing all of the instruments, especially during contemporary works, educational concerts, special programs, and some of the normal subscription concerts."

Another consideration is who to hire for those extra percussion parts. "For forty-two years, we had a violinist in the orchestra who doubled as the fourth percussionist," Abel explains. "Then we had a cellist who doubled for twelve years. We also had people in town who would come

in, but oftentimes they weren't very well prepared, so Mickey and I organized a number of good college students. We gave them plenty of lead time so they were really prepared when they played. Then a pool was set up in all sections when Muti was there in the '80s. Since we knew everybody, we started with fifteen extras and narrowed it to five who normally rotate on fourth, and four who rotate on fifth and sixth. Some orchestras have a pecking order, and if the first person they call is not available, then they go to the next one. So there are many different systems.

"And then there is musical leadership," Abel states. "If you're the leader of the section, you could be making musical suggestions now and then. Good ideas and diplomacy are key." There will also be an opportunity for audience members to pose questions to the principal percussionists on the panel.

CLINICS

There will also be three "traditional" clinic presentations related to orchestral



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percussion. David Herbert will demonstrate "Timpani Techniques That Really Work," Keith Aleo will cover orchestral accessories, and Tom Sherwood will discuss the use of glockenspiel and vibraphone in the orchestra.

David Herbert

When he was appointed Timpanist with the San Francisco Symphony at age twenty-seven in 1994, David Herbert was the youngest principal player in the orchestra and one of the youngest principals in the country. He received his bachelor's degree from the Saint Louis Conservatory of Music, where he studied with Rick Holmes, and he earned his master's degree from Juilliard under the tutelage of New York Philharmonic timpanist Roland Kohloff. Other influential teachers include two timpanists at the Schleswig-Holstein Festival in Germany—Peter Sadlo from the Munich Philharmonic and Peter Wirweitski from the Frankfurt Radio Orchestra—and the late Cloyd Duff at the Aspen Music Festival.

Following his graduation from Juilliard, Herbert freelanced in the New York City area and then joined the New World Symphony (in Florida) where he performed for a year-and-a-half under the direction of Michael Tilson Thomas, who is also the Music Director for the San Francisco Symphony. He has also performed concertos with the Shanghai Symphony, the New World Symphony (at Lincoln Center), and the National Repertory Orchestra, and has appeared as soloist on subscription concerts with the



David Herbert

Saint Louis and San Francisco Symphonies.

Herbert's timpani clinic will cover many areas of musical and professional issues of interest to players of all skill levels. Topics will include his technique of achieving a good sound through relaxation; timpani drum and head maintenance; instrument, head, and mallet selections; and musical issues that apply to orchestral players, especially the subject of good judgment versus tradition.

"Traditionally a passage is played a particular way and passed down from generation to generation," elaborates Herbert. "Sometimes you just need to look at the music and use your own good judgment; take some of the traditional things with you and leave others behind. For example, at the end of Brahms 'Symphony No. 1,' many players put a stinger on the end of the last roll. It's been passed down, but I don't agree with that accent. Another example would be when people play the D on the 29-inch drum and the A on the 31- or 32-inch drum in classical repertoire. I like to put the notes where they belong—on the middle two drums. It's important to use the right instrument for the right note."

Herbert will also discuss two other topics of interest to timpanists: calf versus plastic heads and the American (large drum on the left) versus German (large drum on the right) systems of playing. "I have experience playing and maintaining both calf and plastic heads," states Herbert. "We use calf heads for the German repertoire, like Brahms and Mahler, and pieces from the traditional Romantic era and earlier. We use plastic heads for music from the 20th century, especially Shostokovich and American composers such as Aaron Copland and John Adams.

"I have played both American and German systems of timpani with major conductors," he adds. "In San Francisco, I have to play the American style because of the bass drum placement in the orchestra, which is to my right. If I had the low drum on my right side, I'd be playing into the bass drum all the time instead of playing the small drum into the bass drum, which doesn't occur nearly as often."

Herbert will also discuss what makes a good instrument and what makes a good mallet—what to look and listen for and how to choose them. With such a varied

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background, Herbert's experiences and knowledge of timpani should be of great benefit to aspiring timpanists who attend his PASIC clinic.

Keith Aleo

Keith Aleo is going to cover orchestral accessories, beginning with cymbals, then tambourine, and possibly triangle, if time allows. He is a full-time percussionist with the Florida Philharmonic, a regional orchestra based in Fort Lauderdale with a forty-three-week season, where he has played since 1987. Aleo, a former PAS Chapter President in Florida who was recognized for his contributions as the 1994 Outstanding Chapter President, also serves as the Director of Percussion Studies at Florida International University in Miami and teaches each summer at the Interlochen Arts Camp. His credentials include a bachelor's degree from the Eastman School of Music, where he studied with John Beck, and a master's degree from the University of Miami, where he studied with Fred Wickstrom.

"I find that people practice excerpts," Aleo explains, "but it's also good to practice and learn the instrument. During my clinic, I will talk more about *playing* the instrument and how *that* will apply to excerpts. For example, with cymbals, I will teach one basic type of crash. From that cymbal crash, I will show that instead of making one type of sound on cymbals, you can make many different types of sounds.

"There are four basic categories of playing a tambourine," he says. "Slow

notes loud, slow notes soft, fast notes loud, and fast notes soft. And you should hold up the instrument as much as possible. Too often I see people putting it down on a table or in their lap. There are specific times to hold it up and other times to put it down."

Another topic Aleo will discuss is tambourine rolls. "There are two types—the shake roll and the thumb, or finger, roll. I'm going to teach the thumb roll in a variety of ways to produce many different sounds. I'm hoping that my clinic will offer people a new sound palette, an analogy you may have heard before. I will demonstrate all these different colors of my palette, and then these sound 'colors' can be applied to particular passages or excerpts."

Tom Sherwood

Like David Herbert, Tom Sherwood is a former member of the New World Symphony in Florida—obviously a good training ground for the next generation of orchestral percussionists. He received his undergraduate degree from the Univer-

sity of Illinois, where he studied with Tom Siwe, and then went to Philadelphia where he worked with Alan Abel and received a master's degree from Temple University. He also studied with Doug Howard, Principal Percussionist with the Dallas Symphony, during two summers at Aspen. Originally from the Washington, D.C. area, Sherwood freelanced there as well as in the Carolinas, Michigan, and Florida. Following three years with the New World Symphony (1995–98) and a short time with the Naples (Florida) Philharmonic, he auditioned for Principal Percussionist with the Atlanta Symphony and joined the orchestra in 1999.

Another musical organization in which Sherwood performed was the Cadets of Bergen County (New Jersey) Drum and Bugle Corps—not what one would expect from a tuxedo-clad symphonic percussionist! He was a member of the Cadets pit in 1989 for their production of "Les Miserables." How does he apply his drum corps experience to an orchestral setting? "From a motivational standpoint, I



Keith Aleo

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learned how to push myself to perfect something," he replies. "How to keep myself motivated while going through a lot of challenges to finally reach my goal."

Rudimental drumming has always been an important part of Sherwood's musical life. Before his drum corps experience, he studied with Gary Rockwell, a member of one of the military bands based in Washington, D.C. "Gary's rudimental drumming was a big influence on me," remembers Sherwood. "That's probably helped me a lot with my orchestral chops, too. Many orchestral players have no exposure to what good strong hands you can get from rudimental drumming."

During his Saturday-morning clinic, Sherwood will discuss the use of glockenspiel and vibraphone in today's orchestra. "I'd like to cover some excerpts that are off the beaten path," he says. "I'll probably demonstrate some works like Messiaen's 'Trois Petites Liturgies' and 'Oiseaux Exotiques,' Berg's opera 'Lulu,' and 'Death in Venice' by Benjamin Britten. And, of course, I'll talk about more standard pieces, like Bernstein's 'West Side Story' or Respighi's 'Pines of Rome.'"

Most people associate vibes with jazz groups, not symphony orchestras. Is the approach to the instrument the same? "I wouldn't say it's different," Sherwood explains. "The technique is the same. You need to have a good grasp of both two and four mallets, how and when to use the pedal, and how to muffle cleanly.

There obviously isn't much improvising in the symphony. You have to get creative in your mallet choices, which depends on whether you are doing an audition or performing with the symphony or a chamber group. In the context of an audition, you'll want to use mallets that would sound good in a solo setting. When you're playing by yourself, you might use something that is too soft to be heard above the orchestra. You always have to keep in mind the context of who you're playing for, the acoustic environment you're performing in, and the musical or expressive needs of the piece.

"I'm also going to talk about dampening and pedaling techniques for the vibes," he continues. "Orchestrally speaking, of course! Most orchestral percussionists—especially those coming out of school and trying to do auditions—don't have much experience or knowledge about using the pedal or dampening."

Sherwood will discuss mallet selection for both the unusual glock excerpts he will perform as well as more traditional repertoire. And keep an eye on this young percussionist as he continues to make his mark in orchestral playing.

TIMPANI PERFORMANCE FORUM

One of the final orchestral events at PASIC 2001 will be a special type of master class called a Timpani Performance Forum, with Stan Leonard and Sal Rabbio. These two gentlemen have a combined total of almost eighty years of

experience playing timpani in an orchestra—Leonard with thirty-eight years in the Pittsburgh Symphony and Rabbio with forty years in the Detroit Symphony!

"Sal and I wanted to make this a unique session instead of just a clinic format with lecture and demonstration," explains Leonard. "We are going to invite several professional timpanists from around the country and ask them to share their expertise with us and the audience. We will discuss in depth some of the musical aspects of the orchestral excerpts that are going to be played, plus the technical requirements."

Each performer will be asked to select two excerpts from a list that will include standards from the classical, Romantic and 20th-century periods—pieces like Beethoven's "Ninth Symphony," Tchaikovsky's "Fourth Symphony," Strauss's "Til Eulenspiegel," and Bartok's "Concerto for Orchestra."

In addition to their own choices, each timpanist will be asked to play the timpani flourish from the beginning of Mozart's "Symphony No. 39." "It's a fairly simple timpani excerpt," Leonard states, "but sometimes it's a little catchy. We'll discuss different interpretations and ways in which conductors have asked us to play it. There could be an 'in your face' dramatic presentation or a little more elegant one. Some conductors want it very articulated while others want more of a fresh tone color without harshness. We will examine the rhythmic interpretation of the part in relation to the conductor's tempo. When the downbeat happens, performing this excerpt can sometimes be a bit of a mystery."

With so many timpanists in the same place at the same time, Leonard hopes to have many "behind the scenes" stories of what conductors have asked for and what performers have done. "I have a few stories I could tell," he laughs. "One time in the PSO we were playing Beethoven's 'Third Symphony' with a conductor who had a rather brutal approach to the music. His perspective on the articulation was to have me play practically the entire symphony with wooden sticks! He was very happy with the sound. His musical concepts went against my own personal musical tastes and intuition—another example of conductors always being right, even though we may think they are wrong!"

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Health and Wellness at PASIC 2001

BY DR. "DUTCH" WORKMAN

The PAS Health & Wellness Committee is dedicated to providing drummers and percussionists with enlightening information on injury prevention and healing, as well as the effects of drumming on the wellness of musicians and listeners. During each PASIC we sponsor workshops designed with audience participation in mind. In addition, we provide booths that aid drummers and percussionists in improving skills and maintaining health. Here's what we have planned for PASIC 2001.

PANEL DISCUSSION ON INJURIES

Our trademark workshop is the panel discussion on injury. Each year, we invite a group of influential drummers and percussionists to discuss injuries and prevention. Past panel members have included Vic Firth, Emil Richards, Brian Mason, John Bergamo, Ed Soph, Michael Udow, and many more. This year's panel will include the same level of players. They will answer questions, explain technique, and demonstrate concepts on various instruments.

Health & Wellness Committee sub-chairs will be present to add comments. They are also accomplished musicians and include Dom Famularo, Kalani, Mike Udow, Joe Bergamini, and Terri Haley. I will act as moderator and provide medical advice where needed. We have always had excellent discussions filled with information as well as humor. Each year is different, but entertaining, and audience participation is always at a peak.

VIDEO TECHNIQUE ANALYSIS

Last year in Dallas we set up a booth with instruments from various areas of percussion and drumming (drumset, orchestral, marching, mallets, hand drumming, etc.) and videotaped anyone who wanted to see themselves play. We let them review the tape with some of the best teachers and players around, who offered suggestions for improvement, answered injury and technique questions, and brought up good playing points.

This year, the booth will be open on Thursday and Friday from 9:00 A.M. to 5:00 P.M. in room 202, which is just above the exhibit hall. The actual taping takes only five minutes, and you are invited to spend as much time as you need to review your tape and ask questions. If you desire to keep the tape, you can purchase it for \$5.00 (to cover the cost of replacing the tape).

FREE HEARING TESTS

One of the most popular services the Health & Wellness Committee provided last year was a hearing-test booth. Hundreds of musicians had hearing tests performed free of charge in total anonymity. This year, the booth will be in room 203. Tests will be performed on Thursday and Friday from 9:00 A.M. to 5:00 P.M. Participants are given a printout of their hearing-test results and educated on the ears and their hearing function. Many who were concerned that they had some hearing loss were pleasantly surprised to discover that they were fine!

DRUMMING AND WELLNESS

Each year we add a new workshop to our PASIC agenda. This year we have asked Robert Lawrence Friedman to discuss drumming and wellness. Friedman is author of *The Healing Power of the*

Drum (found at www.wc-media.com), a psychotherapist, president of Stress Solutions, Inc. (www.stress-solutions.com), and sub-chair of Drumming and Wellness for the PAS Health & Wellness Committee. He has appeared on *The Today Show*, *Fox News*, and most recently on the Discovery Health Channel sharing his philosophy of drumming and wellness.

Friedman will discuss how drumming is used as a therapy throughout the world in helping to improve health emotionally, spiritually, and physically. He will also discuss how drumming affects the body and mind. The audience members can participate in group drumming; you are encouraged to bring an instrument. This is a "do not miss" workshop that will be truly fun and enlightening. It will be in room 209 on Friday at noon.

HEALTH & WELLNESS COMMITTEE PARTICIPATION

If you have an interest in participating in the Health & Wellness Committee, please accept our invitation to attend one of our committee meetings. They will be held at 8:00 A.M. on Thursday and Saturday in the Davidson B room.

We hope everyone has a great time at PASIC 2001. The Percussive Arts Society goes to great lengths to help drummers and percussionists be the very best that they can be through constant growth. We hope you will take advantage of as many of the events as possible.



Robert Lawrence Friedman

Darin "Dutch" Workman is a Doctor of Chiropractic who works with performing and sports related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. Workman is the Chair of the PAS Health and Wellness committee and is a member of the Performing Arts Medical Association (PAMA). A drummer/percussionist of over twenty-four years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com

PN

Should Drums be Sold in Pharmacies?

BY CHRISTINE STEVENS

You've got that run-down feeling and a scratchy throat, like you're catching a cold. A lot of rehearsals and performances have left you exhausted and susceptible to the viruses released in the coughs of your students. On a quest for an affordable product to help you avoid that looming cold, you head to your local drugstore.

Amidst the aisles of pills promising to cure your cold, there are new campaigns and marketing slogans about "good living." These messages and new products are part of the growing wellness and preventive health movement, which emphasize maintaining a healthy lifestyle.

But a product that has been shown to contribute to a healthy lifestyle and even boost the immune system is missing from modern-day drugstores. That product is the drum.

Since the ground-breaking research funded by Remo, Inc. demonstrating immune-system enhancement after one hour of group drumming, the idea of drums being sold in pharmacies has become more of a possibility (Bittman, *et al*, *Alternative Therapy*, January, 2001). The medical community and music therapists are not waiting for this to happen in order to apply this paradigm to their practices. And neither is much of society, for whom regular participation in community drum circles is seen as creative fitness and stress-reduction workouts.

From the drum circle craze to the medical application of group drumming, this year has seen a remarkable amount of press in mainstream magazines regarding the health benefits of music-making using percussion. My PASIC 2001 presentation will cover the research on drumming and immune-system changes, and explore how and why group drumming can be a wellness and rehabilitative activity.

MUSICAL INSTRUMENTS AS MEDICAL INSTRUMENTS

"It's a jingle drum," Dr. Barry

Bittman explains to a group of eight children. "You hang it around your neck so the drum falls onto your chest. Now hold one hand on the drum and the other hand on your tummy. Can you see what happens to the drum when you breathe with your diaphragm?"

The kids practice deep breathing. But soon, without any direction, they start playing the drums, tapping out rhythms and laughing. Within seconds, the anxiety of breathing is gone and the rhythm starts to come together. They don't need instruction or permission. Kids are kids. Drums are irresistible.

This is no ordinary music class. In fact, learning rhythmic skills has nothing to do with the purpose of this program. These kids are meeting at the Mind-Body Wellness Center in Meadville, Pennsylvania for the Empower Asthma Management program.

With a current rise in incidence of 160% in young children, asthma is costly, scary, and life-threatening. The Empower program offers kids a fun approach to learning to cope with their asthma. Under the direction of Bittman, the program uses drums and recorders to teach kids better breathing skills. "We wanted to offer a program that tapped into the power of music to make learning more enjoyable and offer a means of self-expression," Bittman explains. "Drumming is such a

wonderful quick-start activity that everyone can do immediately."

PERCUSSION'S CONTRIBUTION TO THE WELLNESS MOVEMENT

The drum plays a unique and key role in enabling people to experience the health benefits of recreational music-making. There is a reason why drumming has been an ancient tool of community health in cultures from Africa, Egypt, Brazil, and Cuba. In the Native American culture of the United States, the drum plays a significant role in spiritual practice, ceremony, and ritual. In modern-day language, these key aspects of group drumming that serve both personal and community health and wellness are as follows:

- *Drumming is accessible* — The drum is a user-friendly instrument that everyone can play.
- *Drumming is immediate* — It offers a unique learning curve with fast results.
- *Drumming is inclusive* — It creates a common ground for novices and experts, young and old, disabled and able-bodied.
- *Drumming allows self-expression* — It is a medium of non-verbal creativity.
- *Drumming allows communication* — across cultures, ages, and disabilities.
- *Drumming releases stress* — Its unique aesthetic enjoyment creates a palette for physical and emotional release.
- *Drumming is a social elixir* — It brings people together for an amazing experience in inspiration and connection.

VITAMIN D — VITAMIN DRUM

Even as we understand the drum and its unique contribution to the cultural need for quality of life and connection, it should not be mistaken as a cure. Taking vitamins will not cure your cold. They will, however, help your system build its defenses against its susceptibility to viruses. Drumming is not a panacea. Even penicillin does not help every person. The drum is not





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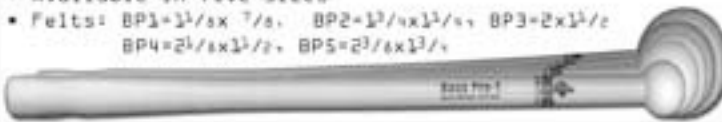
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like a pill. You can't just take two and call someone in the morning. It is the process of participation that creates change.

We are learning more about the form of group drumming and the skills of the facilitator that are most useful in the life-enhancement paradigm of music-making. The use of world percussion instruments seems to be a key. Playing with our hands or a single mallet makes drumming most accessible.

The crucial element seems to be the focus on fun, self-expression, support, and connection. These are much more important than whether people can read a sheet of music, play a paradiddle, or count out different metric signs. In fact, without any knowledge of specific rhythms, I have seen many music-therapy clients play amazing rhythms. I remember one drum circle with a group of Alzheimer's patients in which a woman started a rhythm in 5/4. As if that wasn't amazing enough, the whole group followed along, completely unaware of the complexity of what they were doing—sounding fantastic and having a blast!

SHOULD DRUMS BE SOLD IN PHARMACIES?

A pharmacy exists in my mind where

drums are shelved next to St. John's Wart as a homeopathic mood-enhancer. Where a directory of "rhythmic health facilitators" sits on the counter at which you pick up your prescriptions. Where a pharmacist hands customers an information page listing local drum circles in the community.

The next five years will hold some amazing cultural changes as the rhythm of percussion continues to provide a strong track for the dance of the growing interest in health and wellness. With drumming and wellness receiving press in such popular magazines as *Discover* (August 2001), *First for Women Magazine* (August 27, 2001), *Time* (May 7, 2001), and *Prevention* (June 2001), it won't be long until this movement is embraced globally.

Given the tenants of Eastern medicine, the drumming and wellness paradigm is already becoming popular in Asia. In a recent Remo tour of five Asian countries, John Fitzgerald and I facilitated an outdoor community drum circle in the People's Republic of China. It was revolutionary. And behind the two hundred smiling faces there was a giant banner that read "Drum Circle and Music Health Workshop."

"Music health workshops" exist in ev-

ery session of the Empower Asthma Management Program for those children who get to express their own rhythms while learning about their disease. They exist in the music therapy sessions where Alzheimer's patients play paddle drums and experience a quality of life that is difficult to reach from their state of illness. And they exist in the programs of rhythmical health facilitators who understand how drum circles contribute to the lives of many thirsty people looking to enhance their mind, body, and spirit through music.

Christine Stevens is a registered music therapist and is director of music therapy and wellness programs at Remo, Inc. She is also founder of UpBEAT Drum Circles, a company using drumming for diversity and team-building workshops. She is the author of the forthcoming book, *Musical Spirit Quest: The Journey to Your Creative Soul*. PN

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PASIC 2001 Scholarly Paper Presentations

BY KATHLEEN KASTNER

The Scholarly Paper Presentations at PASIC are sponsored by the PAS Scholarly Paper Committee, which receives proposals, evaluates them, and selects those who will appear on the PASIC program. This year, three proposals have been chosen for oral presentation. These presentations will be held at 9:00 A.M. on Thursday, Friday, and Saturday.

On Thursday, November 15, John W. Parks IV will present a paper titled "Wagner's 'Associative' Percussion Orchestration in *Der Ring Des Nibelungen*." This presentation will explore Richard Wagner's application of the *leitmotif* concept

in his scoring for percussion, a technique Parks refers to as "associative" percussion orchestration. In the entire four-opera cycle, Wagner utilizes only crash cymbals, suspended cymbal, triangle, tam-tam, field drum, and glockenspiel, in addition to the employment of two timpanists and an offstage anvil part. However, according to Parks, Wagner achieves significant enhancement of the music through the application of this concept, justifying the characterization of Wagner as an innovator due to the way the percussion instruments are employed in the overall orchestration.

On Friday morning, Patrick Roulet will explore gifted vibraphonist Milt Jackson's improvisational techniques. By means of transcription and analysis, Roulet will illustrate the characteristics of Jackson's playing that identify his distinctive sound. Furthermore, Roulet will compare several solo improvisations of "Bag's Groove," Jackson's best-known and most-recorded composition to help PASIC attendees better understand the techniques and strategies of this great jazz musician and PAS Hall of Fame member.

The Scholarly Paper Presentations will conclude on Saturday morning with Greg Beyer, who will give the PASIC audience



John W. Parks IV



Patrick Roulet



Greg Beyer

Studio 4 Music has learned its ABC's!

- A** is for "Amazing Grace," arranged for vibraphone by John Mark Piper.
- B** is for "Bluegrass Girl," Murray Houllif's exciting new marimba solo.
- C** is for "Concert Conglomerata," by Earl Hatch, with the piano accompaniment arranged for marimba trio.
- D** is for "Donnerkreis," Paul Sarcich's new piece for 8 timpanists, playing one timpani each.
- E** is for "Everybody come visit us at the Alfred/Studio 4 Music booth at P.A.S.I.C. 2001!"
- F** is for "Fooyey! We don't have room to list all the other neat new pieces we've published lately, so be sure to check them out on our website, www.studio4music.com."

a glimpse into the Afro-Brazilian berimbau of yesterday and today. The berimbau is the musical bow of African origins that has traditionally been used in the Brazilian martial art game of *capoeira*, but today has many new possibilities. Beyer will illustrate the berimbau's modern use through analysis of the playing style of Brazilian percussionist Nana Vasconcelos, and by looking into newly developed extended techniques for the instrument as illustrated in new works for the instrument.

As you can see, there will be something for everyone at the PASIC 2001 Scholarly Paper Presentations in Nashville! PN

PERCUSSION ENSEMBLE—CALL FOR TAPES (NEW FORMAT)

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

AWARDS: Four high school and three college/university percussion ensembles will be invited to perform at PASIC 2002 (November 13–16) in Columbus, OH. High school ensembles will be featured in a Festival Concert (Wednesday). 30 minute program (per ensemble) maximum. College/university ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

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

PROCEDURES: 1. Send three (3) identical non-edited tapes (cassette/CDs only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 2001. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes/CDs become the property of PAS and will not be returned. Scores (3 identical copies) may be included (optional) to assist the evaluation process. It is the director's responsibility to obtain permission from the publisher(s) for all photocopies of scores. Original scores can be returned only if a prepaid mailer is included. 2. The tapes/CDs will be numbered to ensure anonymity and will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble. 4. Ensembles will be notified of the results in June.

PERCUSSION ENSEMBLE—CALL FOR TAPES (NEW FORMAT)

(form may be photocopied)

CATEGORY: High school College/University

ENSEMBLE'S NAME _____

SCHOOL NAME _____

ENSEMBLE DIRECTOR'S NAME _____

ADDRESS _____

CITY _____ COUNTRY _____

STATE/PROVINCE _____ ZIP/POSTAL CODE _____

TELEPHONE NUMBER *(include area code)* _____

ENSEMBLE DIRECTOR'S PAS MEMBERSHIP CODE NUMBER: _____

ON A SEPARATE PAGE LIST ENSEMBLE MEMBERS AND THEIR PAS MEMBERSHIP NUMBERS

(PLEASE NOTE: WITHOUT ENSEMBLE MEMBERSHIP NUMBERS AND NAMES YOUR APPLICATION CANNOT BE PROCESSED.)

TO ENSURE THE SAME QUALITY AS THE PERFORMANCE TAPE, PLEASE INDICATE THE NUMBER OF RETURNING ENSEMBLE MEMBERS: _____

PLEASE INCLUDE A \$25 U.S. CONTEST APPLICATION FEE; MAKE CHECKS PAYABLE TO PERCUSSIVE ARTS SOCIETY.

I HEREBY CERTIFY THAT I HAVE READ THE REQUIREMENTS AND REGULATIONS STATED ABOVE AND UNDERSTAND THAT FAILURE TO ABIDE BY THESE REGULATIONS WILL RESULT IN THE DISQUALIFICATION OF OUR ENSEMBLE.

SIGNATURE OF ENSEMBLE DIRECTOR _____

Deadline is April 15, 2002. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 15, 2002.

The PASIC 2001 Listening Room

BY OTICE SIRCY

PASIC 2001 in Nashville will include a Listening Room, located in Room 105 on Level One of the Convention Center, across from the exhibit hall.

This Listening Room will include music composed for the composition contests that have been sponsored annually since 1974 by the Percussive Arts Society. Also available in the Listening Room this year will be scores and recordings collected by the Music Technology Committee (Kurt Gartner, chair), scores and recordings collected for the New Music/Research Day Committee (Peggy Benkeser, chair), and scores and recordings made available by the Keyboard Committee (Rebecca Kite, chair).

Visitors to the Listening Room will be able to check out manuscripts and, in most cases, performance recordings of works from these four libraries of materials. Several tables equipped with CD and tape players, plus headphones, will permit several visitors to review scores and tapes simultaneously.

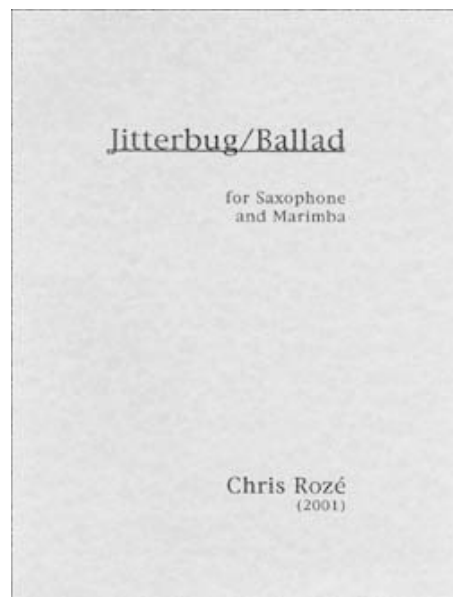
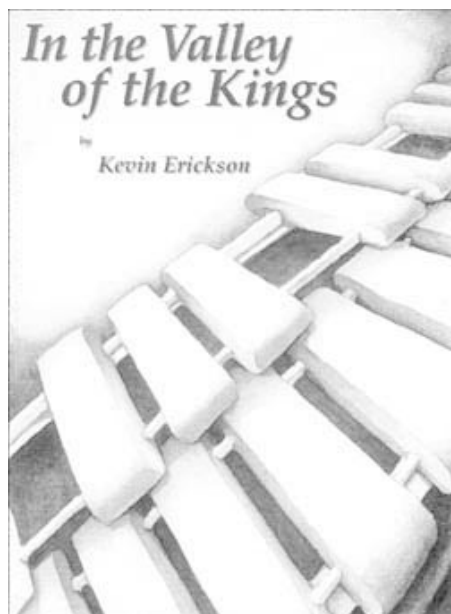
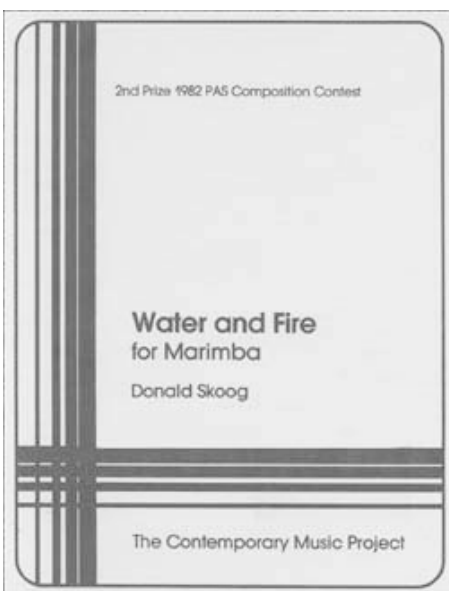
The archive of materials from the Composition Contest will feature many of the prize-winning works from the competition's first two decades. From its inception, the competition was designed to expand the range and quality of percussion literature by providing encour-

agement and reward to those who create music for percussion instruments. During the first seventeen years of the contest, annual rules typically called for compositions in single instrumentation categories, including a wide range of music for large and small percussion ensembles, unaccompanied solos for keyboard percussion, timpani, drumset, and snare drum, and a variety of works for accom-

panied soloists. Beginning in 1992, the contest was expanded to call annually for compositions in two categories.

Over its twenty-eight-year history, the contest has encouraged the composition of literally hundreds of new works for percussion. Many of these works have been published, and many have become part of the standard percussion repertoire. The success of the Annual PAS Composition Contest is celebrated in this archival project of the PAS Library in Lawton.

Be sure to make room in your busy convention schedule to drop in and review some of the most interesting works written for percussion instruments in recent years. PN



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LARRIE LONDIN the popular drummer for such great artists as Elvis Presley, BB King, The Supremes, Marvin Gaye, The Temptations and many others is no longer with us. However, his influence on drummers remains alive through the PAS/SABIAN Larrie Londin Memorial Scholarship. Originally established through the sales of SABIAN Limited Edition Larrie Londin Signature Cymbals, the 2002 PAS/SABIAN Larrie Londin Memorial Scholarship will award* \$3,000 for drummers to continue their drumset studies. Apply today, and be a part of Larrie's legacy.

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

MANDATORY REQUIREMENTS

- You must be a PAS member to apply
- You must fill out and send in application form below
- You must send in a three-minute (maximum) standard 1/2" VHS tape with your name clearly printed on the spine, of your drumset performance demonstrating your ability to perform different drumming styles
- Students ages 18-24 must be enrolled in an accredited college or university music program



www.pas.org

OPTIONAL

- High quality audio cassette of your performance in addition to the VHS tape
- 100- to 200-word essay explaining how your scholarship would be used (college, summer camp, special course, private teacher, etc.) and why you feel you qualify (financial need is not a consideration)
- Supporting letter of recommendation verifying age and school attendance



For additional information call PAS at 580-353-1455



SCHOLARSHIP APPLICATION

Name _____

Address _____ City _____

State/Country _____ Zip Code _____

Phone _____ School _____

Grade Level _____ Age _____ PAS Member No. _____

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



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The first 50 2002 scholarship applicants receive a FREE video filmed at the Larrie Londin Benefit Concert in Texas! This action-packed 90-minute video features Terry Bozzio, Will Calhoun, Chester Thompson, Dom Famularo, Hip Pickles and bonus clips of Larrie Londin. Additional Note Service Music videos may be purchased from: 1-800-628-1528 Dept. SAB01; or online at www.sabian.com

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

All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2002. Winners will be notified May 2002.

New Percussion Literature and Recordings

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

Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:

James Lambert

Percussive Arts Society

701 NW Ferris Avenue

Lawton OK 73507-5442 USA.

Note: *Whenever possible, please include a performance or rehearsal tape of ensemble music.*

Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXT

Science of Percussion Instruments

Thomas D. Rossing

\$34.00

World Scientific Publishing Co.

This superb 208-page hardback reference text is written as part of a series of books in Popular Science. The 15 chapters cover the following topics: The Percussion Family; Drums with Definite Pitch; Sound and Hearing; Drums with Indefinite Pitch; Vibrations of Bars and Air Columns; Xylophones and Marimbas; Metallophones; Vibrations of Plates and Shells; Cymbals, Gong, and Plates; Music from Oil Drums; Caribbean Steelpans; Church Bells and Carillon Bells; Handbells, Choirchimes, Crotals, and Cow Bells; Eastern Bells; Glass Musical Instruments; and Other Percussion Instruments. There are also indices on names and subjects covered in the text.

Rossing's writing style is very accessible, yet very comprehensive as he proceeds logically through the

sonic and acoustic subject matter of the aforementioned topics. This book would be valuable to a music library as well as for the acoustical scientific community. The performing percussionist will find this text extremely valuable as to how percussion instruments make their sounds. This is an extensive, well-researched text for percussion reference.

—Jim Lambert

WORLD PERCUSSION INSTRUCTION

Bodhran Basics

Steáfán Hannigan

\$15.95

Ossian Publications Ltd./Music Sales Corp.

This informative package contains a 32-page booklet with an accompanying cassette. Each step in the art of playing the bodhran is covered in the booklet, and the accompanying cassette helps the reader to understand what the text is explaining because it provides the sounds that result from the technique being described.

Bodhran Basics is a well organized and informative source for learning to play the bodhran.

Steáfán Hannigan is a bodhran expert and delivers his message in an articulate and easily understood manner.

—John Beck

The Bodhran Book

Steáfán Hannigan

\$13.95

Ossian Publications Ltd./Music Sales Corp.

The *Bodhran Book* is a 96-page instruction book for the bodhran with an accompanying CD. It covers all aspects of the bodhran from history, construction, technique, musical styles and their rhythms, care and maintenance to a discography. The book is laced with humorous illustrations to help clarify the techniques being explained, and the accompanying CD also helps in this area.

The *Bodhran Book* is well orga-

nized and educational. If you want to learn to play the bodhran, this is the book to get.

—John Beck

Darbuka Method

Behnan Göçmez

\$19.95

Mel Bay Publications, Inc.

This 56-page text is devoted to the basic performance techniques of the Egyptian and Turkish darbuka (the former also known as the dumbek). It is aimed at an international audience, featuring a trilingual text (English, French and German). The author, who has been teaching in music schools in Holland, is a member of the Turkish Music department at the World Music School in Amsterdam.

The text begins with an investigation of basic techniques such as holding the instrument properly, the performance of open tones, the finger-snap technique, the shaving technique, the fingertick, hammering, claps, the slap technique, and dampening with the thumb. The written material is concise and to the point, generously amplified by musical examples, drawings and photos, not to mention the aural assistance provided by the enclosed compact disc.

One of the strengths of the text is the exercise material it includes. Eleven pages of exercises complete the first section of the publication; its final 15 pages are devoted to exercises featuring advanced darbuka techniques. This method will be warmly welcomed by any serious student interested in getting the proper foundation for mastering a fascinating instrument.

—John R. Raush

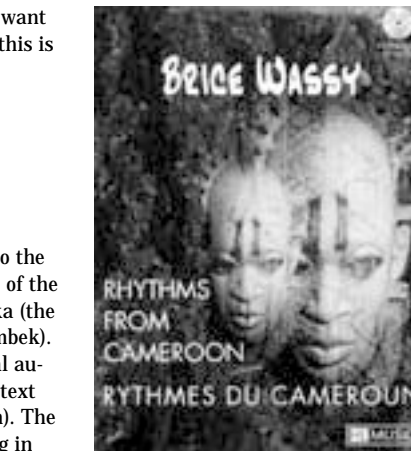
Rhythms from Cameroon

Brice Wassy

\$28.95

Editions Henry Lemoine/Theodore Presser Co.

From the very beginning of his book, Cameroon percussionist Brice Wassy stresses that African music must be felt and heard simultaneously in two different ways: hearing 12/8 time as four groups of three eighth notes and as three



groups of four eighth notes.

In this 32-page book/CD package, Wassy provides examples of the *Metú*, *Ndazi*, *Mangabeu*, *Bikutsi* (in both 12/8 and 9/8), and *Mevum* rhythms. He “builds” each groove, starting with the hand patterns, then adding accents, moving the limbs to the toms, and finally adding the bass drum and hi-hat parts to complete the patterns. All of the rhythms are triple-meter subdivisions and challenge the reader to play the accents and feel with authenticity.

The accompanying CD includes three play-along tracks as well as demonstrations of the grooves found in the book. The text is in both French and English. As the interest in traditional music from around the globe increases, texts like this one are becoming more useful and important to all drummers.

—Terry O'Mahoney

SNARE DRUM METHOD BOOKS

Primary Handbook for

Snare Drum

I-III

Garwood Whaley

\$14.95

Meredith Music Publications/Hal Leonard Corp.

I would imagine that it would be difficult to write a “new” snare drum method today. With so many approaches already taken in previ-

ous books, finding a new “spin” on how to teach the beginner would be quite a feat. Garwood Whaley, however, has identified several concepts that separate this book from the pack.

Primary Handbook for Snare Drum begins with short exercises that demonstrate all of the note values and rests (just like all of the other books). It differs from other books in several ways, however, by introducing the buzz roll very early in the book (on page seven); providing exercises in different meters on a regular basis (e.g., 5/4, 7/8); providing a space for students to record their daily practice times; and most importantly, by asking students to *compose* their own music using the concepts and note values they have learned. This approach will allow the teacher to assess the student’s understanding of notation.

The book also includes duets and multiple-surface etudes, as well as the rudiments. A play-along CD completes the package. Any student who completes this book will have all of the tools required for the school ensemble. This is an excellent, all-inclusive snare drum text that any teacher would find valuable.

—Terry O’Mahoney

Basic Drum Technique and Beyond III–V
Joel Rothman
\$19.95

J.R. Publications
This technique book for the intermediate to advanced drummer opens with one- and two-measure sticking patterns (similar to *Stick Control*). The book continues with accent patterns, diddles exercises, triple-stroke exercises (where one hand is required to play thirty-second note triplets), exercises using combinations of rudiments (e.g., drags and double-stroke rolls), flams, the 40 PAS rudiments, dynamic exercises, roll exercises, and unusual subdivision exercises (e.g., quintuplets and septuplets). This 129-page manual would be an excellent book from which to extract warm-up exercises, use as a long-term technique development text, or employ as supplemental material for a course of study that involved standard snare drum reading.

—Terry O’Mahoney

KEYBOARD PERCUSSION SOLOS

Profils I–III
Bart Quartier
\$16.95
Editions Henry Lemoine/Theodore Presser Co.

Profils is a collection of etudes for vibraphone with piano accompaniment. Each of the 24 etudes explores a different key center. The collection emphasizes two-mallet technique with the exception of Etude No. 11, “Safe,” which utilizes three-mallet technique. The etudes are arranged sequentially addressing easy-to-difficult technical and stylistic issues such as pedaling, articulation, dampening, double sticking, and performing in a jazz style (swinging eighth notes). The piano accompaniments are quite accessible to most pianists and integral to the performance of the etudes. *Profils* provides the aspiring vibist with a collection of short, challenging etudes to study and/or perform.

—Lisa Rogers

Jazz Mallets: In Session II–III+
Arthur Lipner
\$25.00
Row-Loff Productions



This method book for the aspiring jazz vibist and/or marimbist provides the student with a comprehensive approach to jazz performance. It contains 16 tunes, several composed by Lipner, exploring eight key centers. For each tune, Lipner provides improvisation exercises, chord exercises and patterns, written solos on a major scale and blues scale, a lead sheet, solo transcription, performance tips, and helpful

hints. The book includes two appendices that provide the student with a listing of common jazz repertoire or standards, and a suggested listening guide. Although the book is meant to be used by the beginning student, prior knowledge and experience with two- and four-mallet playing would be helpful. Lipner also includes a CD featuring each tune. *Jazz Mallets: In Session* will provide the beginning jazz mallet player with many fun-filled hours of practical performance experience.

—Lisa Rogers

Classic Suite for Marimba III–IV
Ginger Zyskowski
\$12.00

C. Alan Publications
“Classic Suite for Marimba” is a three-movement work for the intermediate four-mallet marimbist. The work is unaccompanied and preferably employs a 4 1/3-octave marimba. If performing the first and/or second movements only, Zyskowski has indicated alternative measures to play if only a 4-octave marimba is available. The titles of the individual movements are “Song,” “Hymn” and “Fantasy.”

I think of Zyskowski’s work as a “low-information” but “high-technique” piece. She tends to stick to D and A minor as key centers. The absence of key signatures, use of few accidentals, and use of primarily fourth, fifth and sixth intervals make the work easy to read. Technically, the work is challenging, employing double vertical, single independent, and single alternating strokes. The third movement employs one-handed rolls at the intervallic distance of a third, which can be daunting for the intermediate performer. “Classic Suite for Marimba” is a great selection for a weak reader with strong technical skills.

—Lisa Rogers

Five Pieces for Vibraphone IV
Jon Metzger
\$18.00

C. Alan Publications
This collection of five solos provides a “step-by-step” approach to musical training through literature. This is actually Book III of a series. All of the solos are written for two mallets except the last solo, which is scored for four. There are several excellent suggestions on the intro-

ductory page on how to approach new pieces or literature. The solos are contrasting in style and tempo, and many techniques common to vibraphone performance (pedaling, dampening, dead strokes) are covered. This collection of solos can be used for training purposes and for student recitals or contests.

—George Frock

On The Verge IV+
Jon Anderson
\$14.00

C. Alan Publications
To the composer’s credit, this unaccompanied solo for low-F marimba is unlike many contemporary works for the instrument. It is a product of musical ideas rather than a stringing together of patterns that seem to be generated by experimentation based on the application of four mallets to the marimba keyboard. The musical ideas are reflected by the titles of the three brief movements into which the work is divided—“Disjointed,” “Identity,” “Release”—as well as by musical directions sprinkled throughout, such as “mechanical,” “becoming neurotic,” “as if losing and gaining control,” “agitated” and “confidently.” In addition, the composer makes effective use of rhythm to convey the musical ambiance of each movement.

Anderson’s piece may be the ideal choice for those searching for a contemporary work that permits a wide latitude of expressive gestures, and that is technically demanding, yet playable, by the moderately advanced college marimbist.

—John R. Raush

Ice Rhythm IV–V
Emma Lou Diemer
\$16.00

C. Alan Publications
“Ice Rhythm” was written in 1996 for Scott Deal, Professor of Percussion at the University of Alaska, Fairbanks. The work was originally conceived as an electronic piece, but it can also be played on marimba alone. Preface notes indicate electronic sounds needed to perform the work. If performed on marimba, the player needs a marimba with a 4 1/2-octave range. Additionally, the performer must be proficient with the following four-mallet strokes: double vertical, single independent, and single alternating.

Compositionally, Diemer concentrates on intervallic relationships such as the second for melodic material. The work alternates between frenzied sections and peaceful, chorale settings.

—Lisa Rogers

Apsara #1 V
Leander Kaiser
\$18.00

C. Alan Publications

"Apsara #1" is an unaccompanied solo for 4 1/2-octave marimba. It requires four-mallet technique throughout and the composer recommends using a set of four medium-soft mallets and a set of four hard mallets.

The piece opens with a section marked "adagio cantabile," which features a moving quarter-note theme over supporting whole-note and half-note harmonies. This moves to an "allegro molto" tempo and a statement of a more dramatic theme. The more lyrical opening theme reappears over an ostinato along with restatements of the dramatic second theme. A development of this material occurs, involving a gradual increase in rhythmic intensity. This is interrupted by a recapitulation of the dramatic theme and related material presented in a slightly varied form. Again, the intensity is gradually increased, culminating in a section marked "Andante espressivo e rubato." Here the opening melodic material is cleverly transformed into sixteenth-note-triplet arpeggios. Surprisingly, after building to a climactic point, the piece softens rather quickly and comes to a close, but not without two short final references to the second theme.

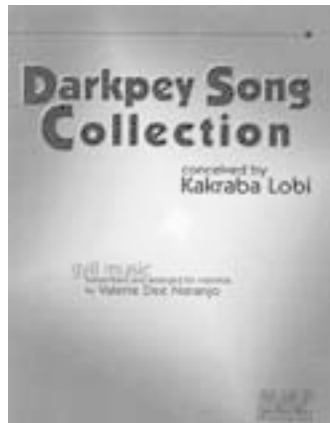
This is a well-crafted piece that is a welcome addition to the marimba literature. Those with advanced four-mallet technique will find "Apsara #1" technically challenging and musically rewarding.

—Tom Morgan

Darkpey Song Collection V
Kakraba Lobi
Arranged by Valerie Dee Naranjo
\$20.00

Mandara Music Publications

This set of three pieces for marimba accurately captures the mood and style of the music of West Africa. The first two settings are for solo marimba, and the final piece includes voice. Each of the three



pieces is written in 12/8 or 6/8, allowing for the ternary feel found in much of the music of Africa and in jazz. The first piece, "Kaang Kuon Kpar," is a short piece featuring accented A's. The second piece, "Kpar Kpo Naah," is a lullaby that is presented in the left hand with intermittent figures in the right. "Baba Kaaba" involves voice and is conversational in its contrasting of *forte* and *piano* passages. These excellent pieces would be appropriate for recital programs.

—George Frock

What Shall I Cry? V
Daniel Paul Davis
\$17.95
HoneyRock

This unaccompanied marimba solo was inspired by Biblical passages found in Isaiah 40:6-8 and I Peter 1:23-25, both of which contrast the brevity of this life with the eternal life to come. Commissioned by the New Mexico Music Teachers Association, it was composed for and premiered by Christopher Shultis. It requires four-mallet technique throughout and can be performed on a 4 1/3-octave instrument.

The piece begins with a free, soft chordal passage that sets a reflective mood and foreshadows material to come. The tempo increases in the second section and a six-note motive is introduced that is repeated and later developed. The middle section is dance-like with many shifting rhythmic groups of two and three beats. This is the most technically demanding part of the work. As the dance comes to an abrupt end, the first two sections are repeated in reverse order, creating an arch form.

Davis has done a good job depicting the flow of life from its dawning

to a high point, which seems to be permanently established, but that ultimately winds down and comes to an inevitable end. The musical vocabulary is contemporary and full of passion. Marimba players looking for advanced literature will find this work challenging and musically rewarding.

—Tom Morgan

Warhammer V-VI
Daniel McCarthy
\$32.00

C. Alan Publications

"Warhammer," written for Michael Burritt, is a "tour-de-force" for the four-mallet marimbist. It includes electronic accompaniment on a compact disc that is included with the work. The marimbist needs a 5-octave instrument for performance. The marimbist must be proficient with the following four-mallet strokes at various intervallic levels: double vertical, single independent, and single alternating/double lateral. The work also employs several one-handed rolls. Advanced marimbists will find supreme satisfaction in performing this work, which I believe is destined to become a standard piece in marimba repertoire.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Minuet & Allegro from Serenade in E-flat Major, K. 375 IV
Wolfgang Amadeus Mozart
Transcribed by D.G. Stephens
\$25.00

HoneyRock

This is a mallet octet arrangement of the last two movements of Mozart's "Serenade No. 11," originally scored for pairs of oboes, clarinets, horns and bassoons. Stephens has assigned the original parts for oboes to marimbas 1 and 2, and the clarinet parts to marimbas 3 and 4. The horn parts are given to two vibraphones, and the two bassoon parts are scored for marimba 5 and bass marimba. In addition to adapting the wind parts to concert pitch where necessary, Stephens' efforts also involved writing out a realization of trills and appoggiatura figures. These two movements are quite effective in their mallet ensemble setting, and should be

readily enjoyed by the general public.

—John R. Raush

Three Pieces V-VI
Roland Leistner Mayer
\$17.90

Musikverlag Vogt & Fritz

The three pieces in this quartet for keyboard percussion have an overall form of fast-slow-fast. The first piece, scored for four marimbas, is to be performed at M.M. = 116. It features ostinato patterns of sixteenth notes under a syncopated melodic line. These patterns alternate between the two lower marimbas and the higher ones. The second movement is a slow *lento* played at M.M. = 60 in 3/4 meter. It is written for two vibraphones and two marimbas, and the composer contrasts the textures of the wood and metal instruments. Four mallets are required for each performer. The final piece, "Molto-Vivace," is a scherzo in 6/8 meter. The material alternates between the players with the opening scored for four marimbas. There is a slower middle section where Player 1 moves to vibraphone, then returns to the marimba for the end of the piece. Player 4 will need a low-F marimba, but the other three parts can be played on standard-size instruments. This is an excellent set of pieces for the advanced ensemble.

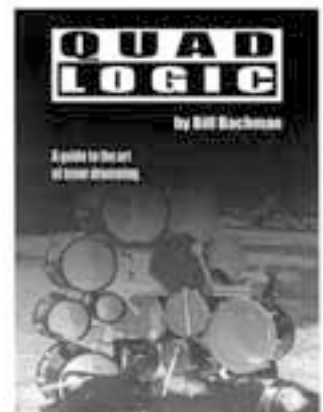
—George Frock

MARCHING PERCUSSION

Quad Logic III-V
Bill Bachman
\$12.00

Row-Loff Productions

This handbook for quads will be of



great value to both students and teachers. Here are the basics of quad playing, written in a clear and well-sequenced manner that will answer most of the questions anyone is likely to encounter.

Chapters one through nine are mostly text and pictures and cover such basics as quad setup, mallet and head choices, tuning, writing tips, positions and playing areas, quality of sound and dynamics, crossovers, the "X and Y planes" and practice techniques. Chapters 10 through 14 are made up of exercises to develop legato technique, staccato technique, double-stop technique, scrape techniques and triple-beat scrapes. The book also includes a large exercise appendix, two short solos, a cadence and a more extensive solo that will really take the quad player through the paces.

Quad Logic contains a wealth of information in a user-friendly format that will fill in the gaps of understanding for those who aspire to understand this art.

—Tom Morgan

Rudimental Logic I-IV
Bill Bachman
\$15.00
Row-Loff Productions
The subtitle of this book, "A Guide to the Art of Rudimental Drumming," describes the content of *Rudimental Logic*. Bill Bachman has created a very clear and concise handbook on the basics of rudimental snare drumming that will be very useful for students and teachers alike.

Chapters one through eight are mostly text and pictures dealing with grip, stroke types, dynamic control and proper practice. Exercises are presented in chapters nine through 14, beginning with the classic "eight on a hand" and progressing through roll rudiments, diddle rudiments, flam rudiments, drag rudiments and newer rudiments. These exercises are corps style, many of which have become standards. Bachman has also included "builder" exercises that isolate each hand's part before putting them together.

Chapter 15 introduces "the Grid" concept, which "works by placing the accent on each different partial of a rudiment starting with the first and ending with the last." The book ends with an "Exercise Appendix"

that is filled with variations on classic snare drum technique exercises.

The book would be a godsend for any band director faced with the task of developing a marching snare line. The many exercises, along with the clear explanations as to how to use them, will make even the novice teacher seem like an expert.

—Tom Morgan

Vacant Lot Sessions V
Colin McNutt
\$14.95

Tap Space Publications
Vacant Lot Sessions is a collection of two marching drum line works used by the Star of Indiana in 1993. Written for snare line, tenors, and five bass drums, the two pieces are "Star '93" (a cadence) and "Red's Rhumba" (which may be used as a warm-up). Of the two, "Red's Rhumba" is the more challenging. It begins in 9/16 time but frequently shifts into 10/16, 12/16, 11/16 and 6/16. Both pieces are rhythmically dense and utilize thirty-second notes and a variety of different strokes (ping, stick-shot, crush, crossover, dampened, unison, and rimshots). This is an example of drum line writing for the modern corps.

—Terry O'Mahoney

MULTIPLE PERCUSSION

Istra III-IV
John Beck
\$5.00
Kendor Music, Inc.

"Istra" is a multiple-percussion solo scored for bass drum, three toms and a small suspended cymbal. Written in common time, the solo explores mixing quarter-, eighth- and sixteenth-note groupings. There are ample dynamic changes for interest, and the accents create energy and motion for the solo. It is in a standard three-part form (fast-slow-fast). The slower middle section is played with the fingers. This is an excellent solo that will provide experience for an advanced middle school to young high school percussion student. It should also receive strong consideration for prescribed music lists for solo contest formats.

—George Frock

Phone Tag IV
Murray Houllif
\$4.00
Kendor Music, Inc.
Murray Houllif has a knack for finding ways to make his solo material particularly interesting to younger students. In "Phone Tag" for a multi-percussionist playing snare drum, tom-tom, woodblock and triangle, he elevates the latter, often-neglected instrument to a prominent role, using it, as the title implies, in imitation of a phone bell—hearkening back to the days when telephones actually had bells that rang. Played with snare sticks throughout, Houllif's imaginative writing extends to interesting rhythms and subtle dynamic inflections, making this short (2:10) piece an ideal candidate for the high school student's first excursion into multiple-percussion solo repertoire.

—John R. Raush

Silent...Vibration IV
Siegfried Fink
\$15.00
Musikverlag Vogt & Fritz
"Silent...Vibration" is a short mul-

tiple-percussion solo for vibraphone, five temple blocks, crash cymbal, sizzle cymbal, ride cymbal and swish cymbal, written by one of the premier percussionists of Europe, Siegfried Fink. The piece alternates between the tempos of quarter note = 60 and quarter note = 120 with a short recitative section in the middle. Four mallets are needed to execute the various instruments; however, it does not require advanced four-mallet technique. Four notes (G-flat, A-flat, B-flat and D-flat) are to be muffled on the vibes throughout the composition, and in one section only note stems are written for the vibes, perhaps indicating that specific pitches are not as important as their direction.

This 96-measure composition is well written, and Professor Fink puts a great deal of imagination into creating many sounds from the few instruments he uses. This multiple-percussion solo would be perfect for a recital, studio class demonstration, or a jury. This short piece is big on results.

—John Beck

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Libera Me Op.33 IV
Roland Leistner-Mayer
\$10.23

Musikverlag Vogt & Fritz
This composition is for organ and a multiple-percussion setup of three timpani and three tom-toms. The organ is the main voice, with the percussion providing interludes and underlying rhythmic motives. The three timpani notes are A-flat, B-flat and E-flat, and they do not change throughout the composition.

The piece opens with a 12-measure introduction by the organ that leads to a quicker series of eighth notes by the percussion. The next theme features the organ at a slower tempo. This section closes with the percussion playing rolls and eighth-note patterns under sustained organ chords. After a brief dialog between the organ and percussion, the work closes with a return to the eighth-note patterns found in the opening theme. It is always nice to find works that utilize percussion with other instruments, and this should work well for recital programs

—George Frock

Poem II, Op. 35 IV+
Roland Leistner-Mayer
\$7.16

Musikverlag Vogt & Fritz
In this chamber work for guitar and percussion, the percussionist performs on a 4-octave marimba (only two-mallet technique is required) and two tom-toms. The work follows an ABA format and emphasizes mixed meter. The percussionist will need to work for pitch accuracy, as the marimba sections explore wide leaps throughout the range. The performers are provided with two copies of the score, and the print is quite small and difficult to read. Enlarging the score would be beneficial to both performers.

—Lisa Rogers

TIMPANI

The Tuneful Timpanist II-V
Ronald Horner
\$12.95

Meredith Music Publications
Ronald Horner has designed a cre-

ative text with the goal of improving tuning and pedal techniques on timpani. The text is based on the premise that students can learn sight-reading and intervals better through familiar tunes or melodies. The book is divided into several categories including step-wise motion, chromatic intervals, triads, moving tones, scales and triads. The categories move through progressive levels of difficulty, ranging from playing a melody on one drum to tunes that require pedal changes on all four. Some of the more familiar tunes used include "Hot Cross Buns," "Erie Canal," "Home on the Range" and "Anchors Aweigh." This is a timpani text that will be beneficial to students at all levels of experience.

—George Frock

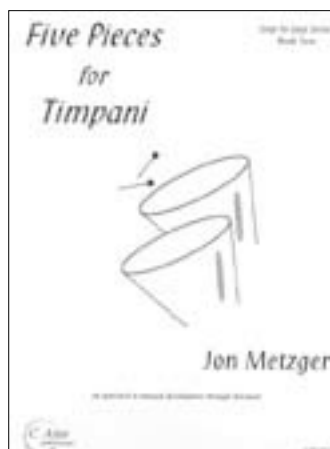
Cross-Over March IV
John Beck
\$4.00

Kendor Music, Inc.
This ABA, unaccompanied timpani solo only employs two drums; hence, many would probably rate its difficulty as grade III. However, because of the nature of the B section's cadenza-like format, this solo would qualify for at least grade III+. There is a brief phrase that makes use of the left-hand striking the kettle of the lower drum as a special effect. The three-minute duration of this solo, plus its numerous cross-sticking figures, make this piece an excellent choice for junior high timpanists to perform at festivals or solo contests.

—Jim Lambert

Five Pieces for Timpani IV
Jon Metzger
\$22.00

C. Alan Publications



This collection is Book Two of a "step by step" approach to musical development through literature. The first two solos are written for two timpani, the next two are for three drums, and the last piece requires four drums. The solos explore the various tone colors that are found in many of the newer works for timpani—normal playing areas, center of the head, both the felt and wood end of the mallets, and playing on the bowls. Each of the solos is written for specific notes, except for solo number three, which has note changes of a major 2nd. The solos are contrasting in tempo and styles, and have technique demands that will challenge the performer. This is an excellent set of solos, and each will be appropriate for studio recitals or contests.

—George Frock

PERCUSSION ENSEMBLES

Lost In The Shuffle III
Murray Houllif
\$13.00
Kendor Music, Inc.

"Lost In The Shuffle" is another in a recent series of "body percussion" works; however, this one is unique because it focuses on musical style instead of the mere novelty of body percussion. The composer suggests that the ensemble utilize four or more performers, as long as the group of performers is a multiple of four, due to four distinctive percussion parts. He includes two copies of each part. Each part contains a notation legend for hand clapping, foot tapping, tummy patting, and thigh slapping. Houllif explores the shuffle style throughout the work, which is approximately 2 1/2 minutes in length. Performers will be challenged with ensemble precision due to the passing of rhythmic motives from part to part, as well as by maintaining a steady tempo due to the movement from triplets to sixteenth notes.

—Lisa Rogers

Swing Kings III
Murray Houllif
\$11.00

Kendor Music, Inc.
"Swing Kings" is a "body percussion" trio that includes hand clap-

ping, foot tapping, tummy/thigh patting, and whispering. The style is a jazz feel 4/4 *a la* 12/8 feel. When figures are to be played straight, it is indicated in the score. The interactions of the parts will be fun for the performers, and audiences should respond accordingly. Although it is not difficult, young to more advanced players will enjoy performing this piece.

—George Frock

Bachanons VI
Mark Saya
\$49.00

Media Press, Inc.
Bach's music translates easily to many different media. Keyboard percussionists have been performing his music for decades, so it is not surprising that composer Mark Saya used the 14 recently discovered "perpetual puzzle cannons" by Bach as a basis for this chamber percussion work.

The original cannons, employing the first eight notes of the ground bass of the Goldberg Variations, are short, repeating fragments that grow in complexity and number of voice parts. Saya has expanded these canons into a 14-movement work for three percussionists playing two marimbas, two to three vibraphones, orchestra bells, celesta, crotales, small ratchet, metronome, large tam-tam and metal whistle. An alternate instrumentation for an ensemble of four players is also included.

The movements are extremely well-crafted settings, which are at times wildly creative while staying true to the original character of Bach's work. Saya uses mixed meter to create disjointed rhythmic effects and unusual pauses in the musical flow. This is most effective in the first canon ("Lesson") with its use of a steady metronome click against which the downbeat repeatedly shifts. Movement eight, "Concertina," which features changing meters every measure, is described as being "oddly dancelike, hesitant yet graceful." The result is a kind of "Bach meets Stravinsky" effect that is charming.

Shifting tonality is explored in many of the movements. In the second movement, "Chameleon," more and more dissonance is added to reflect the changing, more vivid colors, followed by a gradual reverse to a more consonant, mild color.

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This is done very smoothly and seamlessly. Rhythmic dissonance is also explored in movement 13 ("Spectrum"), which moves from eighth notes to triplets, sixteenths, sixteenth-note triplets and back again, creating many interesting polyrhythms. Subtle theatrics can be seen in movement six, "Music Box," which employs a box as a stage prop to be opened at the beginning of the movement and closed at the end.

This is a work for a mature ensemble with much technical and musical skill. As with all of Bach's music, the musical demands are very high, and Saya has recast this material so as to make it an important, and much needed, addition to the percussion ensemble repertory.

—Tom Morgan

Movement in Time VI
Maurice Wright
\$30.00
HoneyRock

"Movement in Time" is a percussion duo commissioned by Don Liuzzi in memory of his teacher, Charles Owen. It requires four gongs, vibes, bells, xylophone, a set of timpani, snare drum, and a sound system to reproduce electronic sounds, including sampled percussion instruments, provided on an

accompanying CD.

Wright gets a lot of mileage from this relatively modest outlay of instruments by having the percussionists play the set of timpani simultaneously (the timpani parts are particularly demanding) and share the vibes (one player on the "white key" side, one on the "black key" side) and the snare drum. An ingenious application of sharing the snare drum requires one player to press on the snare head to change its pitch while the other strikes it.

This effective, well-written work can be used to spotlight two advanced college-level musicians with the musical maturity to engage in a virtuosic dialogue with each other and with the CD's electronic sounds.

—John R. Raush

DRUMSET

Absolute Beginners I
Dave Kubraski
\$11.95
Wise Publications/Music Sales Corp.
When drummers get their first drumset, they have a million questions. *Absolute Beginners* is a great book for students (and parents) to

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have when they first encounter the drumset—and have to set it up by themselves! It contains many useful photographs explaining how to assemble the drumset and hold the sticks, as well as rudimentary reading concepts, basic rock grooves, simple eighth- and sixteenth-note fills, and a play-along track. The book includes a handy "pull-out" reference chart that students can take with them to their first *real* rehearsals. *Absolute Beginners* is almost as helpful as having a teacher there to guide students through their introduction to the drumset.

—Terry O'Mahoney

Best of Dave Matthews Band For Drums V
Transcription
\$18.95
Cherry Lane Music/Hal Leonard Corp.

Ask any drummer who listens to the radio today and they will agree that drummer Carter Beauford is one great player. His funky grooves that drive the Dave Matthews Band are some of the hippest drumming in pop music. *Best of Dave Matthews Band for Drums* captures his innovative and intricate funk style for all to see, analyze, and attempt to play. The songs are taken



from several different albums and include "Ants Marching," "The Best of What's Around," "Crash Into Me," "Don't Drink The Water," "Rapunzel," "Satellite," "So Much To Say," "Stay," "Too Much" and "What Would You Say."

This material is extremely challenging. Beauford uses rhythmic displacement, oddly syncopated grooves, and lots of chops in his playing, so this is not a book for the beginner. There are tunes in many different time signatures, non-repetitive hi-hat patterns, and constantly shifting ride patterns. For a peek into the style of this very creative drummer, check out this book.

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—Terry O'Mahoney

Buddy Rich's Modern Interpretation of Snare Drum Rudiments III-IV

Henry Adler

Edited by F. Henri Klickman

\$14.95

**Amsco Publications/Music Sales
Corp.**

This reprint of a 1942 publication is just as valuable today as it was when it was originally released. This text for drumset proceeds through the following rudiments (among others) with associated exercises and lessons: Three Stroke Ruff; Four Stroke Ruff; Five Stroke Ruff; Five Stroke Roll; Seven Stroke Ruff; Seven Stroke Roll; Nine Stroke Ruff; Nine Stroke Roll; Single, Double and Triple Paradiddles; Half Drag; Compound Strokes.

An introduction is provided by Tommy Dorsey, for whose big band Rich was the drummer in 1942. Several explanations (by Rich) of the use of the rudiments in Rich's own style are also included. Although some people might consider this 96-page text dated, its content is timeless. For students and fans of Buddy Rich's drumming style, this text is an outstanding resource.

—Jim Lambert

Classic Rock Drum Beats and Loops

Scott Schroedl

\$24.95

Hal Leonard Corp.

Classic Rock Drum Beats and Loops includes a CD-ROM, audio CD and book, and is a useful source for

composers and drummers wishing to learn drum beats from rock 'n' roll to speed metal. The CD-ROM contains 101 basic loops that provide authentic grooves from a broad range of classic rock styles. The audio CD contains 99 tracks to listen to or practice with, and the book contains the music for both the CD-ROM and audio CD. All the drumbeats are performed expertly by Scott Schroedl. This package provides both composers and drummers with a worthwhile source of information.

—John Beck

Drum Standards

Transcription

\$14.95

Hal Leonard Corp.

Drum Standards stands out from hundreds of other drum books as a classic item. The book contains transcriptions of solos that were important to the careers of eight legendary jazz drummers. Not only



do you get the transcribed drum solo, you also get the "head" of the tune—including the drum part, chord changes and melody—as well as a bio on each drummer expertly written by Rick Mattingly. The drummers and compositions are: Philly Joe Jones ("Billy Boy," "The Surrey With The Fringe On Top"), Max Roach ("Delilah"), Roy Haynes ("Fly Me to the Moon," "If I Should Lose You"), Paul Motian ("Israel"), Art Blakey ("It's Only A Paper Moon"), Tony Williams ("Seven Steps To Heaven"), Elvin Jones ("Softly As In A Morning Sunrise") and Joe Morello ("Take Five"). The transcriptions were done by Joe LaBarbera, Steve Fidyk and Steve Korn.

Drum Standards is unique for its content of not only the tunes, the chord changes and drum parts, but also because it serves as a history book as a result of the expert text. Anyone wishing to understand the drumming of the eight artists in the book will find *Drum Standards* valuable.

—John Beck

The Drummer's Guide to Shuffles II-IV

Dee Potter

\$12.95

Hal Leonard Corp.

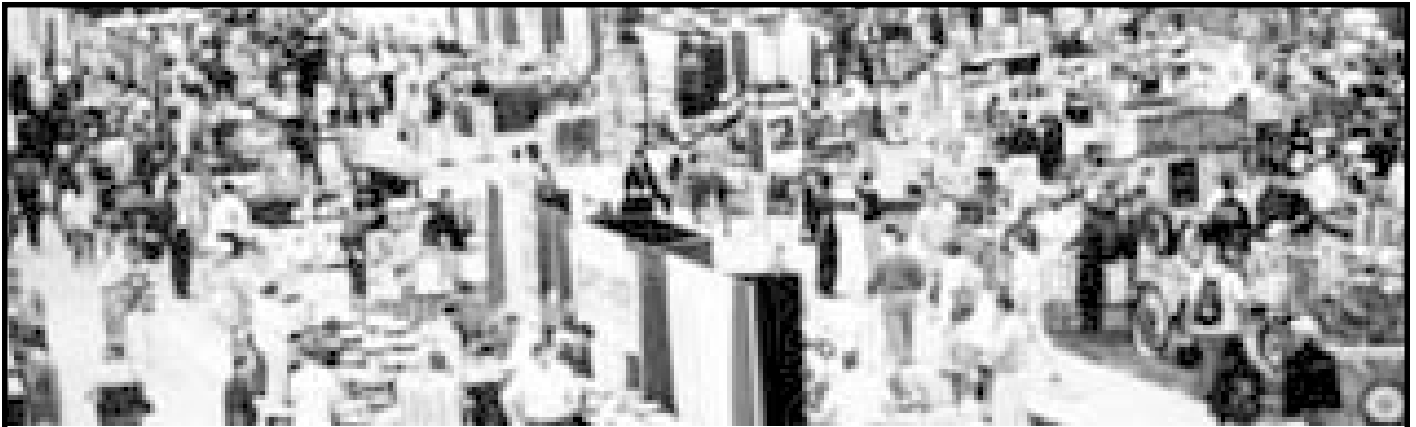
When faced with playing a shuffle, many young drummers—and even experienced ones—are at a loss to know how to begin. For some reason, the shuffle is often neglected in early drumset training, even though it is a very important and common rhythmic pattern found in many popular musical styles. Dee



Potter's book *The Drummer's Guide to Shuffles* goes a long way toward demystifying this elusive groove.

Chapter one begins with a basic description of the shuffle, focusing on its triplet basis. A step-by-step procedure for learning the shuffle is presented, beginning with the hi-hat, adding the bass drum, and finally adding the snare drum backbeat. The accompanying CD provides demonstrations of four basic patterns, which are performed alone and along with a band track. All four band tracks are then provided without drums and can be used for practicing all of the shuffle patterns in the book.

Chapters two through four cover several variations of the basic shuffle pattern. These include "Filling in the Holes," using ghost notes within the shuffle pattern, "Half-Time Shuffles," where the pattern is spread over two measures with the backbeat on count three, and



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& Orchestral Division
Yamaha Drums

"Mastering the Drag," adding sixteenth-note drag embellishments to the shuffle. Chapter five is an extensive look at double bass drum shuffle patterns, and the final chapter explores patterns that extend over two and four bars.

While Potter doesn't deal directly with the jazz shuffle, which involves playing the shuffle pattern on the snare drum, many of the examples could easily be adapted to that style. In fact, the author encourages the student to come up with original ideas by including six "creative exercises" pages at various points in the book. Look for the general level of shuffle playing to go up as a result of this book.

—Tom Morgan

Duo Fur Drum-Set

IV

Siegfried Fink
\$7.67

Musikverlag Vogt & Fritz

Here is a fairly typical drumset duet based on a slow rock groove (quarter note = 92). Because of its slow tempo, there are many thirty-second note figures that create an implied double-time feel. Both players use four-piece drumsets, consisting of a bass drum, snare, two toms, hi-hat, cowbell, ride cymbal and crash cymbal. Some special effects are notated including "stick across rim," "stick on stick" and hitting the cymbals on the bell.

The duet is completely written out with no room for improvisation. The players perform rock beats in unison, accompany each other's solos, and trade phrases of various lengths. There is a wide dynamic range, especially at the end where both players perform a crescendo from *piano* to *forte*, which brings the piece to an exciting finish. Students with good basic skills in the rock or funk style will enjoy this piece.

—Tom Morgan

Foo Fighters: There Is Nothing Left To Lose

Transcription
\$24.95

Hal Leonard Corp.

The Foo Fighters, led by former Nirvana drummer Dave Grohl, are one of today's leading pop groups. Drummer Taylor Hawkins' drum parts, as well as the guitar, bass, and vocal parts, are all transcribed in this 176-page book. The 11 songs transcribed in the book include



"Stacked Actors," "Breakout," "Learn to Fly," "Gimme Stitches," "Generator," "Aurora," "Live-in Skin," "Next Year," "Headwires," "Ain't It the Life" and "M.I.A." Hawkins makes use of some unusual rhythmic patterns in a pop context, including a bossa nova groove on the tune *Stacked Actors*. Many of the grooves use quarter-note ride patterns and syncopated sixteenth-note bass drum patterns. The style is straight ahead rock, and most players would find this a fast way to learn some Fighters' tunes.

—Terry O'Mahoney

Hip-Hop and Rap Drum Beats & Loops

III-IV

Scott Schroedl
\$24.95

Hal Leonard Corp.

This is a collection of 99 basic drum loops (a seamless repeated rhythmic pattern often used as the basis for rap and hip-hop tunes) recorded on the corresponding CD. This book/CD package is part of the Sound Library Series, which is intended primarily for use by composers, but may be used as a practice tool by drummers. The loops may be loaded into one's computer to use as source material for composing, but could also be used as play-along tracks. Each of the grooves is notated in the book. While many of the grooves are built on eighth-note and sixteenth-note ride patterns, there are quite a few sixteenth-note shuffle patterns as well. The book divides the patterns into different rap and hip-hop styles (e.g., East Coast, West Coast, Down South, Old School, and Pop-R&B) for the true aficionados of the genre. The CD-ROM also contains a catalog of

percussion sounds, which may be used as a sound library or as alternate sounds for the pre-recorded tracks.

—Terry O'Mahoney

In Session with Korn

III-IV

Transcription
\$24.95

Warner Bros. Publications

This 56-page transcription book contains the complete drum parts for six Korn songs ("Freak on a Leash," "Got the Life," "Shoots and Ladders," "A.D.I.D.A.S.," "Justin," "Pretty"), a play-along CD, and brief performance notes for each song. The drum parts have been re-recorded in order to make it easier to study the part. The drum parts make great reading exercises, with numerous examples of sixteenth-note bass drum patterns and syncopated ride patterns. Fans of Korn will find this a window into their music.

—Terry O'Mahoney

Modern Rock Drum Beats & Loops

III-IV

Scott Schroedl
\$24.95

Hal Leonard Corp.

Modern Rock Drum Beats & Loops contains 101 notated drum loops (seamless repeated rhythmic patterns), which are recorded on the corresponding CD. The loops are separated by genre—mainstream rock, modern metal, grunge rock, alternative rock, neo punk, pop rock, blues rock, progressive rock, hard rock, roots rock, funk rock and ska. Most of the patterns are two- or four-bar phrases with simple fills, and are recorded in a wide variety of tempos. This book/CD package is part of the Sound Library Series, which is intended primarily for use by composers, but may be used as play-along tracks by drummers. The package includes a sound library on CD-ROM, which enables the user to sample and customize the pre-recorded tracks or use samples for composing original music.

—Terry O'Mahoney

Red Hot Chili Peppers:

What hits?
Transcription
\$24.95

III-IV

Hal Leonard Corp.

Fans of the Red Hot Chili Peppers will find this musical guide to their

early work very useful. It contains the guitar, vocal, bass, and drum parts to their hits from the mid to late 1980s. Chad Smith played on the original tracks, and it defines his style perfectly. The 12 songs transcribed in this book include "Fight Like a Brave," "Behind the Sun," "Me & My Friends," "Backwoods," "True Men Don't Kill Coyotes," "Get Up and Jump," "Knock Me Down," "Jungle Man," "The Brothers Cup," "Taste the Pain," "Catholic School Girls Rule" and "Johnny Kick a Hole in the Sky." From a technical standpoint, the reader should be familiar with quarter-note and sixteenth-note ride patterns, syncopated bass drum rhythms, and unusual drum fill configurations.

—Terry O'Mahoney

Rock Solid Drum Patterns

II-III

Dave Zubraski
\$14.95

Wise Publications/Music Sales Corp.

Fans of classic rock drummers like Ian Paice, Ginger Baker, Neal Peart and Charlie Watts will find *Rock Solid Drum Patterns* to be a streamlined method of learning the basics of this style. The book and accompanying CD are put together in a logical, progressive order, introducing basic concepts first and gradually building on those concepts.

After some brief introductory material (the author assumes the student can read music), a basic rock beat is presented using eighth notes on the closed hi-hat, and bass drum on "1" and "3," and snare drum on "2" and "4." The CD contains an eight-measure musical example—first with drums and then without—to go with this pattern. Several variations are introduced with matching audio tracks, and the section ends with a longer musical example that includes all the patterns studied thus far. This arrangement is continued throughout the book.

The other sections are "Rock Rhythms with Bass Drum Variations," "Rock Rhythms with Snare Drum Variations," "Different Bass and Snare Drum Patterns," "Drum Fills," "Syncopated Rock Rhythms," "Sixteenth Note Bass Drum Patterns," "Two-Bar Rock Rhythms" and "Crash Cymbal Accents on Different Beats." The book ends with a summary play-along, which covers

all of the concepts and patterns in the book. Also included is a pullout chart covering such basics as setting up the drums, bass drum foot technique, drum care and maintenance, and correct grip.

This book could be a self-study text for any student who already possesses some reading skills. The play-along examples will be fun and beneficial for students to practice with. It will have great appeal to the younger student who is interested in learning as quickly as possible without bothering with a lot of rudiments and technical exercises. This book presents a fast, no-frills approach to getting a good rock feel on drumset.

—Tom Morgan

Teach Yourself Rock Drums

Mike Finkelstein

\$12.95

Amsco Music Publishing/Music Sales Corp.

The self-proclaimed goal of this 79-page text is to provide "everything you need to play exciting rock drums, blues, Motown, fusion," and show "how to read charts and understand rhythm structures." Following a brief discussion of equipment and music notation, the text describes basic rudiments and then takes a historical approach, focusing in turn on drumming in the 1950s (blues, shuffle, Bo Diddley beat), the '60s (Motown, Motown shuffles and variations, syncopation, Phil Spector sound, the Philly sound, "blue-eyed soul," English invasion), the '70s, (L.A. sound, '70s shuffle, swamp-rock), and concludes with jazz-rock fusion and an appendix that includes suggestions for interpreting a drum chart and a discography.



The foreword reveals that the text assumes the user will already be familiar "with relative note values and basic rock drum beats." Perhaps the most important contribution of the text is its investigation of the history of rock drumming, complete with exercises and musical examples that give the reader the opportunity to recapture the essences of those early styles, making this a useful reference tool.

—John R. Raush

INSTRUCTIONAL VIDEO

The Advanced Bodhran Video

Steáfán Hannigan

\$39.95

Ossian Publications Ltd

The Advanced Bodhran Video is the second video in a series by Steáfán Hannigan on playing the bodhran. It illustrates quite clearly the technique needed to perform the rhythms for various musical styles such as jigs, reels, hornpipes and polkas, to name a few

Hannigan is an authority on the bodhran and his explanations of performing technique are well done. Since this is the second in a series, it does assume that one can already play the bodhran. Hannigan is accompanied by several Irish string and wind instruments. Anyone interested in the bodhran or Irish music will find this video worthwhile.

—John Beck

LickSamples: Rock Drum Fills II-III

Mansaku Kimura

\$19.95

Rittor Music Inc./Hal Leonard Corp.

This 60-minute demonstration video features Japanese drummer Mansaku Kimura performing 17 songs in various styles (hard rock, funk, 12/8 blues, shuffle, 5/8 and 7/8, rock ballad, bossa nova, and samba) in an attempt to convey what drum fills are appropriate for a particular style, when they occur in the form of a song, and to give the beginning drummer ideas for fills.

As Kimura plays each track, he is shown from three different camera angles (side view, overhead, and his feet) so that the viewer can watch what is happening during any particular part of a song. The video is accompanied by a 39-page



booklet that has complete transcriptions of each song. When a fill occurs in the music, a number appears on screen that corresponds to a bracketed fill in the booklet. The viewer can see what the fill looks like on paper and see how Kimura performs it on the video.

This video would assist an aspiring drummer who may not have the opportunity to see many live drummers. The viewer must already understand notation in order to follow along with the transcription, as Kimura does not explain or demonstrate each fill individually, but rather relies on the viewer to absorb the information visually.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Attaccantilena

Igor Lesnik/Mario Penzar

\$20.00

Igor Lesnik

This CD of organ and percussion music is performed by Igor Lesnik (percussion) and Mario Penzar (organ), who both teach at the University of Zagreb, Croatia, and have established themselves as major promoters of percussion and organ music throughout Europe. The name "Attaccantilena" is derived from *attacca* (percussion) and *cantilena* (organ).

The music performed is "Concerto For Organ and Timpani," Anđelko Klöbucar; "Concerto For Percussion and Organ," Boris

Benini; "Suite For Organ and Timpani," Henry Purcell, arranged by Penzar/Lesnik, and "Meditation for Marimba and Organ," Paul Creston.

"Powerful" best describes this CD. The combination of percussion and organ, both capable of intense sounds within themselves, produces an immense range of volume from soft to loud. This is also a CD of artistic quality, with attention paid to musical detail and masterful technical facility. The compositions make a strong musical statement, and perhaps *Attaccantilena* will open up a whole new arena for musical expression between percussion and organ.

—John Beck

Candombe

Grupo del Cuareim

\$15.95

Big World Music

Candombe is the traditional music of Uruguay played during the Carnival season (as well as other festive occasions). It is an Afro-Uruguayan music that features a three-drum ensemble at the heart of the rhythm section. It bears some resemblance to Brazilian music, but has its own rhythmic patterns and is sung in Spanish. Grupo del Cuareim is a 20-member ensemble under the direction of Hugo Fattoruso that includes voices, accordion, piano, keyboards, electric guitar, bass, and the three candombe drums: *tambor piano*, *tambor chico*, and *tambor repique*. Candombe is a style of music that may encompass different tempos and slightly different inflections—some of which sound like tango, some like samba.

It is interesting to note the similarities and differences between candombe and the music of Argentina and Brazil. Percussion obviously plays a huge part in the sound, as does the extensive use of the vocal choir. The musical arrangements, as well as the use of electric guitar, electric bass and keyboards, give this recording a modern sound that is a departure from its folkloric roots, but that does not detract from the vitality of the music. This would be a good recording for someone eager to explore a lesser-known musical style from South America.

—Terry O'Mahoney

Percussive Arts Society 2002 Scholarship now available!

PAS announces the 2002 PAS/Remo, Inc. Fred Hoey Memorial Scholarship award. Applicant must be a PAS member to apply and must send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine, (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape). Application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2002. Winners will be notified in May, 2002.

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Fred Hoey (1920-1994)

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

Classic Mallets Play Bach

Badinerie

\$15.95

EBS Records Gmbh

It is well known that Bach was open-minded towards all innovation in the field of musical instruments and in using them for his compositions. This being said, *Classic Mallets Play Bach* is another step in the development of Bach's musical philosophy.

Badinerie includes Roland Härdtner, marimba and vibraphone, Rolf Schweizer, conductor, and Sudwest-deutsches Kammerorchester Pforzheim. Michael Ewers is the violin soloist on the double concerto. The music performed is: "Italienisches Konzert F-Dur BMV971," "Air aus der Ouverture NR.3BMV1068," "Konzert a-Moll BMV 1041," "Siciliano aus der Sonate BMV 1031," "Konzert d-Moll BMV 1060," "Allegro aus der Sonate BMV 1033," "Ouverture Nr 2 h-Moll BMV 1067" and "Zwei Choralsätze."

Härdtner is a sensitive, artistic and musical performer on marimba and vibes. His phrasing and attention to musical detail make him a great performer of Bach. The Sudwest-deutsches Kammerorchester Pforzheim is expertly lead by Rolf Schweizer, and the results are excellent. This is an enjoyable CD of some of Bach's great music.

—John Beck

Descarga Santa

Julio Padron y Los Amigos de Sta.

Amalia

\$15.95

Real Rhythm Records

This recording by Cuban jazz musicians attempts to capture the feeling of the informal jam sessions held by musicians when they want to experiment and develop their art. (*Descarga* is the term for jam session.) It features some of the younger generation of musicians like Julio Padron (trumpet/voice), Juan Carlos Marin (trombone), David Suarez (sax), Raul Gil Garcia and Alfredo Hechavarria (bass), David Alfaro (piano), Alexis Cuesta (tumbadoras), and Lukmil Perez (drums), many of whom are working with Cuba's musical elite (including the famous group Irakere).

This is an interesting recording of Cuban jazz music because Perez plays a very loose, linear, non-repetitive style, which is something of

a departure from the way many Cuban drummers approach the music. All of the tunes contain elements of Cuban rhythms—mambo, cha-cha-cha, *son*, *timba*—as well as jazz harmonies and soloing esthetics. In some Cuban recordings, the music is so dense that it is difficult to clearly hear the percussion parts, but this sextet format makes it easier to hear exactly what the drummer and *tumbadora* player are playing.

The music is energetic and features seven original tunes by members of the group and one Cuban version of a jazz standard (Tadd Dameron's "Lady Bird"). All of the players play very well and solo with great skill. Studio recordings traditionally do not capture the spirit of Cuban music (often containing wild, extended solos), but *Descarga Santa* achieves this lofty goal.

—Terry O'Mahoney

the forgotten

Richard Cole

\$15.95

Origin Arts

Two great drummers for the price of one! Saxophonist Richard Cole's newest jazz CD, *the forgotten*, features both Adam Nussbaum and Seattle drummer Gary Hobbs. Both drummers tear it up on this hard-swingin' modern jazz recording. Hobbs is a fixture on the Seattle jazz scene but deserves to be heard by a wider audience. On this recording he really shows off his Elvin-esque triplet style on the modal tune "Any Skynyrd," his great sense of swing on "Without A Song," brush dexterity on "The Midnight Sun," and his ability to be a sensitive colorist on "the forgotten."

Nussbaum really shines (as usual) on the swing tunes "The Best Thing For You" and "The Rub," an unusual arrangement of the tune "Angel Eyes" (played here in 6/4 with a double-time bridge section), the lilting waltz "Be Thou My Vision," the straight-eighth brush ballad "Somnambulist," and the Latin-tinged/free-jazz tune "Free Time." Both drummers contribute to the success of this excellent recording. In addition to Cole, the other players include Chuck Bergeron (bass), Randy Porter, John Hansen or Joey Calderazzo (piano), David Peterson (guitar) and Randy Brecker (trumpet), and all solo with burning intensity. It



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would be great to hear this band live with either Hobbs or Nussbaum.

—Terry O'Mahoney

Gana: Rhythms of the People Traditional Music

\$15.95

Multicultural Media

Gana: Rhythms of the People contains the traditional music of the Ewe, Dagbamba, Fante and Ga people from the Ghana area of Africa. There are 14 different tracks—six for the Ewe people, four for the Dagbamba people, one for the Fante people and three for the Ga people. The text in the CD booklet provides an excellent source of information on the four different peoples being portrayed. Anyone interested in traditional music of Ghana performed authentically by the musicians of the area will find this CD musically and historically worthwhile.

—John Beck

John Cage

Four4

Amadinda Percussion Group

\$15.95

Hungaroton Records LTD

This piece for four percussionists was the last percussion work com-

posed by John Cage. Its name comes from the fact that it was written for four players, and is part of a large group of pieces that have become known as the "number" pieces. The numeral 4 means that this is the fourth piece Cage wrote for four players. (There are 43 such pieces for widely varied ensemble combinations.) In all these works Cage made use of time brackets that delineated when the music within the bracket should begin and end. As Cage scholar James Pritchett has noted, "These works are so beautiful because they return to John Cage's compositional strengths: concentration, spaciousness, simplicity. Because each bracket contains a single sound, there is an intensity to each and every note, a focused concentration to every event. Nothing here is 'filler,' every note is meant deeply."

It is difficult to describe "Four4" in words. The piece lasts for 72 minutes. Written for the Amadinda Percussion Group, the choice of instruments was left up to the performers. Most of the sounds are very long, and sometimes there is much space between the sounds. At times sounds overlap but more often they occur by themselves. One is tempted to assign some kind of

programmatic meaning to the sounds, but it is clear Cage had nothing like this in mind. For those who possess the discipline to listen to the entire work in one sitting, it is interesting to note how the perception of the sounds changes. One becomes hypersensitive to the attacks and decays of the various instruments, and is conscious of details that would ordinarily go unnoticed. Could this be what Cage was after?

A complete listening to "Four4" demands much from the listener. For many, Cage's music continues to be an enigma, and yet there has always been a certain connection with percussionists. Cage understood the potential of percussive sound and made use of it in his search for creative originality. As he once stated: "I'm devoted to the principle of originality. Not originality in the egoistic sense, but...in the sense of doing something which it is necessary to do. Now, obviously, the things it is necessary to do are not the things that have been done, but the ones that have not yet been done." This recording is one example of this kind of musical originality.

—Tom Morgan

Montuno En Neptuno

Conjunto Casino

\$15.95

Real Rhythrn Records/No Problem Productions

The 11 tracks on this CD capture the essence of the Cuban *conjunto* style. Conjunto Casino, the last true conjunto in Cuba, was co-founded by conga legend Patato Valdez, and was frequently featured at the famous Tropicana Night Club in Havana. Listeners will enjoy the sizzling brass and electrifying percussion that embroider this music. Percussionists who aspire to mastery of Latin percussion performance here have the opportunity to "travel to the source" through this CD. And, along the way, they will hear a great bongo solo by Cuba's number-one bongo player, Francisco Oropesa.

—John R. Rausch

No Substitutions—Live in Osaka

Larry Carlton/Steve Lukather

\$15.95

Favored Nations Entertainment

On this recording, drummer Gregg Bissonette backs up two of the world's best rock/funk guitarists with a variety of deep grooves that include reggae, shuffle, and Los Angeles funk. Bissonette displays his

trademark precision technique and tasteful fills throughout the recording. He absolutely *lives* in the pockets of these tunes, so if you're a fan of this style, check out this recording.

—Terry O'Mahoney

Paraiso

Caribbean Jazz Project
\$15.95

Concord Picante Records

The Caribbean Jazz Project, founded by vibist/marimbist Dave Samuels in 1995, is in its second incarnation. Originally formed with Paquito D'Rivera and Andy Narell, Samuels has now joined forces with flutist Dave Valentin and guitarist Steve Khan to form the nucleus of the band, with support from Dafnis Prieto and Luisito Quintero (timbal kit), Richie Flores (congas), and Rubén Rodríguez (bass). Together they have produced ten smoldering Afro-Cuban jazz tracks.

The combination of vibes, flute and guitar—an instrumental combination in striking contrast to the traditional piano-based ensemble—gives the group a light, opaque quality that distinguishes it from other groups steeped in the traditional Afro-Cuban jazz sound. The percussion section lays down a deep, pulsating, interactive groove over which Valentin, Samuels and Khan layer some hot, inspiring solos. Samuels has ample solo opportunities on both marimba and vibes, and his solos and four original compositions are first-rate. This recording reinforces his well-deserved reputation as one of the world's premier vibraphonists.

Prieto, a recent Cuban expatriate, and Quintero really demonstrate how to simultaneously play loose *and* tight with a groove. They don't play simple, repetitive patterns, but create an exciting, ever-changing time flow that propels the music.

"One Step Ahead," with its haunting vibe melody and muscular marimba solo, opens the CD. The CJB turns Coltrane's tune "Naima" into a cha-cha and the Ellington/Tizol classic "Caravan" into a modern Latin smoker, complete with a short Prieto/Flores trading section. "Maluco," a 6/8 tune, has a real jungle feel, created by the talented percussion section. "El Tacáno" starts out as

a gentle *guajira*, then shifts into a relentless cha-cha, complete with vibe solo. "Five for Elvin" is a rolling tune in 5/4 that alternates between triple and duple meter subdivisions. Prieto comes up with some interesting grooves and fills on this one. "Jamboree," a tune dedicated to Cal Tjader, features guest *conguero* Poncho Sanchez and really evokes the spirit of Tjader, complete with a double-time section under the vibe solo. "Cá-ni-mo!," a tune based on a taunting little melodic motive, goes "straight to the feet" with an infectious groove. "Obaricoso/Ritmos, Colores, y Sentidos" begins as a 6/8 *bembe* groove, then morphs into a driving salsa tempo that closes the CD with a bang!

The whole recording pulsates with an Afro-Cuban drive that feels great. Melding this quality with great soloing and catchy tunes makes *Paraiso* a must-have for Afro-Cuban jazz fans.

—Terry O'Mahoney

Rhyme or Reason

James Walker
\$15.95

James Walker

Rhyme or Reason is the debut recording of jazz-mallet percussionist James Walker. It features nine of his original compositions and a host of talented musicians, including Liam Teague on steel pans. The recording has a modern sound and feel, not unlike the group Steps Ahead. Walker possesses a great modern melodic sense and sense of swing on mallets, plays percussion on some tracks, and deserves wider recognition for his talents both as a composer and player.

The album covers a lot of musical ground but it's all performed with a modern approach. Walker solos on vibes, as well as marimba on some tracks, and also provides ample solo space for saxophonist Ken Gioffre, guitarist Fared Haque and pianist Robert Chappell. Other players on the CD include Jeff Stitely (drums), Paul G. Ross (drums/steel pan) and Erik Leckrone (congas/percussion).

—Terry O'Mahoney

Rosewood Marimba Band

Gary Cook, Director
\$15.95

University of Arizona

A list of the most popular selections for the xylophone from the Ragtime era—or, more to the point, the so-called "golden age of the xylo-

phone"—would undoubtedly include many of the titles found on this disc, performed by the Rosewood Marimba Band, which is composed of percussion students at The University of Arizona School of Music and Dance under the direction of Gary Cook. The selections are dominated by the contributions of two composers, George Hamilton Green ("Jolly Caballero," "Jovial Jasper," "Log Cabin Blues," "Chromatic Fox Trot," "Dotty Dimples," "Stop Time," "Charleston Capers," "Fluffy Ruffles," "Keep Movin'," "Frivolity") and Harry Breuer ("Back Talk," "Blue Tid Bit," "Powder Puff," "On the Woodpile"). Rounding out the program are Felix Arndt's "Nola," Charles Johnson's "Dill Pickles," and Scott Joplin's "Solace," along with two selections from other genres that have become popular as mallet ensemble arrangements: Kabalevsky's "Comedian's Gallop," and the traditional Mexican folk tune "La Bamba."

Jay Renstrom, John Roscigno, Dave Walton, Khris Dodge, Paul Barber, Jeff Vick and Ryan Tomberg (who join Todd Hammes and Dennis Svendsen as members of the Rosewood Marimba Band) are featured as xylophone soloists. They, along with Cook, impress the listener as technically accomplished mallet players whose performances reflect an awareness of musical phrasing and style. The arrangements are performed with four marimbas and solo lead xylophone, with an assortment of percussion instruments adding a bit of color. Their music reflects the excitement and sheer enjoyment shared by members of the group recreating this "classic" mallet repertoire—an excitement that is sure to draw in the listener as well.

—John R. Raush

Seniwe

Badenya—The Coulibaly Brothers
\$15.95

Trace Records/No Problem Productions

This compact disc featuring West African instruments and songs is performed by the Coulibaly Brothers, whose family comes from the Burkina Faso area of Africa. The compositions reflect the family heritage and utilize the Bwaba language. Instrumentation in-



cludes djembe, dundun, ngoni (a plucked lute), balafo (xylophone with gourd resonators) and sabar (royal drum of Senegal). Selections are: "Seniwe" (promotion of gathering and sharing of material goods), "Boroto" (honoring one's parents), "Fabara" (symbolizing the impurity of the left hand), "Sama" (giving and receiving), "Wariba" (money doesn't buy happiness, but contributes to it), "Fegnini" (every human has a given mission), "Ayiro yo" (traditional Bwaba music played at weddings), "Haira" (those who are generous will receive), "Djanto" (destruction of land and nature), "Yandebi" (greetings), "Sirantou" (music performed at weddings and baptisms), and "Kanou ya" (people coming together in peace and love). The disc features wonderful ensemble precision and rhythmic mastery by the group. For authentic sounds of West Africa, *Seniwe* is an excellent choice.

—Lisa Rogers

Trio Fattoruso

Trio Fattoruso
\$15.95

Big World Music, Inc.

Trio Fattoruso was formed over 40 years ago by Uruguayan bassist Antonio Fattoruso and his two sons Hugo (piano) and Jorge (drums). Hugo and Jorge have now joined forces with Hugo's son Francisco to form what might be best termed a Afro-Uruguayan jazz-fusion ensemble. The music is a mix of South American harmonic concepts and rhythms, jazz solo ideas, modern timbre (thanks to the keyboards and contemporary drum tuning), and funk. Jorge plays with a fluid, technically muscular style that would serve him well in any number of contemporary groups. The 14 tunes represent an array of styles—6/8 folkloric, jazz-funk, jazz waltz, funk and hard core jazz/rock fusion. There seems to be more Uruguayan music appearing on the musical ho-

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riзон; perhaps it's time to catch the next wave.

—Terry O'Mahoney

Whiplash

O-Zone Percussion Group/Gary
 Olmstead

\$15.95

Klavier Music Productions



Those who have been associated with college percussion programs will probably recognize a number of the selections on this disc, such as J. S. Bach's "Bourree," arranged for marimba ensemble by Gary Olmstead, professor of percussion at Indiana University of Pennsylvania, as well as Bach's "Prelude No. 22" from the *Well-Tempered Clavier* for marimba ensemble. Also familiar will be Claude Debussy's "La Fille aux Cheveux de Lin" arranged by Barton for mallet ensemble, and three rags by George Hamilton Green in arrangements by Bob Becker: "Rainbow Ripples," "Log Cabin Blues" and "The Whistler."

Those selections are framed by two substantial works that will not be familiar to most percussionists. Timothy Broegee's as yet unpublished "Marimba Concertino" is a rhythmically animated, tuneful, and effectively-scored work for marimba soloist and wind ensemble, set in three movements, and featuring Patrick Mulgrew, Chad Heiny and Mark Surovchak, who each perform a single movement of the work with the IUP Wind Ensemble. Bruce Yurko's dynamic "Concerto for Percussion and Wind Ensemble" brings the disc to a dramatic close.

The CD includes three additional works. Two of these are "not-so-traditional rags," as the program notes refer to them: William Bolcorm's laid-back "The Graceful Ghost," featuring xylophonist E. B. Marks, and Billy Joel's "Root Beer Rag," with Jeff Senley adeptly handling the xylophone solo. The third is Hank Levy's "Whiplash," an arrangement for keyboard percussion

ensemble with electric bass and drumset, originally written for and recorded by the Don Ellis Big Band.

For this reviewer, the musical highlights on this disc are the tracks featuring arrangements for the marimba and mallet ensembles. One hears musical interpretations that impressively transcend the physical challenges posed by the mallet-keyboard instruments and their modes of performance, not to mention renditions attuned to stylistic norms.

—John R. Raush

PAS THANKS ITS INDIVIDUAL FRIENDS

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Modern School of Tympani Playing: A Theoretical and Practical Instruction Book for the Kettledrums

BY FRED SIETZ

In 1912, a timpani method book by Fred Sietz was published in America by the Leedy Drum Company. Sietz's experience as a timpanist included performances with the New York Symphony Orchestra, New York Metropolitan Opera, Philadelphia-Chicago Grand Opera Company, Concordia Orchestra in Hamburg, Germany, and the John Philip Sousa Band. Excerpts from Sietz's timpani method are printed below.

—LISA ROGERS AND JAMES STRAIN,
PAS HISTORIANS

At the request of a number of our drummer friends, we decided to publish a tympani instructor that would enable those who were not in a position to place themselves under the direction of a competent teacher, to gain a practical knowledge of the correct method of tympani playing.

In keeping with our established policy of giving our customers nothing but the best, we secured the services of Mr. J. Fred Sietz as the one most qualified to produce the desired result.

Mr. Sietz has had many years of experience as tympanist in the best musical organizations of both Europe and the United States. This experience combined with an extensive knowledge of the history and mechanical construction of the various models of tympani, places him in a position to write a far more thorough tympani instructor than has ever, heretofore, been published.

—Leedy Manufacturing Co.

Holding the Drumsticks and Way of Beating

A good roll and a full round tone depends not alone on a good pair of kettledrum sticks, but also on the right holding of the sticks. The tones must be drawn out of the instrument, so to speak, the hand being

gracefully flung upward immediately after the beat. The drumsticks must rest quite lightly in the hand and must be handled with perfect elasticity. The handle of the stick should lie between the thumb and the second joint of the first finger, in such a way that the thumb rests rather on the handle itself, the handle on the second joint of the first and second finger. In the roll or in a quick run of beats, the wrist alone is used, but for a *crescendo* gradually increased to a *fortissimo*, the arms should be allowed to move with ease and grace of manner. The head of the kettledrum is not to be hit in the middle, but near the edge.

Kettledrum Heads, and how to mount them on the Flesh Hoops

Calfskin is considered the best for the purpose, although goatskin is used occa-

sionally. A good kettledrum head must be of an even thickness, pliable and have that conspicuous back strip in the middle if one expects a true tone.

To put it on the flesh hoop, soak the head lightly in water, spread it on a table and proceed as you would in putting on a small drum head; care must be taken not to put it on too tight.

If a steel flesh hoop is used (I consider it superior to the wooden one) let it dry a little on the flesh hoop, as it is liable to creep off when one puts it on the drum too wet. If the head should get too dry, moisten it a little and then put it on the kettle, put on the pressure hoop and screw it down about 1/4 of an inch, gently and evenly, and let it dry.

If a wooden flesh hoop is used, the head should not be allowed to dry, but put on the kettle while wet, with a light tension of the pressure hoop.

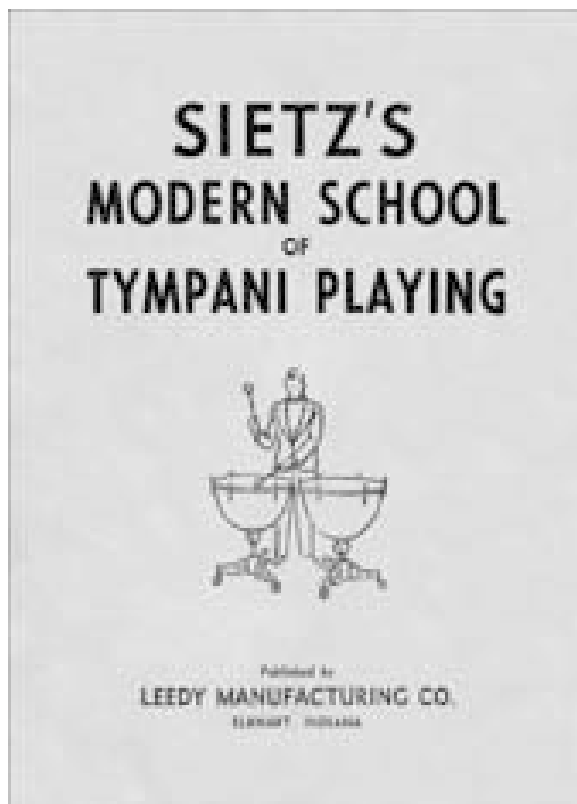
Frequent moistening is injurious, as it tends to destroy the elasticity of the head.

Kettledrum Sticks

An accurately made and perfectly balanced kettledrum stick is absolutely necessary to obtain a round and smooth roll, and to produce a good full tone.

To make a good serviceable kettledrum stick requires both skill and patience. Greatest satisfaction will result by using those made by professional players or manufacturers.

The kettledrum stick consists of a turned stick of hickory, lance or maple wood, about 13" to 14" in length, tapering from one-half to one-quarter of an inch. A felt ball or wood ball of one inch in diameter for either soft or loud effect is securely fastened to the shoulder of the stick. Around this ball a layer of either soft or hard felt is drawn and this is covered with fine damper



felt, either in the shape of a bag drawn tight at the bottom or a piece of felt sewn together and drawn tight at the top and bottom.

In some compositions where thunder-like rolls are demanded, it is advisable to use sticks with wooden balls, covered with chamois or a thin layer of hard felt, and for certain effects wood sticks—i.e., sticks with wood balls without covering—are demanded.

Position of Tympani

No particular rule exists, and no advantage is gained by placing the big kettledrum on the left side and the small one on the right, or vice versa. The author prefers to place the big kettledrum to the left. It is certainly advisable to keep to the order once chosen, after having become accustomed to it. Let the kettledrums tilt a little inward, and avoid striking that rather conspicuous dark strip of the head. Care must be taken that the screws do not stand at a point where one has to strike. If the drummer is seated while playing, he should place his seat so that he may easily see the conductor.

The machine kettledrums, which are very high, are usually played while standing. In case the player is seated, the seat of his chair must at least be on the same level with the hoops of the kettledrums.

Operas and orchestra pieces, especially of the modern school, require three or more kettledrums; frequently two performers are wanted in certain compositions. Berlioz employs in his "Requiem" ("Messe des morts") eight pairs of differently tuned kettledrums, and ten kettledrummers. Rubinstein, in his sacred oratorio, "Moses," demands two sets of kettledrums and two kettledrummers; as does, also Wagner, in his "Ring der Nibelungen" and "Parsifal." R. Strauss' "Salome" is written for four machine kettledrums, but only one player.

In case of ordinary screw kettledrums, which are easily carried, it will be best to place the kettledrums in a half circle, in order of the scale, provided there is sufficient room. Whenever a certain figure is repeated regularly, one places the instruments in the most comfortable position for easy execution. If one has not the sufficient number of kettledrums at one's disposal, he ought to try to bring in at least the main tones. With the modern

machine drums with pedal, one would, in certain cases, be able to strike several different tones, without interruption, on two kettledrums.

The Pitch of the Kettledrums

The compass of the kettledrums is one octave, but modern composers do not hesitate to go beyond this. The notes are distributed between the two instruments in the following way: big kettledrum—F to C; small kettledrum—B-flat to F. Formerly the notes of the kettledrums were always written in C and G—the real pitch being denoted by added letters. In modern music, the notes are written as they are to sound.

The Roll

The kettledrum roll requires much practice. It consists of alternate strokes of the right and left hand, one at a time. Alternate quite regularly. Practice it at first slowly, and increase the pace gradually.

Muffling the Kettledrums

It is not always advisable to let the tones played by the kettledrums sound on until they die away. If, for example, the orchestra changes the key immediately after a passage of the kettledrums, the tone of the latter would, if still sounding, have a destructive effect, from a musical point of view. Or, if the orchestra has short and ponderous chords, together with the kettledrum, the tone of the latter must by no means sound on, but must be stopped according to the value of the note. This is done by pressing the palm or the fingers upon the head, whereby, the vibrations are stopped and the tone is effectively cut short.

In certain orchestral pieces and operas, places are found in the kettledrum parts where the chief effect lies in a solemn, melancholy, mournful expression. It is marked by the word "muffled" (coperto), and a thin, soft piece of cloth should be laid over the head (a handkerchief the opposite side where one plays). This cloth is to be removed as soon as "open" (acoperti) is marked. If whole notes are to be beaten, they may quietly sound and must not be altered into rolls.

Orchestral Routine

The entrance after many silent bars through change of rhythm and tempi constitute one of the greatest difficulties the

kettledrummer has to contend with. The perfect accomplishment of this can only be gained through practical orchestral experience.

The counting and reading of the bars filled with rests is not at all easy, and faults and mistakes may happen all the more easily, as one often has to alter the pitch of the kettledrums during the counting of rests. I shall therefore give some hints on this point from the experience I have gained by long practice of orchestral playing.

The kettledrummer should by all means accustom himself to a strict counting of the rests, as this is the only way to obtain self-reliance; following cues is often misleading and vague, particularly the voice cues written in foreign languages.

Examples are given in numerous orchestral studies. The kettledrummer has to be on a sharp lookout for the melody as well as the words of the voice part. The time is not always beaten quite strictly in such cases, but may be modified as it pleases the singer.

In some of our examples we have the recitative without the voice part being put down in the part of the kettledrum. As a rule, the conductor does not give all the beats in the rests of a recitative, as the rhythm here is no regular one.

In such cases one will always have to observe carefully the downbeats of the conductor, by which he is accustomed to mark the beginning of a new bar. Often the conductor will beat the number of bars running, leaving it completely to the singer how to perform his part that is contained therein. Every downbeat is then to be counted as one bar. If, for instance, the conductor gives six downbeats, six bars of rest are considered to have been counted and one has to wait for the sign to "go on."

If a part does not give sufficient support for following the music during rests, it is well to note during the rehearsals all that is necessary for this purpose, as characteristic starts of the wind instruments, striking figures in the string instruments, words of the voice parts and so on.

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MARIMBA CON TECOMATES

Donated by Emil Richards



The Guatemalan marimba most like the instrument brought to the New World from Africa is the Guatemalan Indian marimba with gourd resonators, the *marimba con tecomates*. For the resonators, the makers of these instruments prefer the elongated calabash gourd rather than the round *jícara* gourd more typically found on African marimbas.

This instrument is tuned to a seven-note diatonic scale of approximately equal intervals, with 26 total bars. Like all Guatemalan marimbas, the gourd marimbas are made entirely of wood that is strung together with hemp binding. Each resonator has a vibrating or buzzing membrane called a *tela*, which is made of pig or monkey intestine and attached near the bottom with a circle of beeswax. The bars are strung by passing hemp cord through two holes bored vertically about an inch apart. In contrast to the more modern system of passing a cord through the sides of the bars, this method of stringing dates this instrument to about 1925.

To some, this instrument may appear unfinished. To others, it represents a level of native craftsmanship that is quite appealing in its simplicity and ingenuity.



Close up showing the bars suspended by hemp cord strung through two vertical holes.



Close up of the gourd resonators showing the buzzing *tela* and circles of beeswax.

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