

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 5 • October 2002

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On the Cover: Colonial Williamsburg Fifes and Drums members William Parks (fife) and George Wilson (drum) interpret 18th century military music for visitors to Williamsburg, VA. Photo by Lance Pedigo courtesy of the Colonial Williamsburg Foundation.



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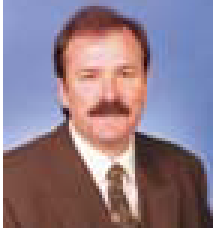
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The PAS Advantage

BY JAMES CAMPBELL

In my previous message, I outlined some of the objectives from the PAS Membership Task Force summit meeting that took place this past July at the PAS headquarters in Lawton. Although many new programs and incentives that were discussed at the summit will be implemented in the coming months, I would like to share some personal thoughts from my perspective as a music professor in higher education.

I require my university students to belong to PAS as part of their course work. It's in my syllabus and I treat a membership like a textbook: it's required to take lessons. The cost is justified on many levels.

A PAS student membership is economical at the ePAS level for only \$25 (U.S.), a price that is far below the cost of a required physics or chemistry text used in other classes my students take. Even a "hard copy" membership, providing PAS publications through the mail in addition to the Web services, is a bargain when compared to other college texts.

PAS members are better informed about the percussion world. A student membership adds value to their future professional lives and provides a tool to prepare them for a highly competitive marketplace of opportunities. Members have access to a vast percussion research archive. A few of these tools include decades worth of searchable journals and research publications, the Siwe database

of percussion music in print, and a conference center for creating dialogue among people from different disciplines, cultures, and viewpoints.

PAS is relevant to their lives. Students can find composer information for program notes for recitals and studio class performances. They can use the Siwe database to find repertoire to perform, cross-reference with available reviews, and browse the programs of other universities to see what their colleagues are performing. They can even post a message asking others around the globe to help solve performance problems for music they're currently working on.

The PAS advantage is connectivity to the most active percussion society in the world. For the percussion professional, PAS is a source that, for over 40 years, has represented excellence and integrity in all facets of service to its members. Our publications, international conventions, chapter network, research materials, office resources, and electronic services are viewed as leaders among other music service organizations.

You can count on PAS to help your students become better percussionists. My challenge to other teachers is to not only introduce PAS to your students, but to make membership a requirement for your teaching studio as you help your students develop a passion for life-long learning.

James Campbell

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Countdown to Columbus

BY SUSAN POWELL

The PASIC 2002 Host Committee is putting the final touches on what promises to be a tremendous four days of percussion at its best. PAS Executive Director Michael Kenyon, the PAS Staff, and the PAS Executive Committee have worked for over a year planning PASIC 2002, and the result of their efforts will be enjoyed by all who attend on November 13–16.

If you have not yet completed your early registration for the convention, you still have a few weeks before the October 15 deadline to do so. New this year! Those who have purchased four-day badges by October 15 will receive them in the mail. Registration received after October 15 will require on-site check in. For full-time students the cost of attending the entire convention is \$85 and for adults the cost is \$130, but only if you take advantage of registering by October 15. One-day passes that cover admission to the exhibit hall and marching percussion festival are available for \$10, and one-day passes to attend the concerts and clinics are available for \$70. Log on to www.pasic.org or contact Adventure Travel at 800-540-9030 to register today!

Whether you plan to fly or drive, traveling to and from Columbus is easy. Port Columbus International Airport accommodates over 20 airlines, and sees 350 arrivals and departures daily. Once you arrive in Columbus, you can take advantage of the Capitol City Flyer, a shuttle

system that loops between the airport and the downtown hotels and attractions on a regular basis. The cost of this shuttle is \$5 each way. The shuttle serves the area surrounding Hyatt Regency Columbus, Crowne Plaza Columbus, Red Roof Inn, and Hampton Inn & Suites.

For those driving, the intersection of two interstate highways and a number of other roadways make Columbus highly accessible. The primary east-west highway is I-70. The main north-south corridor is I-74, running from Cleveland to the Gulf Coast. I-270 is the outer belt, state route 315 runs north-south, and I-670 connects the airport to downtown. For more specific driving directions and detailed maps, click on “arrival information” on the PASIC Web site, or go to www.VisitColumbus.org.

Looking over the lineup of artists who are scheduled to appear here in Columbus, I am very proud of the diversity, breadth and level of excellence that will be presented. From the daily clinics to the evening concerts, and the marching festival to the drum circles, there is truly something for everyone’s individual interests. Whether you are a performer, composer, student, manufacturer, or percussion enthusiast, you will leave PASIC 2002 inspired! I look forward to seeing you in Columbus Nov. 13–16.

Susan Powell

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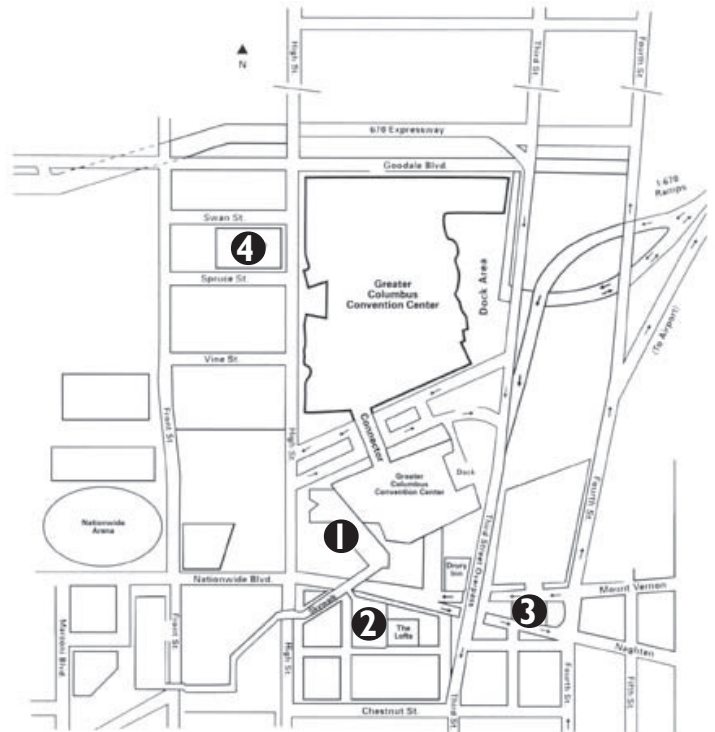


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FRENCH TERMS

On page 74 of the August issue, a drumset solo titled “Echange” (“Exchange”) was reviewed. Since I now teach percussion and drumset in France I felt I had to correct one part of the review. The reviewer translates “Pied Charleston” as “Acme siren” and “Baguette sur Charleston” as “splash cymbal hit with a stick.” “Charleston” is the French name for the hi-hat. Since “pied” means “foot,” “pied Charleston” means hi-hat played with the pedal. It follows that “Baguette sur Charleston” means hi-hat played with a stick (baguette = stick).

The open and filled-in circles he refers to is a fairly standard system of marking sticking. The filled in circles are right and the open circle (or alternatively, a square) means left. This system allows the music to be played by musicians of any language since R and L would only work in English.

I would also like to point out that some time ago Michael Rosen stated that the term “batterie” meant percussion in gen-

eral. While this is accurate, it is important to note that “batterie” is also the French word for the drumset. Also, almost all music for concert band (“Harmonie” in French) uses a drumset (batterie) as the primary position in the percussion section.

I hope these comments will help reviewers and others to understand a few of the terms found in French music.

JONATHAN FISHER

CREDIT WHERE DUE

Please note that in my article “Orchestra Pit Survival Guide, Part 2” in Percussive Notes Vol. 40 no. 4 (August 2002), the accompanying photographs are not fully captioned. They are photos of the orchestra pit of the Royal Opera House Covent Garden and should have been credited to Nigel Bates, the Principal Percussionist.

NICHOLAS ORMROD

OPPS

Due to a production error, the Sabian

ad that appeared on the inside back cover of the August issue contained some additional text that was not part of the ad. Our apologies to Sabian and to our readers.

**KEYBOARD
COMMITTEE CHAIR SEARCH**

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

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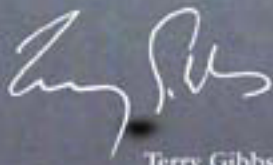
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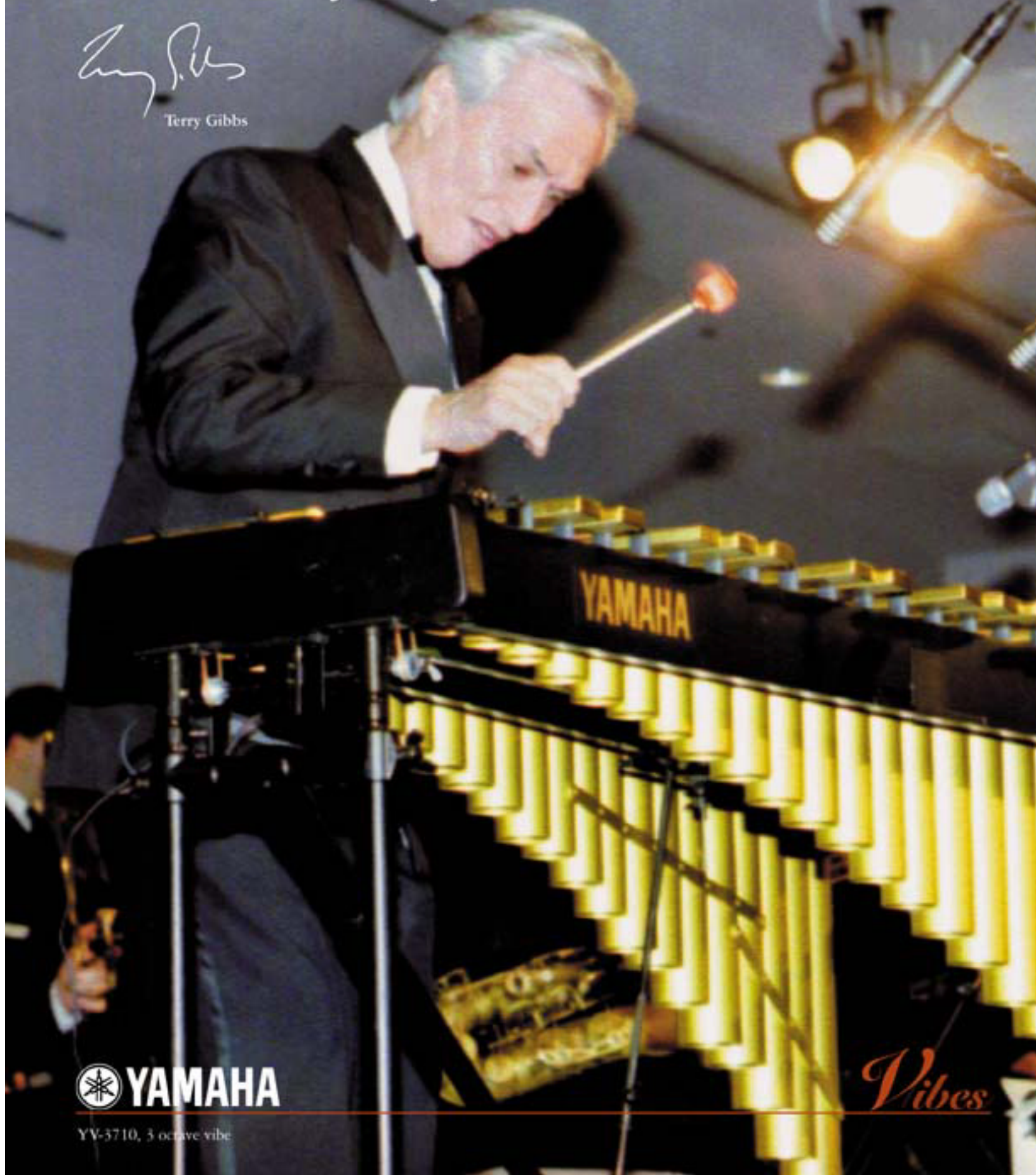
Sitting from left to right: Martin Cohen - Chairman and Founder of Latin Percussion; Jim Potenczak - Professor of Percussion, Crane School of Music, SUNY, Potsdam, NY; Johnny Lee Lane - Professor, Eastern Illinois University, Charleston, IL; Dan Moore - Professor, University of Iowa, Iowa City, IA

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The Dave Weckl Band

Music Over Technique

BY JIM COFFIN

One of the best things about PASIC is being able to see and hear great drummers, and to get ideas and tips about playing the drumset as they demonstrate their approaches. At his PASIC clinic in Columbus three years ago, Dave Weckl emphasized that it wasn't enough to have a command of your instrument; the drummer's main focus should be on musicality. Weckl's musicality has personified his playing, placing him at the pinnacle of the drum world.

A native of St. Louis, Missouri, Weckl started playing drums at age eight, received awards for outstanding performances while in high school, worked with local pop and jazz groups starting at age sixteen, and eventually ended up on the East Coast at the University of Bridgeport in Connecticut. He developed his playing chops in the New York City club scene and soon was noticed by such jazz

greats as Steve Kahn, Michael Brecker, and drumming legend Peter Erskine. On Erskine's recommendation, Weckl was hired by the band French Toast, which led to the Simon & Garfunkel 1983 reunion tour. At the end of the tour, calls started to come in for radio and TV jingles, soundtrack sessions, and recording with such artists as George Benson, Diana Ross, and Robert Plant.

In 1985, Weckl began a seven-year stint with Chick Corea's Elektric and Akoustic Bands, appearing on nine recordings and three videos. On the Elektric Band's first recording, Dave's spectacular drumming and innovative use of electric and acoustic drums brought him world-wide recognition, and the debut release by the Akoustic Band earned a Grammy award.

After leaving Corea in 1993, Weckl began touring extensively and doing some high-profile studio dates with such luminaries as Mike Stern, Steve Kahn, Elaine Elias, and the Brecker Brothers. But in the back of his mind, he sought to become a leader.

"I wanted to play my music and present it my way," he said. "Just playing the heads of tunes, everybody soloing, then back to the head and out wasn't making it. Also, I found myself backing away somewhat from jazz and getting into different styles—fusion, pop, rock, and especially R&B."

The current Dave Weckl Band personnel includes a St. Louis friend on bass, Tom Kennedy, keyboardist Steve Weingart, and Brandon Fields on saxes. While touring with Corea, Weckl had several tasks besides playing drums, including dealing with people associated with a tour's many aspects, which gave him the insight for leadership. Now, unlike the leaders of many groups, Weckl wears many hats himself, including driving the van and overseeing the equipment; he has no management group or tour manager.

"I've surrounded myself with compe-

tent people who are experienced and capable of handling various situations," he says. "Having all those areas covered allows me, when performing, to focus on the music. Also, I want the other guys to have a vested interest in the group, in the musical side. Of course, eventually there has to be a decision made, and that falls on my shoulders."

Just as golf pros constantly have their game analyzed by other professionals, Weckl sought out master coach Freddie Gruber. "My playing is in a constant evolution," Dave observed. "My recent studies with Freddie and my own self-analysis and practice have contributed to a more relaxed, effortless approach to playing the drums."

In keeping with this always-needing-to-improve outlook, Weckl is involved with drumming education, conducting seminars and classes all over the world. "It is my goal to inspire as many young people as possible to want to play music, whether it be drums or another instrument," he states.

Weckl has some thoughts for PASIC participants who will be listening to his band. "When I was growing up, I was knocked out by Buddy Rich's playing," he explains. "But unlike most, I was interested in his energy and how he played emotionally, not just his awesome technique. When playing in a band, you can't get caught up just with the technical things; you must become addicted to the *music*."

Summing up, Dave gave his perspective of his band's approach and what he wants to achieve: "The concept of the Dave Weckl Band is being honest, no rules, and fusing different music genres that we all love—no formatting here! Musically, it is a mixture of different styles. The communication and interaction in the group is something for students to pay attention to. Also, the use of dynamics and general musicality of all of the musicians. I'd really like *all* to come away feeling inspired and happy, and wanting to make music."



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The Drummers of Woody Herman

BY JIM RUPP

Woody Herman's band, along with the big bands of Duke Ellington and Count Basie, was one of the most influential, long lived, and prominent big bands ever. Starting when Herman took over Isham Jones' band in 1936, the Woody Herman band still travels the road today, even after Woody's death in 1987.

The list of prominent jazz musicians who have played on the band is extensive. The interesting thing about Woody's band was that it was constantly evolving and changing. This evolution was led by, and certainly revolved around, the drum chair. From Davey Tough on, each drummer brought his unique personality and style to the band. Woody was also one to encourage each drummer to play the book as he heard it, and develop his own style and personality. This open attitude led to writers and musicians writing and playing what they heard, rather than for a specific style.

The PAS Drumset Committee thought it would be interesting to have a historical lineup of these drummers each play with the current band at PASIC 2002, and to salute their impact on modern jazz drumming. There will also be a panel discussion with the Woody Herman drummers in which they will discuss their experiences on the band, life on the road, and drumming in general.

This concert certainly would not be possible without the help of sponsors bringing in the Woody Herman Orchestra. I'd like to extend a special thanks to cdstreet.com (Glen Gomez), the Zildjian Company (Craigie Zildjian and John DeChristopher), Wendy's International, and Charlie Rath. They have my sincere gratitude, and that of all the drummers involved.

There may be other drummers added to this list, but as of this writing, here are a few of the drummers who will be featured.

DON LAMOND

late 1950s

Don's "un-drumistic" approach, inventive fills, and incredible "dropped bombs"



have earned him a featured spot in the lineup. Don went on to become a top New York studio drummer, and has spent the past few years still playing in Orlando. When he was initially called about this concert, he was recuperating from brain surgery and was practicing in the nursing facility!

JAKE HANNA

early '60s

The combination of Jake Hanna on drums, Bill Chase on lead trumpet, and



Sal Nestico on tenor sax made for one of the most energetic and "burning tempoed" eras in the band's history. The excitement that Jake generated on his many recordings with the band has to be experienced to be appreciated. Jake lives in Los Angeles, worked *The Merv Griffin Show* for many years, and has long been featured at jazz festivals around the country. His amazing playing is surpassed only by his dry Boston wit.

ED SOPH

late '60s and early '70s

Ed brought to Woody's band a modern small-group approach to big band drumming. You can very much hear the influence of Roy Haynes and Elvin Jones on Ed's playing, and he was one of the first to bring this approach to a big band. His playing on Woody's album *Giant Steps* helped earn the band a Grammy Award. Ed now lives in Denton, Texas, where he is a respected teacher and clinician at the University of North Texas.



JOE LA BARBERA

early '70s

Joe is one of the most musical drummers playing today. His combination of impeccable taste and time earned Joe a spot on Woody's band. It also later kept him working with legendary pianist Bill Evans and 12 years with Tony Bennett.

Joe now lives and plays in Los Angeles, where he leads his own trio and teaches at Cal Arts.



STEVE HOUGHTON

mid '70s

Steve was equally comfortable on the "Fusion Herd" or the "Be Bop" band. His



schools around the country. Steve freelances on sessions and jazz gigs in the L.A. area, where he lives, and teaches at Indiana University.

JEFF HAMILTON

late '70s



versatility and skill on marimba, timpani, and drumset also serve him well as a clinician. He helped develop the curriculum for and taught at PIT and LAMA, both highly respected drumset trade schools. Steve has numerous instructional books to his credit, which have become standard teaching texts at

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Jeff is highly regarded as one of the best jazz drummers working today. If you can imagine combining the brushwork of Ed Thigpen, the taste of Mel Lewis, and a helping of Buddy Rich's chops, you have a feel for Jeff Hamilton's style. He has worked with numerous jazz artists including Monty Alexander, the Ray Brown Trio, the Count Basie Orchestra, and numerous others. Jeff has several recordings out with his own trio, co-leads the Clayton-Hamilton big band in Los Angeles, where he lives, and is currently touring with jazz singer Diana Krall.

JOHN RILEY

late '70s

As drummer in the Vanguard Jazz Orchestra, John Riley now holds the chair held for many years by the legendary Mel Lewis. During his tenure with the group, John has made the band his own and established himself as one of today's most in-demand players. Equally at home in a big band, a small jazz group, or a fusion setting, John Riley is a drummer's drummer. He also is highly respected as an author and clinician. John lives and works in New York, and continues to freelance with a who's who of jazz musicians.



From the list above, I think you can get a feel for the history involved in this concert. There will be some living history on stage that evening, spanning the 1950s to today. All these drummers came through Woody Herman's band, and they all left their imprint upon it and jazz drumming in general. We hope that you plan on coming to the Friday evening concert at PASIC 2002 and enjoying a celebration of music with us.

Jim Rupp has done extensive touring with the bands of Woody Herman, Maynard Ferguson, and Glenn Miller. He is the drummer on three Woody Herman CDs: The Grammy-nominated *Fiftieth Anniversary Tour*, *Legacy*, and *Live In London*. Jim spent seven years with jazz singer Diane Schuur, and has also performed with such artists as Ray Charles, Tony Bennett, Joe Lovano, Hank Marr, Buddy DeFranco, Clark Terry, Joe Williams, Rosemary Clooney and Natalie Cole. An active clinician, he is also Chair of the PAS Drumset Committee and President of Columbus Pro Percussion, Inc. PN

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There are lots of styles and techniques for playing snare drum. Many people get a few basics, learn how to roll a bit, and then they're off and running. But whether you're an educator or a performer, attention to the details of your fundamentals is what will separate you and your students from the rest.

First, always use even-weighted and even-pitched sticks for playing snare drum. Keep them in mint shape; no rimshots or practicing on anything other than a drum or a pad, and keep them stored in their own bag or your stick bag. I highly recommend all three new pairs of Pro-Mark orchestral series sticks for your arsenal.

Second, pay close attention to the mechanics of your grip. Since I play matched grip, I like to make sure that I hold the sticks exactly the same



way in each hand. I can't stress this enough, EXACTLY the same way! Have your students practice in front of a mirror



for a second view and make the necessary adjustments so that each hand is a mirror image of the other. Equal fulcrum pressure is also vital.

Third, be sure you use equal wrist motion when stroking so that you don't have arm motion in one and wrist motion in the other. Be balanced. Try to get your sticks to go straight up and down, keep them precisely together. Your target area should be the size of a quarter— and always in the same place.

I like to use three types of rolls: Double stroke, triple bounce and multiple bounce. For now, let's talk about the multiple bounce roll. Start by applying the suggestions above to your quality of

sound so that each right or left "buzz" is identical. Then, to take it even one step further, improve the connection sound in

your roll by "overlapping" each buzz. This means don't lift up your roll strokes too early before the other comes down. This way there is never a disconnection of sound and your roll will sound more seamless and even, and your overall basics will be raised to a new level.



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➤ Many people don't fully believe the importance of form. To prove that form is paramount, just play a piece the way I've described above, then play the exact opposite: glancing blows, sticks apart, random strike zone, etc. You'll be able to hear the difference. Better form will give you a more even and focused sound. And you'll never doubt the value of form again.



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{ Tom has been the assistant principal timpanist and section percussionist of the Cleveland Orchestra since 1992. He began his professional career as principal timpanist with the Norrköping Symphony in Sweden, then as principal timpanist with the Fort Wayne Philharmonic, and principal timpanist of the Alabama Symphony in Birmingham, before coming to Cleveland. }

Watch for the next helpful lesson in the coming months.

PASIC 2002 Marching Percussion Preview

BY JEFF MOORE

The marching percussion events at PASIC 2002 reflect an eclectic mix across the spectrum of the marching genre. In addition to clinics and master classes from expert clinicians, this year's activities include concerts from some of the most exciting marching performers in the world.

CONCERTS AND PERFORMANCES

On Thursday at 8:00 p.m., Robin Engleman will host a concert called *The Drummer's Heritage* featuring a variety of rudimental percussionist from all over the world. See the article on this spectacular event elsewhere in this issue.

The Award Winning *Hip Pickles*—Chet Doboie, Chris Scherer, and Jeremy Fischer—will bring their unique and inspirational marching percussion performance to PASIC at noon on Saturday. Group leader Chet Doboie promises a performance/clinic that will be high energy, interactive, and topped off with some surprises. In addition to the performance, the presentation will offer tips from the *Hip Pickles* on being an artist and surviving as a successful working musician.

CLINICS

Tom Aungst and Neil Larrivee will team up to present a clinic titled "Principals of Effective and Successful Programming for Indoor Marching Percussion" on Thursday at 9:00 a.m. Tom and Neil have worked together with the 2001 and 2002 High Percussion Award-winning and eight-time DCI World Champion Cadets Drum & Bugle Corps. Tom is the Percussion Arranger and Caption-head with the Cadets, and Neil serves as the pit arranger and instructor.

Outside drum corps, Tom is the percussion director for the Dartmouth Public School System in Dartmouth, Massachusetts. His job includes teaching percussion students from grade 4 through high school. Under Tom's direction, Dartmouth High School has captured two championships (1998 and 1999) and has consistently placed in the top three in the WGI

Indoor Percussion Scholastic World Class division.

Neil was the director and designer for the 2000 WGI Scholastic World Champion King Philip Indoor Marching Percussion Ensemble. King Philip placed second as well in 1997, 1998, and 2001. The King Philip Concert Percussion Ensemble also placed second during 2001 in the Scholastic Concert World Class. At King Philip, Neil was also the marching band co-director, arranger, and percussion director. Additionally, Neil is the Director of Education and New Product Development at Vic Firth, Inc.

Tom and Neil will discuss their thoughts on developing a program that can be effective and successful for an indoor percussion ensemble. Key subject matters will include the beginning process of picking an actual show for an ensemble, guidelines for orchestration, visual presentation, achieving effect, acoustical limitations, outdoor vs. indoor arranging, batterie scoring, and pit scoring. During the clinic, video and DVD performance demonstrations will be shown to support the given subject matters.

MASTER CLASSES

On Thursday at 11:00 a.m., Matt Savage will offer a master class on teaching the rudiments, utilizing his new book, *Savage Rudimental Workshop*. Participants will perform rudimental passages and receive advice, guidance, and instruction from Matt.

Mitch Markovich

is presenting a master class on rudimental snare drum technique and interpretation at 11:00 a.m. Saturday. Attendees will have an opportunity to demonstrate their favorite styles, techniques, excerpts, rudiments, etc. and share their insights and views with each other and the audience. Mitch will moderate, play, and provide input concerning the demonstrations and dialog.

PAS MARCHING FESTIVAL

In addition to the concerts, clinics, and master classes will be the ever-popular individuals and drumline 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



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college division for each of the four categories. The individual competitions have proven to be highly competitive, raising the standard 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.

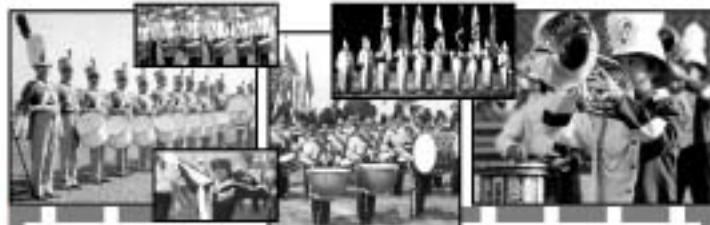
The PASIC Drumline Competition will begin on Friday at 9:00 a.m. We will continue to offer the high school standstill division and are pleased to announce the standstill division is now available for the college-level drumline as well. A new Small Ensemble category has been added for both high school and college levels. This category is for 3-9 performers and presents a category with greater flexibility to accommodate smaller school units, single instrument lines, and creative small ensembles.

Awards will be presented to the first-, second-, and third-place drumlines, 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 individual competition in the high school and college divisions will perform in exhibition following the drumline competition and prior to the awards ceremony.

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 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 procedure for both the individuals and drumline competitions, please contact the PAS office in Lawton, Oklahoma.

Local coordinator Jonathan Merritt is working with PAS Marching Committee Chair Julie Davila to coordinate this year's marching percussion events, and they have been working with PASIC 2002 host Susan Powell and the local planning committee to ensure that everything runs smoothly. We'll see you there! P



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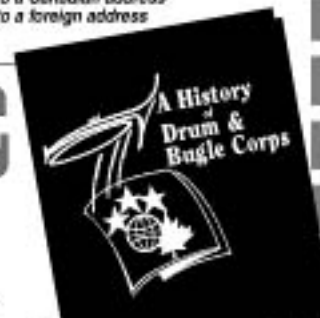
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The Drummer's Heritage Concert

Honoring the tradition of field drumming over the past 200 years

BY LAUREN VOGEL WEISS

Music for drums, fifes, and pipes will be the featured attraction of a special PASIC concert Thursday evening. This once-in-a-lifetime event will showcase Swiss, Scottish, ancient, and modern rudimental artists, along with fifers and pipers, playing music that has influenced the lives of soldiers and entertained generations of civilian field-music enthusiasts. For anyone who has ever played a paradiddle on a snare drum, this living history lesson of rudimental drumming will be a fascinating glimpse through time from a drummer's perspective.

The guiding force behind this ambitious project is Robin Engelman, a founding member of Nexus, a 1999 PAS Hall of Fame inductee, and an avid fan of rudimental drumming. "The title of our concert, 'The Drummer's Heritage,' is borrowed, with permission, from Frederick Fennell's book of music compiled from the Eastman Wind Ensemble's Mercury recordings *The Spirit of '76* and *Ruffles and Flourishes*," Engelman explains. "This concert is about field drumming, a form of drumming that started out beating time for infantry troops in camp, on the march, and in battle. It can be traced from the fifes and drums of the Revolutionary War to the drum and bugle corps of DCI [Drum Corps International]. The most 'unmarchable' Jeff Queen drum solo comes from this field drumming heritage."

Jeff Queen, one of the featured snare drum soloists in the original cast of the Tony-Award-winning production of *Blast!*, is but one of a diverse group of artists who will perform. The musicians represent two centuries of drumming styles, from Queen's contemporary solo to Nick Attanasio, a member of the World Drum Corps Hall of Fame. "Nick is 80 years old," Engelman says, "and he's been drumming since he was nine. He's the only bass drummer to achieve a perfect

score in competition." Attanasio will be accompanied by snare drummers Dominic and Teresa Cuccia.

More than a dozen soloists and ensembles will celebrate the rudimental drumming tradition in Columbus. The Colonial Williamsburg Fifes and Drums will take the audience back to the Revolutionary War while the Camp Chase Fifes and Drums will recreate the music of the American Civil War. Representing Canada are the C.A.D.R.E. Drum Line (Canadian Associates Drumming Rudimental Excellence)—a group of retired, former North American and Canadian Rudimental Champions—and the world renown Peel Regional Police Drum Line (and pipers). Frequent PASIC attendees will be familiar with the University of North Texas Drum Line, which has been under the direction of Paul Rennick since 1989. UNT has won a record twelve PAS Championship titles.

Besides Attanasio and Queen, soloists include Jim Kilpatrick, seventeen-time World Champion Scots drummer; Reid Maxwell, lead drummer for the World Champion Simon Fraser Pipe and Drum Band; and longtime Phantom Regiment drum instructor Marty Hurley. There will also be an artist representing the Swiss drumming style and a few more ensembles, too. (Working around football halftime schedules—another "descendent" of the military field music tradition—makes planning for a PASIC appearance a challenge indeed.) Another special guest will be 2002 PAS Hall of Fame inductee John Pratt, playing one of his recent compositions.

Pratt once told Engelman that rudiments can be called the drummer's alphabet, an appropriate comment from a retired English teacher! "From that alphabet, we make words and phrases. Everything played by a drummer, no matter how complex, is constructed from rudiments."

DRUMS IN THE MILITARY

Field drums have existed in one form or another for hundreds of years, and paintings and manuscripts from the late 15th century show major design elements shared by many of today's instruments. "The large field drums of the 15th and 16th centuries were primarily accouterments for pomp and pageantry," says Engelman, "but they were unwieldy and suited only for the simplest rhythms. These drums soon gave way to smaller drums carried at the player's waist that allowed free play for both hands. Snares were eventually added for a more powerful sound.

"To operate efficiently," he continues, "the Renaissance armies of foot soldiers developed complex camp duties and drills that were controlled by signals from musical instruments. Trumpets were associated with the cavalry, while field drums and fifes were more suited to infantry. As the art of war grew ever more subtle and complex, so too did the art of drumming. The beats of the drum grew more complex as army duties grew more sophisticated, but drummers recognized that certain strokes and combinations of strokes were essential to their technique. These strokes came to be known as rudiments and were transmitted orally to each succeeding generation of drummers until accepted forms of notation were developed."

During the reign of Queen Mary of England (1553–58), the first drum signals appeared in print as written commands, but not as musical notations. About 250 years later, the word "rudiment" appeared in print for the first time in Charles Ashworth's book of 1812. "The publication in 1862 of George Bruce and Daniel Emmett's book *The Drummer's and Fifer's Guide* was arguably the apogee of the art of military snare drumming in North America, which we now call the 'ancient style,'" Engelman explains. "Until 19th-century technology made them

redundant, fifes, pipes, and drums controlled the camp maneuvers and tactics of western, infantry-based armies. About 135 years ago, bugles and trumpets replaced fifes and drums as the instruments for directing troops on parade, in camps, and in battles.

“Did you know that more than 100,000 young men and boys played fifes and drums for both sides during the American Civil War?” Engelman asks. “And close to 2,000 were under the age of thirteen. During the 1880s, veteran Civil War musicians, both Confederate and Union, began making pilgrimages to the famous battlefields of their youth. They reminisced, played music, and published collections of the music they had played during the conflict and so lovingly remembered.”

Around that time, civilian fife and drum corps began to organize in Connecticut, and the northeastern U.S. remains the center of fife and drum activity in North America today. Corps usually play the music of a particular historic period; for example, the Revolutionary War or the Civil War. Representatives from both eras will perform at PASIC.

“The history of drum and bugle corps is quite different,” Engelman relates. “Whereas most fife corps remained committed to reproducing an ‘authentic’ look and sound, bugle corps gradually evolved into brass orchestras. This was undoubtedly due to the fact that the original cavalry bugle, without valves, had a small range of notes and thus a limited repertoire. The traditional six-holed fife had a

range of two chromatic octaves and a repertoire of thousands of tunes dating back hundreds of years.”

Following the end of World War I, drum and bugle corps were organized and run in the United States by the American Legion and the Veterans of Foreign Wars. Their original purpose was fraternal as well as musical, and they marched in local parades for civic events and national holidays. The exhibitions soon became local competitions, which eventually became drum and bugle corps contests on a national scale. By the 1930s, junior corps began as a youth activity for the children of World War I veterans. Still sponsored by VFW and American Legion posts, these drum corps were especially strong in the Northeast and Midwest. After World War II, Canadian Militia trumpet bands sprang up all over Canada, creating more great drum virtuosos.

“There have been periodic surges in the public’s awareness of and interest in traditional music for field drums,” Engelman says. “The 1950s and early ’60s was one of those times. Partially in response to the Civil War Centennial and the looming Revolutionary War Bicentennial, fife and drum corps were established at the Colonial Williamsburg restoration in Virginia and at Forts Henry and York in Canada. Canadian drummer, fifer, and military historian George Carroll played a major role in the organization of the U.S. Army’s Old Guard Fife and Drum Corps in Washington, D.C., the Williamsburg Fifes and Drums, and music library and the EPCOT Fife and Drum corps at Disney

World in Orlando, Florida.”

“Modern” drum corps could be defined by the formation of Drum Corps International in 1972, which allowed the corps to break away from the military rules imposed by the American Legion and VFW and concentrate on music and pageantry. Their elaborate programs are more suited to a “stage” (i.e., football field) than a parade. As drum corps continued to push the limits on instrumentation, costumes (no longer uniforms), and choreography (formerly “marching and maneuvering”), new venues opened up. Future Corps at Disney’s EPCOT was a popular group at the entertainment park for many years, and in 1982 PAS introduced its Marching Percussion Festival (then called “Marching Forum”) to showcase contemporary drumlines. The Star of Indiana, DCI’s 1991 World Champion, left the drum and bugle corps activity in the mid-’90s to pursue new avenues of expression, eventually morphing into the hugely successful Broadway show *Blast!* And who knows what the next decades will bring?

Let’s meet some of the performers scheduled to appear in Columbus.

COLONIAL WILLIAMSBURG FIFES AND DRUMS

The Colonial Williamsburg Fifes and Drums, founded in 1958, represent the musicians of the Virginia State Garrison Regiment, which dates back to 1778. They follow 18th-century practices, from uniforms to instruments to repertoire. Based in historic Williamsburg, Virginia, the corps performs nearly 500 times each



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year, including weekly musters and special occasions, such as Washington's birthday and Independence Day, as well as its own program each Saturday.

Members may join as young as ten years of age and go through one year of training. The junior corps has about 35 members between the ages of eleven and thirteen who perform twice a week. The senior corps is made up of an equal number of students from the age of fourteen through the time they graduate from high school. There are also three full-time adult staff members who handle the drum major, director, and administrative responsibilities.

Lance Pedigo—who joined the corps in 1972 and graduated in 1981—will be the Drum Major at the corps' performance in Columbus. He also serves as the Supervisor for the Colonial Williamsburg Fifes and Drums. He will be joined by approximately fifteen members between the ages of fifteen and seventeen: about seven fifers and eight drummers (six on snare, two on bass).

They dress in the traditional uniforms of their regiment: red coats with blue facings, knee-length pants, long white socks, black shoes with buckles, and Revolutionary War-era tri-cornered hat. "People sometimes confuse us with the British Redcoats," says Pedigo, "but we're actually wearing the opposite color scheme of the infantry members of the regiment, who wear blue coats with red facings. The color scheme allowed people to tell the non-combatant fifers and drummers apart from the soldiers on the battlefield."

The drummers will be playing on contemporary replicas (made by the Cooperman company) of instruments used during the Revolutionary War. The drums have wooden shells and counterhoops, calfskin heads, linen rope, and gut snares, and are played with wooden sticks or mallets. The snare drums are 16x16, although they look two to three inches deeper because of the wooden counterhoops, and the bass drums are 24x24.

In addition to performing the national anthems of the participating countries at the beginning of the concert, the corps will play two medleys of 18th-century marches. "The 'Greenwood Medley' is from the 1775 Greenwood fife manuscript," Pedigo explains. "We've put together some tunes from that manuscript and arranged drum parts using 18th-

century rudiments, such as flams, drags, paradiddles, and all the rolls, especially fives, nines, and tens. The songs are mostly dance tunes with meters ranging from 9/8 to 6/8 to 2/4 to 4/4. We tend to think of American marches and military music as being pretty simple, but this will show off the complexity of the music that was available to musicians during the 18th century."

CAMP CHASE FIFES AND DRUMS

Representing field music from the 19th century is the Camp Chase Fifes and Drums, an authentic recreation of a Civil War period (1861–65) regimental fife and drum corps. Founded in 1983 in Columbus, Ohio, the corps is named after the large Union Army training camp that was located near Columbus during the war. Members hail from Ohio and adjoining states and play on authentic wooden fifes and rope-tension drums. The Camp Chase Fifes and Drums performs regularly at historical events, reenactments, and musters, and has also appeared in the films *Gettysburg* and the soon-to-be-released Civil War motion picture *Gods & Generals*.

For their first-ever PASIC performance, Camp Chase will be a Civil War era Union Regimental fife and drum corps wearing dark blue frock coats, light blue pants, black brogans (leather-sole military shoes), and forage caps. "There were literally thousands of these corps on both sides during the Civil War," elaborates Tom Kuhn, manager of the organization and a fifer in the ensemble. "We play pieces from historical military music manuals of the 19th century." Approximately eight to ten fifers and ten drummers (eight snare, two bass) will perform in Columbus, including the youngest and oldest members on snare drum—Kuhn's thirteen-year-old son, Alex, and 69-year-old Bill Maling. Camp Chase's Drum Sergeant is Seth Kafoure, whose father, Phil, is the corps' Drum Major.

Maling began drumming at the age of ten in 1943, marching with the H.C. McCall Post #20 from Philadelphia, which won the 1947 American Legion Junior National Championships held in New York City. (They lost the 1948 Championship to the Holy Name Cadets, now the Cadets of Bergen County.) Maling taught several corps in the Philadelphia area (including the Reading Buccaneers), judged through the Mid-Atlantic Judges Associa-

tion, and served on the Board of Directors for the Bluecoats Drum and Bugle Corps from Canton, Ohio during the 1990s, including one year as the corps director from 1996–97. He joined Camp Chase in 1995.

"When I started in drum corps, we were very rudimental," Maling remembers. "Today, I am still playing many of the pieces we played back then, like 'Downfall of Paris,' 'Hell on the Wabash,' 'Connecticut Halftime' and 'Army 2/4.' We try to stay very traditional in Camp Chase; if we can't find authentic drum parts, we will rewrite some of the music but keep in the vein of the historical usage of the rudiments."

How does a 19th-century unit differ from a contemporary drum corps? "Modern drum corps has gotten away from the standard rudiments," he says. "In Camp Chase we have two types of drummers; younger guys who learned from indoor drumlines and drum and bugle corps, and a bunch of guys in their fifties who were trained in the old rudimental style. Rudiments were the focus of our practice and most of our music. Today, they start with exercises and stick control, and the rudiments come later as one application of percussion. We do use some of the modern teaching techniques—like warm-up exercises to get everybody locked-in to rhythms, stick control, and ambidexterity—to help with the uniformity. On the other hand, our repertoire is very traditional. So it is an interesting and very effective blend of new techniques along with the old style of rudimental repertoire."

Camp Chase's drumming style can best be described as a combination of the New England ancient style (very open rolls) and the historical military style taught by George P. Carroll. They perform on 16x16 Cooperman Liberty model snare drums, complete with calf heads and neck slings. "The neck sling is frequently seen in Civil War photos," Maling explains. "It is a miserable device hung around the neck that makes marching with a drum a pain! Fortunately, these slings disappeared after the Civil War and drummers returned to the more suitable shoulder sling that was common in the Revolutionary War."

Although many of the Civil War-era drums were "contract drums" (a smaller 12x16 shell), Camp Chase mainly uses the larger size drums because they also have a set of Revolutionary War-era uni-

forms and sometimes portray the First American Regiment. However, two snare drummers use the smaller contract drums, as each person owns his own drum. "These drums were a good, and authentic, compromise between the smaller Civil War drums and the larger Revolutionary War ones," Maling says. Their bass drums are 24 inches in diameter and 20 inches deep. Played with two wooden mallets, the bass drum repertoire uses most of the same rudiments as the snare drum, except for rolls.

"Everyone in the corps is very excited about playing at PASIC," adds Maling. "It's quite an honor to be invited to play."

MARTY HURLEY

PAS members who were at PASIC 2001 in Nashville will remember Marty Hurley's amazing snare drum performance alongside those of John Pratt and Mitch Markovich. Hurley, one of the leading rudimental snare drummers and marching music educators in the country today, began studying snare drum with his father as a young child. He still remembers the first time he played "Downfall of Paris."

"I was probably about nine or ten years old," Hurley says. "My father made me memorize it, which I thought was fun. The piece has such good phrasing." Following his graduation from Neptune High School in New Jersey, Hurley received his BME from Wilkes University (Wilkes-Barre, Pennsylvania) and served four years with the Air Force Band. While growing up, he marched with the Hawthorne Caballeros and Blessed Sacrament's Golden Knights, both from his home state of New Jersey.

Hurley applied the knowledge and skills he learned from working with Bobby Thompson to several drum corps that he began teaching in the early 1970s: the Stardusters from Arabi, Louisiana, the Bleu Raiders from Metairie, Louisiana (the first corps to break into DCI's elite "Top 12" during their first year in existence), and the Black Knights from Belleville, Illinois. Hurley is perhaps best known for his long association with the Phantom Regiment Drum and Bugle Corps from Rockford, Illinois, where he taught from 1975-83 and from 1987-92. A top-ranked corps in the DCI activity, Regiment snare lines could always be recognized for their fluid style and creative use of rudiments.

His solo performance at PASIC 2002 will represent the snare drum pieces of the late 1970s, '80s, and early '90s. "I'll be playing a combination of the audition pieces that I wrote for the Phantom Regiment," says Hurley. Listeners will hear portions of "Phancy Phantom," "Phantom of the Phield," "Phantom Phrenzy," and "Phantom Phire." "Those solos feature licks that were used in the shows the corps performed. We used all 26 rudiments, plus many Swiss rudiments and even the 'new' compound rudiments—although Bobby Thompson used to slip in some of those back in the '60s when I was marching."

Hurley continues to play and teach the "Thompson grip," a variation on traditional grip but with the left pinky curled under the ring finger for additional support. "You get the high reach of the fife and drum corps along with the accuracy of playing together," he explains. "It also provides a lot of power, especially in the left hand."

Since 1974, Hurley has been Director of Bands at Brother Martin High School in New Orleans. He has also taught marching percussion clinics and adjudicated at various schools and drumline festivals across the country, including judging at previous editions of the PASIC Marching Percussion Festival.

"Rudimental drumming seems to be strong, in spite of the fact that most drum corps don't really do it," Hurley states. "I think this concert at PASIC 2002 is going to be spectacular. Every young drummer ought to be there so they can see how they really want to play!"

JEFF QUEEN

How many people can say they've made a living as a rudimental snare drummer on Broadway? Well, Jeff Queen can! As the soloist who began the show by playing the snare drum part to "Bolero" center stage in the London and New York productions of *Blast!*, Queen was also featured in the "Battery Battle" segment with fellow snare drummer Nick Angelis, another original cast member. Pictures of the two dueling snare drummers can still be seen on covers of *Playbills* across North America as the touring company of the Tony-Award-winning show continues its successful run.

Queen began studying drums in the fifth grade but didn't see his first drum corps show until his freshman year at



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Mount Vernon High School in Alexandria, Virginia. Following his sophomore year, he joined the Bluecoats (Canton, Ohio) in 1989 and then moved west to California where he marched with the Velvet Knights in 1990 and 1991 during his last two years in high school. The next summer he marched with the Santa Clara (California) Vanguard and spent the last three years of his junior drum and bugle corps career (1993–95) with the Blue Knights from Denver, Colorado. In 1993, Queen received a scholarship to the University of North Texas in Denton, where he was a member of their championship drumline and began pursuing a business/marketing degree.

During his competitive drum corps years, Queen won the DCI Individual Snare Drum title in 1994 and 1995, as well as the PAS Marching Percussion Festival Individual Snare Drum award those same years. His competitive snare drum solo evolved into the solo he performed with *Blast!*, which has since evolved into the extended version he will perform at PASIC 2002.

"With the competitive solo, I was restricted by the time limits," explains Queen. "With *Blast!*, I took snippets of my solo and some things from here and there and put them together in one piece. Since I had to wear the drum, I could only use one instead of two, which I had done at DCI and PAS." His current solo utilizes two different snare drums—one with a Kevlar head and the other one with a Mylar head—set up on two stands. The piece has also evolved as a theatrical presentation and is a good representation of a "modern" rudimental snare drum solo.

"I play through the gambit of rudiments, starting slow and building up," he explains. "There are two major themes: one of those being the 'Bolero' ostinato and the other a theme from [Tony] Cirone's 'Etude No. III' from *Portraits in Rhythm*. Plus there are a lot of tricks in there—backsticking, fast playing, high stickings, soft passages. I try to do a little bit of everything. I couldn't put in all the things I wanted to in the past, but now, as a performance piece, I have the freedom to go to different places that I couldn't before."

Since *Blast!* closed on Broadway almost a year ago, Jeff has continued to live in New York while traveling throughout the country giving clinics and teaching master classes on the snare drum at high

schools and colleges. He has also spent the past four summers as the snare tech for the Carolina Crown Drum and Bugle Corps.

"I try to bridge the gap between the 'old school' players and the 'new school' guys," states Queen. He is scheduled to play "The Downfall of Paris" alongside John Pratt and Marty Hurley. "Getting all of us together in one place at one time has always been a dream of mine," he says. "I'll be playing with people I haven't 'officially' studied with, so I'm looking forward to absorbing as much as I can. This is a great opportunity for me as a student to watch and see what they do—and learn."

GRAND FINALE

One of the highlights of the concert is sure to be the grand finale, featuring all the performers—over 100 drummers—performing the traditional "Three Camps."

"In the late 19th century," Robin Engelman says, "jazz and orchestral composers created music that demanded new drumming styles. Fortunately, the fundamental techniques of snare drumming—rudiments—were already in place and adaptable to the stylistic demands of the new music. Even today, rudiments are essential to the playing of any western snare drummer, regardless of his or her style."

"The Drummer's Heritage Concert honors the music that created our basic technique and the musicians who have maintained the process. It's a tradition of melody and rhythm welded together into a functional art. This concert offers students, teachers, and performers a historical perspective that will sustain and embolden their creative growth and give depth to their artistic expression."

"In its military context, the grace, vitality, virtuosity, and power of this music played an important part in the history of western nations," Engleman concludes. "Today, it provides enjoyment to reenactors and a platform from which to launch the fantasies of composers and choreographers. The soloists and ensembles will infuse our percussionists with pride, kindle their curiosity, ignite in them a desire for excellence, and indelibly imprint upon them an appreciation for this great music and the dedicated artists who maintain it at the highest levels." PN



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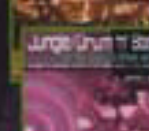
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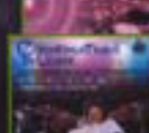
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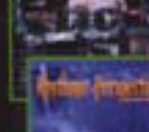
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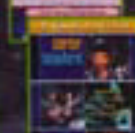
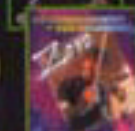
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World Percussion at PASIC 2002

BY RICH HOLLY

Past PASIC schedules have set a high standard for world percussion programming. I am happy to report that PASIC 2002 continues this tradition. This year's convention will feature a host of world percussion performers and clinicians whose talents are known world-wide, as well as a few people with whom I know you will soon be more familiar!

Ganesh Anandan will present a clinic titled "South Indian Hand Drumming." Ganesh was born and raised in Bangalore, South India, where he studied Karnatic music under the tutelage of G. Venugopal (flute) and K.K. Parthasarthy (mrdangam). After completing university studies in 1976 he moved to Canada where he studied western classical music theory and took part in a variety of percussion workshops including bodhran and tar studies with Glen Velez and tamburrelo and tammurriata classes with Carlo Rizzo. Anandan was awarded several grants from the Canada Arts Council and Le Conseil des Arts et des Lettres du Québec for artistic projects and studies. He had a long-term grant to study the tavil, a ritual two-sided drum, and the kanjira, a South Indian tambourine, with T.N. Shashikumar at the renowned Karnataka College of Percussion in Bangalore.



Ganesh Anandan

B. Michael Williams' clinic presentation is titled "Learning Mbira." Professor of Music and Director of Percussion Studies at Winthrop University in Rock Hill, South Carolina, Williams' clinic is an introduction to the Zimbabwean mbira ("thumb piano"). The clinic will focus on the basics of playing mbira using a tablature notation Williams has developed. Through demonstration of several standard tunes, Michael will be displaying examples of the notation on an overhead projector so participants can follow along.

"For me, the mbira is kind of like a percussionist's guitar," says Williams. "When I first started playing, I said, 'Finally, an instrument I can play on the back porch!' My hope is that those attending will be inspired to learn to play this beautiful instrument." The proceeds from the sale of Williams' book (*Learning Mbira*) will go to MBIRA, Erica Azim's non-profit organization dedicated to helping Zimbabwean musicians and mbira makers.



B. Michael Williams

Born of Puerto Rican descent in the Ft. Apache section of New York's South Bronx, **Bobby Sanabria** excels as a drummer, percussionist, composer, and



Bobby Sanabria

arranger. A committed educator, Bobby teaches at The New School University and the Manhattan School of Music in New York City. He conducts both schools' Afro-Cuban Jazz Orchestras. Bobby has played and recorded with "la creme de la creme" of Latino-oriented jazz, including Tito Puente, Mongo Santamaria, Mario Bauz, Paquito D'Rivera, Dizzy Gillespie, and Ray Barretto. As a leader, he has released two critically acclaimed CDs: *¡N.Y.C. ACHÉ!* in 1993 and his Grammy-nominated (in 2001) *Afro-Cuban Dream...Live & In Clave!!!* in 2000. He is featured in a two-hour Bravo TV special, *Palladium Memories: The Golden Age of Latin Music*, as well as the Smithsonian travel exhibit *Jazz: La Combinacion Perfecta*.

For those who have not seen **Lenny Castro** live (as well as for those who have), his world percussion clinic will be a must-see event. Lenny has performed, toured, and/or recorded with a host of major artists including Al Jarreau, Boz Scaggs, Toto, Dolly Parton, Diana Ross, Stevie Wonder, David Sanborn, Joe Sample, Kenny Loggins, Ricky Lee Jones, Dan Fogelberg, the Crusaders, Barbra

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tions and theatrical performances. Since its beginning in 1974, Répercussion has performed in some of the most prestigious venues and festivals including the

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tival. Over 2,000 concerts later, they are a most welcome addition to the PASIC 2002 program.

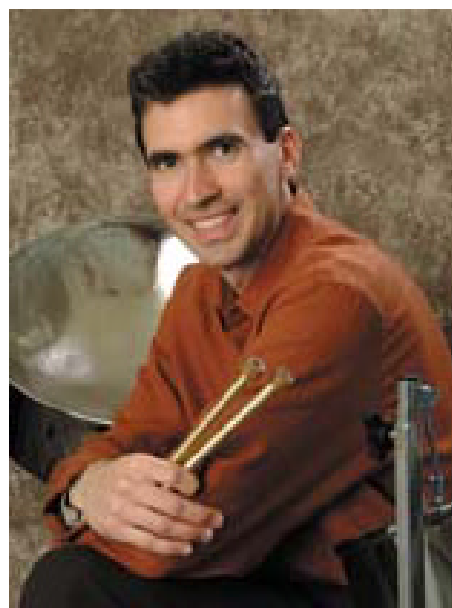
Greg Beyer, although mostly known as a specialist in contemporary classical music performance, will present his clinic “Musical Bows: Ancient Instruments, New Ideas” on Thursday. Recently, Greg



Greg Beyer

has been involved in the commissioning and creation of new works for the berimbau.

Vast experience as a performer and educator of steel drum music make **Tom Miller** a sought-after musician and clinician. Tom has performed and recorded throughout world with his own group,



Tom Miller

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Pan Ramajay, as well as with notable pan masters Andy Narell and Ray Holman, renowned Calypsonian David Rudder, bassist Michael Manring, Grammy Award winner Allison Krause, John Denver, and many others. His playing is featured on the film scores for the movies *Commando*, *Nina Takes a Lover*, and *The Mystic Masseur*, as well as for many commercials. A five-time recipient of grants from the prestigious Meet the Composer Foundation, Tom presents his clinic, “Arranging for Steelband: Basics and Beyond,” on Friday.

A particular treat at this year's PASIC will be a joint clinic by **Luis Conte** and **Orestes Vilato**. Conte has worked with some of the greatest names in contemporary music, including Madonna, Eric Clapton, Phil Collins, Santana (the *Supernatural* album), Jackson Browne, Celine Dion, Barbra Streisand, Ray Charles, Tony Bennett, and Cuban legends Arturo Sandoval and Cachao. He can also be heard on the scores and/or soundtracks to such box-office smashes as *Mission Impossible*, *Rain Man*, *Waiting To Exhale*, *Coming To America*, Disney's animated *Tarzan*, and many more. Vilato has been referred to as the “Cuban multi-percussionist



Luis Conte

extraordinaire” and is known as one of the leading figures in the history of the timbales. From 1980 to 1989, Orestes recorded and performed with the Carlos

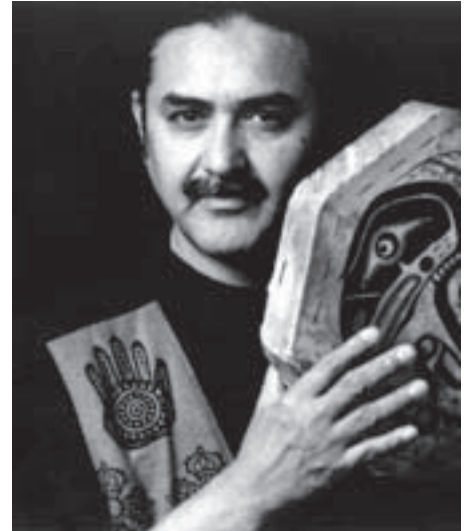


Orestes Vilato

Santana band. He has recorded over 300 albums with such artists as Ray Barretto, Cachao, Aretha Franklin, Patato Valdez, Herbie Hancock, Rebeca

Mauleon, Buddy Montgomery, and many more.

Grammy award-winning percussionist **Glen Velez** was voted the 2001 Best Percussionist of the Year by *DRUM!* magazine. After fifteen years performing and



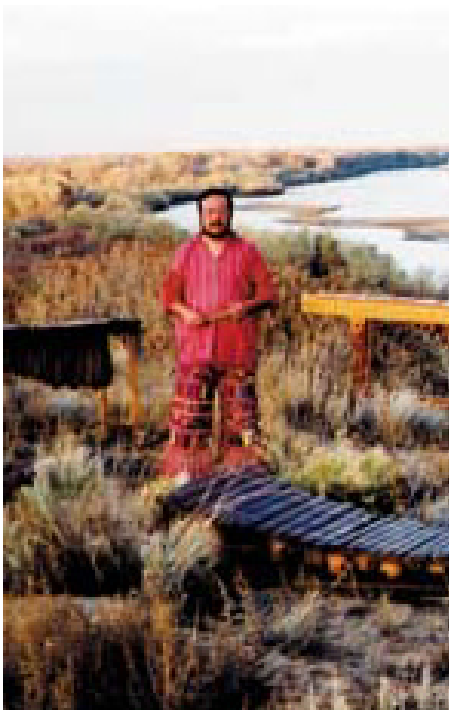
Glen Velez

An advertisement for Black Swamp Percussion. The background is a mix of purple and green. In the center is the Black Swamp Percussion logo, which features a hand with fingers spread inside a circle. Above the logo, the text "New Sounds from the Percussion Innovator" is written in a curved path. Below the logo, the text "Visit us at www.blackswamp.com" is written in a curved path. On the left, there are two pairs of mallets with purple heads, labeled "Tam Tam Mallets". On the right, there are two rows of yellow mallets with wooden heads, labeled "Bentwood Temple Blocks". At the bottom left, there are two wooden boxes, labeled "Log Drums". At the bottom right, there are several yellow mallets with wooden heads, labeled "David Gross Maple Timpani Mallets".

recording with Steve Reich (1973–88) and Paul Winter (1983–98), Velez is working as a soloist while continuing to collaborate with a variety of top-notch professionals in many genres.

Twentieth-century music guru John Cage wrote a piece especially for Glen in 1989. Velez has also played with such notables as Pat Metheny, Richard Stoltzman, Suzanne Vega, Howard Levy, Zakir Hussain, and Oregon. His own compositions have been featured on National Public Radio's *All Things Considered* and John Schaefer's *New Sounds* and have been commissioned by the Rockefeller Foundation, Jerome Foundation, and *Reader's Digest*. He has written music for theater and dance and appeared on hundreds of albums.

Steve Chavez, historian, teacher, composer, performer, and collector of marimbas will lead a fascinating program of works for marimba from around the world. Steve has performed with the New Mexico Symphony Orchestra and was Principal Percussionist/Timpanist with Santa Fe Pro Musica for fifteen years. Currently, Steve performs with his New Mexican Marimba Band at many parties and conventions throughout the Southwest. Steve also tours universities with his "Marimbas of the World," where he teaches students the style of each country in preparation for performances.



Steve Chavez



Jeff Jones



Eric Paton

Each evening of PASIC 2002 concludes with a drum circle. This year the facilitators of these circles include **Kalani** (see

his article on the next page) and Columbus percussionists **Jeff Jones** and **Eric Paton**. PN

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What Is a Drum Circle?

BY KALANI

With their recent rise in popularity, drum circles have come to represent many things to many people. For most participants, they are a setting for personal and group creativity, and they can even have positive physical effects not unlike those obtained from practicing yoga or meditation. For others, drum circles serve as a metaphor that can be used to illustrate the importance of teamwork, cooperation, and diversity in creating a healthy and productive community. And for some, drum circles are just a way to have fun. Let's take a look at some of the aspects of a drum circle and the results that can be achieved from participating in one.

A drum circle can be simply defined as "a group of people working together to create in-the-moment music using drums and percussion instruments." The key words and phrases in the previous sentence are: group, working together, create, and in-the-moment. Therefore, a percussion ensemble performing a piece of music is not a drum circle. Neither is a drum class that is being led by a teacher, or a group that is recreating music they have played before. A drum circle is a unique event that is spontaneously created by the facilitator and the participants.

It's been my experience that schooled musicians tend to see drum circles in a musical context and therefore think of them as "simple," "elementary," or even "musically boring." This view is an example of not seeing the forest through the trees. The real focus and power of a drum circle lies not in its musical or technical aspects, but in the process set forth by the facilitator and experienced by the group. A knowledgeable facilitator can create a multitude of settings for a variety of populations that illustrate any number of educational meta-

phors, all while the group is having fun playing drums and creating music together. *That* is power.

Is a drum circle about drumming?

Of course, you couldn't have a drum circle without drums and drumming, but in most cases, a drum circle is about anything *but* drumming. If you look around a circle and you see drums and drumming, then you are seeing the surface product. If, on the other hand, you look around the circle and you see people and expressions, you are seeing the process and the spirit that drives it. A "drum circle" is really a "people circle." It is more often

about a growth process than it is about the act of drumming.

Are there different kinds of drum circles?

Drum circles are used by a variety of people as a program medium. Ways in which facilitated drum circles are used by groups and organizations include team-building exercises, diversity appreciation, stress reduction, music therapy, fitness training, celebrations, socializing events for conferences, cooperative learning settings in classrooms, gender specific (such as women's circles), and community building.

How does a drum circle produce specific outcomes?

A drum circle has the *potential* to do many things, but it won't necessarily produce specific results without the guidance of an experienced facilitator. In fact, a poorly structured circle can do more harm than good.

For example, if the facilitator is not intentionally creating settings in which the participants feel a sense of inclusion, community, and the ability to shape their experience as a group, members can leave feeling disenfranchised and unimportant. Unorganized activities with no clear focal points can leave participants feeling "lost," and technically demanding activities can create feelings of inadequacy among members who don't have the "chops" to keep up. In most cases, this produces the exact opposite of the desired goal. Exposing a group to excessively loud drumming can not only cause hearing damage, but may also have members feeling as if they have no "voice."

In order to produce a specific result, a drum circle must



be part of a well-thought-out and facilitated program. Just as an individual drum has no “power” on its own, a drum circle does not necessarily have the power to facilitate positive change without clear intention and implementation. It is the *participants* who will change themselves through taking part in and shaping the process they co-create with the facilitator.

What exactly does a facilitator do?

A facilitator guides the group through various settings in order to help them reach their desired goals of cooperation, appreciation, community, and creativity. The facilitator often is the program designer and works with the host organization to support their goals, mission statement, and desired outcome. The facilitator usually provides all the drums and percussion instruments and is responsible for the overall setting of the event including the setup, providing basic instruction such as how to hold and play instruments, discussing drum circle etiquette, and helping anyone who needs special attention. In specific programs the facilitator also will post-process the outcomes with the group to draw metaphors between their experience in the circle and their work or personal relationships.

What kinds of instruments are good for drum circles?

Although any drums or percussion instruments can be used in a drum circle, there are certain qualities that make some a better choice than others. Some aspects to consider when choosing instruments are:

Portability: Instruments should be easy to store, transport and set up.

Instrument Volume: It's best to choose a group of instruments of similar volume, which helps give each participant a voice.

Group Volume: Every instrument adds to the total volume. For this reason, it's preferable to use instruments that are not individually very loud.

Playability: Instruments that are easy to hold, tune, and play are well suited for most groups (especially kids).

Variety: A range of diverse instruments offers more musical possibilities than a homogenous group, and better reflects a community!

Where can I find out more about drum circles?

Visit the Kalani Music or PAS Web sites for drum circle-oriented links, message boards, and list-serves. For more information about drum circle programs and facilitation, contact Kalani via his Web site (www.kalanimusic.com) or e-mail him at kalani@kalanimusic.com.

Kalani presents workshops, programs and drum circles at conferences, music stores,

educational institutions, and festivals in the U.S. and abroad. His university appearances include USC, CSUN, UMKC, CMSU, UCLA, University of Akron, University of Kentucky, and LSU. He has been a featured clinician at the Taipei Percussion Institute, the International Percussion Festival (Belgium), the World Rhythm Festival (Seattle), and several PASICs. PN

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PAS Education Committee Events at PASIC 2002

BY RUTH CAHN

Once again the PAS Education Committee is sponsoring a number of educational events at PASIC 2002 including the popular FUNDamentals series, a panel presentation called "Studio Teaching the Pre-Collegiate Student," a performance of the Percussion Scholarship Group, and the opportunity for state educators to receive professional development credit toward re-certification.

FUNDAMENTALS

The FUNDamental series is a collection of beginning hands-on clinics that approach various areas of percussion in an educational but also FUN setting. These sessions are specifically geared toward band and orchestra directors who want to improve teaching skills, beginning percussion students who are eager for "hands on" experience, teachers who want to acquire other ideas and refresh teaching concepts, and professional percussionists who want to exchange teaching strategies. This year's FUNDamental sessions will be on Saturday, November 15 and will be scheduled as follows:

9:00 a.m. Snare Drum FUNDamentals with Nick Petrella and Robert McCormick. Nick and Robert will help us all to "get a good grip" from the beginning. They will emphasize a relaxed and efficient playing style with a flowing stroke and resulting good drum tone. This workshop is essential for the basic elements of band and orchestra drumming.



Nick Petrella



Robert McCormick

11:00 a.m. Mallet FUNDamentals with Scott Herring and Giff Howarth. Scott and Giff will address key elements of marimba performance including tone production, stroke production, different strokes for different sounds, and the essentials of "getting around the instrument," including foot position, mallethead movements, and arm motion.



Scott Herring



Giff Howarth

2:00 p.m. Drumset FUNDamentals with Rich Thompson and Zoro. Rich and Zoro will deal with basic drumset language spanning the traditions of jazz to the syncopation of funk. Both presenters are well known as performer/teachers who are able to encourage students and stimulate their interest in a variety of drumset styles. There will be a lot of emphasis here on building good general drumming skills that are so important to the future growth of a drumset student.



Rich Thompson



Zoro

4:00 p.m. Timpani FUNDamentals with Stanley Leonard and Ruth Cahn. This session will feature Stan Leonard's "Pathways" concepts for developing young timpanists that focuses on key areas: grip, playing area, stroke, and a variety of technical and musical issues. Tuning/ear-training exercises for the young

timpanist and basic timpani acoustics will be presented, and the importance of a mentor in the development of young timpanists will also be addressed.



Stanley Leonard



Ruth Cahn

OTHER EDUCATION EVENTS

The PAS Education Committee is also proud to be sponsoring two special education events. The first of these, on Friday November 14 at 11 a.m., is a panel presentation called “Studio Teaching the Pre-Collegiate Student” with Alan Molnar, Jim Royle, and Michael Sgouros. The panel will present a variety of teaching situations in which percussionists offer pre-collegiate instruction. Issues discussed will be far ranging and may include setting student goals and structuring practice for improved student results, assessing student progress, working with the gifted student, securing practice timpani and marimbas, meeting the needs of special education students, legal and financial responsibilities of private studio teachers, and career counseling for the college-bound student. Come and contribute to this dialogue! Pre-collegiate teaching is a great teaching option!

The second special event, on Friday at 3 p.m., is a performance of the Percussion Scholarship Group—a collaboration between the Chicago Symphony Orchestra and the inner-city Chicago schools, directed and conducted by Patsy Dash and Doug Waddell.


Several years ago, Patsy and Doug formed a student percussion ensemble made up of students from Chicago inner-city schools. Student membership in the ensemble was predicated upon a series of commitments by the students and their parents that would guarantee a deep level of preparation and participation, as well as represent the diverse ethnicity of Chicago’s cultural life. Much of their repertoire was chosen from the orchestral repertory, and a series of arrangers have been commissioned to produce unique arrangements for the ensemble. The ensemble has produced CDs and shown such promise that the Chicago Symphony Orchestra has included them as an official project of their Education and Outreach Program. The support of the Chicago Symphony Orchestra makes their appearance possible at PASIC 2002.

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PASIC 2002 will provide a wealth of clinics, concerts, and spe-

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cial events for the developing percussionist and educator. For many educators, PASIC is now also a great opportunity to receive Professional Development credit toward re-certification. If you are interested in getting credit for your visit to PASIC, here are some instructions:

1. Upon arrival at PASIC, pick up a professional development log at registration.
2. Educators from Texas, Ohio, Illinois, and Massachusetts may use professional development credit from PASIC for re-certification purposes.
3. Educators from other states may use PASIC for professional development credit, but should be aware of their own state and district requirements. State chapter presidents may also be aware of these requirements.
4. If in doubt, check your state Web site for further qualifications.
5. At each workshop you attend, you must receive a stamp in your log obtained from the room monitor at the conclusion of the event.
6. Complete the log and have it stamped with a raised seal at the registration area at the conclusion of your stay at PASIC. You must then submit the log as the official document to your state.

This new program was made possible by the hard work of Cherissa Legendre of the PAS Education Committee, and while we are very excited about this program, it is a new process and we will need your help and cooperation to develop and refine it.

The PAS Education Committee is pleased to be able to bring such a diverse amount of materials to PASIC 2002. Make plans now to come out and play, learn, and share ideas, but most of all to have FUN.

Ruth Cahn is Chair of the PAS Education Committee.

PN

Tone, Articulations and Expressiveness on Marimba

BY NANCY ZELTSMAN

My master class at PASIC will center on the aspects of marimba playing that are especially interesting to me.

• **Tone:** My personal preference in terms of tone is a very rich, full, and rather dark sound. I shouldn't admit this in a percussion journal, but I often dream of the marimba being played as if it were not a percussion instrument (in the same way the piano has evolved a lyric voice, distinguishing itself from its ancestry in the percussion family). Of course, I love to give into the marimba's natural affinity for rhythmic music and "grooves," but I also like to explore the marimba's natural, remarkable, mellow tone and its capacity for lyricism, which I feel are far too often ignored by those who approach the marimba from a percussive mindset.

• **Articulations:** I have had a somewhat unusual career as a marimbist in that I began to focus on solo playing only a few years ago (when I was already 40!). Before that, my concentration was on chamber music playing (mostly in the context of Marimolin with violinist Sharan Leventhal, from 1985–96). Playing with a violinist for eleven years altered my approach to thinking of the marimba foremost as a chamber instrument as opposed to a percussion instrument.

One of the biggest and most inspiring influences my chamber music experience had was sensitizing me to the tremendous array of articulations that can color my playing. String players (and other instrumentalists) utilize these all the time; percussionists tend to get more caught up on larger "black and white" issues like dynamics or hard vs. soft mallets, rather than on nuances of touch, strokes, and phrasing.

• **Expressiveness:** How

many marimba players have you heard who move you? I don't necessarily mean "excite" or dazzle you, but *move* you. I am very happy about the great number of marimba players today who are serious about the instrument and who are truly pouring themselves into it. But I am concerned about how few of them have a core desire to express deep, true musical thoughts through the instrument, as opposed to an interest in showing audiences how "cool" the marimba is. We *know* it's very cool. But, as Keiko Abe said to me recently (I will paraphrase), "We are waiting for an artist to play the marimba." I agree!

The level of artistry of marimba playing will advance only as a result of marimbists at every level concentrating much more on what they are trying to express through the music they play. The single biggest problem people have in

playing the marimba is thinking too much about what they are *doing*, and not how they are *sounding*. Once you tune into thinking about how you are sounding, the next logical step is to ask yourself: What is *in* the music you are playing that you want to feature? How does it want to sing or breathe? What can you illuminate about this music that nobody else can?

My PASIC 2002 master class will delve deeper into these issues. In addition, I will invite three students to perform marimba solos and I will provide some feedback on each performance, concentrating on issues that relate to my topic.

I will also draw some musical examples from my forthcoming method book, *Four-Mallet Marimba Playing: A Musical Approach for All Levels*, which is being published by Hal Leonard Corporation. On the next page is one of the etudes from the book that I will be using. This study focuses on playing with full tenuto strokes (where marked). It also presents some coordination challenges. Be thoughtful about the dynamic balance between hands; sometimes the ostinato is featured. Try to play long, smooth phrases. This study also offers the opportunity to practice shifts between intervals of a sixth up to a ninth.

Nancy Zeltsman teaches marimba at The Boston Conservatory, Berklee College of Music, and Temple University, and is Founder and Artistic Director of the Princeton Marimba Festival. Zeltsman has recorded two solo CDs, *Woodcuts* (GM Recordings) and *See Ya Thursday* (Equilibrium), and three CDs with the marimba/violin duo Marimolin. She served as a judge for the Belgium International Marimba Competition in August 2001. **PN**



PHOTO BY ANDY RYAN

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Study 22 by Nancy Zeltsman
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Ney Rosauero and University of Miami Percussion Ensemble

A PASIC Premiere:

“Concerto for Marimba No. 2”

BY LAUREN VOGEL WEISS

Two very important milestones in the life and career of Brazilian percussionist and composer Ney Rosauero occur in 2002. On October 24, he will celebrate his 50th birthday, a landmark occasion in most people’s lives. And 2002 also marks his 25th year as a percussionist, with PASIC 2002 being his fifth performance at the convention.

He began his musical studies in 1964 playing guitar and double bass. Rosauero did not begin his percussion education until, at age 25, he took percussion classes with Luiz Anunciação (from the Orquestra Sinfônica Brasileira in Rio de Janeiro) while attending the Universidade de Brasilia in his native country. “I never thought I would be a percussionist,” Ney says with a laugh. “I was studying composition and conducting and thought I would be a conductor. It’s interesting how life takes us down certain paths that we cannot control. Suddenly I was a percussionist and had to spend years learning a completely different instrument.”

Rosauero has indeed mastered his “new” instrument. Since 2000, he has served as Director of Percussion Studies at the University of Miami in Coral Gables, Florida, the school from which he received his doctorate in percussion (DMA) in 1990, under the supervision of Professor Fred Wickstrom. From 1987 to 1999, Rosauero was the head of the percussion department at the Universidade Federal de Santa Maria in South Brazil, where he also conducted the percussion ensemble.

What made Rosauero decide to leave his homeland? “I never thought I would leave Brazil,” he says with a quiet sigh. “Although I had previous invitations to teach in Germany and the U.S., I thought I would stay in Brazil the rest of my life. But during the past few years, the economic situation in Brazil got very bad. For example, I got a position to teach at the University in Brasilia but the government never had the money to actually hire me. After being a Visiting Professor at Miami for six months, I decided that living in

the States would be a better place to develop my career and to give me more flexibility to continue my writing.”

His unique style of writing, which combines simple yet charming melodies with catchy rhythms, utilizes the rich elements of Brazilian folklore to create stylized compositions that are filled with life and fantasy. Will living in the U.S. affect his compositions? “I don’t think so,” Ney states emphatically. “My soul is Brazilian. I’m getting more acquainted with the American way of life and accepting the differences between our cultures, but my heart will always be Brazilian. My music may become a little more international, but I’m sure I will never lose the lyrical, Brazilian way.”

During PASIC’s last visit to Columbus in 1999, Rosauero gave the first complete performance of his “Concerto for Marimba and Orchestra” in a new arrangement for solo marimba and wind ensemble. (That concerto has been performed by over 500 different orchestras worldwide.) PASIC 2002 brings another

special treat: the world premiere of his 24-minute “Concerto for Marimba No. 2,” his fifth piece for solo percussion and orchestra. (The other four were his first marimba concerto [1986], “Rhapsody for Solo Percussion and Orchestra” [1992], “Concerto for Vibraphone” [1996] and the recent “Brazil 500” [2000], a 12-movement piece written in celebration of Brazil’s 500th anniversary and featuring a huge multiple-percussion setup including such Brazilian folk instruments as the berimbau, repinique, and tambourin.)

Originally written for solo marimba and full orchestra, the new concerto will feature Rosauero as the soloist, accompanied by the University of Miami Percussion Ensemble, which he directs. The second marimba concerto is dedicated to Keiko Abe. “Evelyn [Glennie] and Keiko are my favorite percussionists,” Ney explains. “Since I had already dedicated the vibraphone concerto to Evelyn, I wanted to do something for Keiko. She and I had a chance to work closely together last year at PASIC



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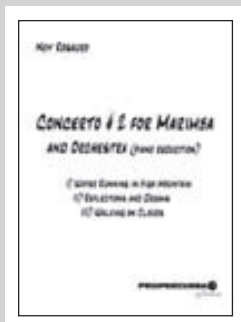
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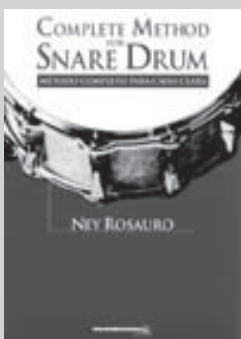
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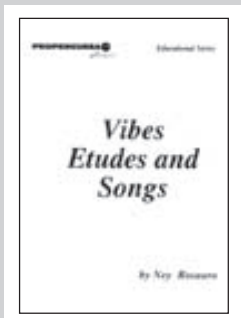
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in Nashville. Keiko is lovely and has done so much for the marimba."

Thanks to a grant from the University of Miami, Rosauro was able to cancel an entire month of concerts in July 2001 and concentrate on writing the concerto. After approximately five weeks of over 12-hour days, he completed the project. "I always use the composition process as a way to develop my technique. I think it took me almost as much time to learn the piece as it did to write it," he says with a smile. "This concerto is more difficult than the first one. It calls for a five-octave marimba and utilizes skills that I needed to work on, like octave rolls in my left hand."

"Concerto for Marimba No. 2" is in three movements: "Water Running in High Mountain," "Reflections and Dreams," and "Walking on Clouds." "It's still a simple musical language with very lyrical melodies and a challenging part for the marimba," Rosauro says, "but you can tell it's by the same composer."

Among the other pieces on his PASIC concert will be "Japanese Overture," written for the Japanese Percussion Society and utilizing themes from both Japan and Brazil. Another new work for percussion ensemble, the flamenco-like "Valencia," will feature Arthur Lipner as guest soloist.

In addition to writing music, Rosauro has also been writing method books for percussion, including *Mallet Studies* and *Multiple Percussion Studies* (published by MalletWorks Music). "In the future, I would like to put a greater emphasis on my pedagogical publications," he says. "My latest book, *The Complete Method for Snare Drum*, took six years to finish. I experimented with my students to find the best exercises." His unique teaching method combines mallet, snare drum, and multiple percussion for a total pedagogical approach.

Does he think he'll be remembered more as a composer or a performer? "I hope as a composer," he says. "One or two years after you play a concert, nobody will remember what you played. But a composition lasts a long time."

His five critically acclaimed solo CDs are a combination of his performance and composition accomplishments. "I'm very happy with what I'm doing now, and I believe that composing is becoming the more important tool for expressing myself," he says. "I don't have as much time to practice, and traveling to perform is not so appealing to me anymore. Life on the road is not as romantic as people think, and I love to be with my family [in Miami]. I also want to develop my spiritual side more."

Where does Rosauro see himself during his next quarter-century? "I love to teach, so I will continue doing that," he says. "I will also continue playing, but composition will be my main emphasis. I feel like an ambassador for Brazilian classical music and percussion."

Will there be a "Marimba Concerto No. 3" in Rosauro's future? "Why not?" he replies. "Writing is something that, when it happens, it happens. It could be tomorrow, or six months from now, or..." He pauses before adding, "When I feel I have the material in my head, that's the time to write a new concerto."

PN



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Nebojsa Jovan Zivkovic

“Uneven Souls”

BY ALISON SHAW

Nebojsa Jovan Zivkovic (pronounced Neboysha Yovan Chivkovich) holds masters degrees in composition, music theory, and percussion. He tours Europe extensively and performs frequently in the USA, Japan, Taiwan, Korea and Mexico. As a soloist, primarily with his own marimba concertos, Zivkovic has played with the Stuttgart Philharmonic, Munich Symphonic, Bochum Philharmonic, Austrian Chamber Symphony, Hannover Radio Symphony, Bielefeld Philharmonic and others. Many composers have written works dedicated to Zivkovic, and his works for marimba and percussion have entered the standard repertoire of many percussionists world wide. Zivkovic has recorded four CDs of marimba and percussion music and one CD featuring Darius Milhaud's marimba/vibraphone concerto recorded with the Austrian Chamber Symphony in Vienna.

Can you explain the meaning of the title of your PASIC 2002 concert, “Uneven Souls”?

“Uneven Souls” is the title of one of my most famous compositions for percussion ensemble, composed exactly ten years ago and premiered in Austria in November 1992. It was a Balkanian “answer” to “Marimba Spiritual,” which was also composed for marimba solo and percussion trio. Since its premiere it has had about one hundred performances world wide and has been released on at least three CDs by various ensembles.

“Uneven” refers to odd meters and uneven grooves from the Southern Slavic region of the Balkans—mainly Serbia, northern Macedonia, and Bulgaria. It also refers to the uneven, impulsive,

and hearty character of the people from that region. Interestingly enough, “Uneven Souls” had its PASIC premiere in 1993, in Columbus! We will make a connection from the 1993 Columbus PASIC to the 2002 Columbus PASIC by beginning our program with the 13/8 groove and finale from “Uneven Souls,” last performed there almost ten years ago.

Are these uneven grooves a typical Zivkovic trademark, or is there something else that best characterizes your music?

Well, speaking as a performer, I feel that one's performance should always add to the music itself. Speaking as a composer, I think that wide ranges of expression and intensity are typical for most of my compositions, whether or not they are very contemporary sound-

ing or more or less in a Slavic-tonal mood.

Many people tell me that my music has “flesh and soul.” If I would use more everyday language, I think I might say that it has “guts.” *[laughs]* Of course, one's stomach is not solely responsible for the music one composes; we also have to use brain cells, I think. But, in my humble opinion, music is like religion: Do not try to understand it in order to believe in it—i.e., to love it. Rather, believe in it—i.e., listen—in order to understand it.

I think that the primary means of perception in the musical arts should be with one's senses, and then afterwards we may analyze the music in order to discover *why* it “touched” us so strongly. The recipe, for both the composer and the audience, would be: Use both your head *and* stomach, but in the right mixture.

Could you tell us something about the new piece for marimba and percussion trio that will be premiered in Columbus?

The initiator of this new piece is Pat Hollenbeck from the Boston Conservatory. He contacted me a year ago and suggested the commissioning of a new piece that would be like “Uneven Souls” for marimba solo with percussion trio. I felt that after ten years it would be worth a try to add another piece for this configuration.

My risky idea was for the percussionists to have almost the same setup of instruments as in “Uneven Souls.” The danger is that the general sound of the new piece could be very similar to the sound of “Souls,” but the advantage is that many groups could easily perform both



L to r: Ben Toth, Nebojsa Zivkovic, Markus Hauke, Fernando Meza

pieces without any logistical problems.

Also, it is challenging, as a composer, to try do so something different using almost the same instrumentation. The premiere performance of this new piece, which has no title yet, will be in Boston this November with students from the Boston Conservatory, with me playing the marimba. Right after that, I will be touring through the USA with the Jovan Percussion Group, including a stop in Columbus for the PASIC showcase concert.

Tell me something about the Jovan Percussion Group.

This is a crazy band. [laughs] I founded a group in 1995 in order to record "Uneven Souls," which was the title track of my third solo CD, and to have a group to play my music and accompany me on concerts. Originally the members of the group were my students, but since 1998 the Jovan Percussion Group has become a real intercontinental ensemble, with members from Costa Rica, Serbia, the USA, and Germany. While others drop bombs, we build bridges between nations.

As a soloist, and as very impulsive one, I am not easily fit into a group context. But when I worked for the first time with Ben Toth [the Hartt School, University of Hartford], I discovered very quickly how important it is for me to have performing colleagues who not only act perfectly, but who also react well to all of my sudden impulses, even during a performance.

Fernando Meza [University of Minnesota, Minneapolis] joined us for a tour through Germany and Serbia in 1998, and later also for the recording of my most recent CD, *The Castle of the Mad King*. We discovered some useful things: Ben and Fernando love my music; we love to work together; and we felt from the very first rehearsal that we could create, and transfer to the audience, some real energy when playing together.

The fourth member of the group is Craig Bitterman, a former student of Ben's who has also worked with me at my private studio in Germany. Considering the fact that JPG is a project-oriented group, and not a group working on a daily basis, we feel that it works extremely well.

What else will you be performing at your PASIC concert?

We will start with the ending of "Uneven Souls"—only the last part, but this is my favorite part, in a 13/8 groove that builds from nowhere to the piece's climactic ending. Then I will play two of my favorite pieces for solo marimba: "Ultimatum I" and "Ilijas," both well-known and often played, and both representing this "Slavic sound from the Balkans." In the middle of the concert Ben, Fernando, and I will play the opening movement from "Trio Per Uno" from my last CD—an energetic and perpetually grooving movement for bongos, muted gongs, and a shared bass drum. Then I'll do two marimba solos from my *Funny Marimba*, book 2, and we will end the program with the new piece for marimba and percussion trio.

What are your plans as a composer and as a performer in the near future?

I will be very busy "wearing both hats," but at the moment I have much to do while wearing the composer's hat. By May 2003 I have to complete the following commissions: a second concerto for percussion and large orchestra that will premiere in Germany on May 16; a concerto for marimba/percussion and wind ensemble, which was a commission initiated by the Hartt School's Director of Bands, Glen Adsit, and, of course, Ben Toth, to be premiered in February 2003 and performed by each member of a 16-school consortium; a solo piece for multi-percussion and electronics that will premiere on May 29 in Germany; and then I have to start working on my first symphony for

a large orchestra, commissioned by the ministry of culture in Rheinland-Pfalz to be premiere in May 2004. So this really is a huge list for me. But composing has become a significant part of my life's work.

As a performer, I will premiere most of the pieces mentioned above, and will also be presenting some concerts in Poland, Germany, Israel, and almost every year a few here in the States. Of course, workshops and master classes are also on the agenda, and I want to thank Yamaha and Zildjian, who support my work whenever they can. They have, by the way, also made this PASIC appearance possible.

For more information on Nebojsa Jovan Zivkovic's activities, as well as pictures of the percussion setups for his works, visit his Web site: www.zivkovic.de

Thanks to Ben Toth for help with translation.

Alison Shaw is Assistant Professor of Percussion at Michigan State University, where she serves as coordinator of percussion studies and directs the percussion ensemble program. She is currently Acting Principal Percussionist with the Flint Symphony Orchestra, and she also tours and records with the New Columbian Brass Band, in which she is a featured soloist, and with the Brass Band of Battle Creek, where she serves as Principal Timpanist. Shaw serves on the PAS College Pedagogy Committee and is President of the Michigan PAS State Chapter. PN



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PASIC 2002 DAILY SCHEDULE

WEDNESDAY

9:00—9:45AM

KEYNOTE ADDRESS & OPENING LECTURE

1924 GEORGE ANTHEIL—BALLET MECANIQUE WITH FILM & PRESENTATION
PEABODY PERCUSSION ENSEMBLE

10:00—11:00AM

- 1928 DIMITRI SHOSTAKOVICH—THE NOSE
LOUISIANA STATE UNIVERSITY
- 1930 AMADEO ROLDAN—RIMICAS #5 AND #6
LOUISIANA STATE UNIVERSITY
- 1931 EDGARD VARESE—IONISATION
INDIANA UNIVERSITY/GABER ALUMNI ENSEMBLE
- 1933 JOSE ARDEVOL—PRELUDE & FUGUE FOR 35 PLAYERS
UNIVERSITY OF AKRON, CINCINNATI COLLEGE
CONSERVATORY OF MUSIC AND OBERLIN PERC.
ENSEMBLES
- 1935 JOHANNA BEYER—IV (THREE VERSIONS)
WOMEN'S PERCUSSION PROJECT
- 1935 HAROLD DAVIDSON—AUTO ACCIDENT
LINKS ENSEMBLE
- 1935 WILLIAM RUSSELL—THREE CUBAN PIECES
OBERLIN PERC. ENSEMBLE
- 1940 WILLIAM RUSSELL—CHICAGO SKETCHES
OBERLIN PERC. ENSEMBLE

11:15AM—12:30PM

LECTURE ON JOHN CAGE, HENRY COWELL & LOU HARRISON BY CHRIS SHULTIS

- 1939 HENRY COWELL—PULSE
TEMPUS FUGIT PERC. ENSEMBLE
- 1940 LOU HARRISON—LABRYNTH NO. 3
ARIZONA STATE UNIVERSITY PERC. ENSEMBLE
- 1941 JOHN CAGE—3RD CONSTRUCTION
UNIVERSITY OF NEW MEXICO PERC. ENSEMBLE
- 1942 LOU HARRISON—FUGUE
CONUNDRUM
- 1941 JOHN CAGE & LOU HARRISON—DOUBLE MUSIC
CONUNDRUM

1:30—2:45PM

- 1940 CARLOS CHAVEZ—XOCHIPILLI
UNIVERSITY OF MARY HARDIN—BAYLOR PERC.
ENSEMBLE
- 1942 CARLOS CHAVEZ—TOCATA
TEMPLE UNIVERSITY PERC. ENSEMBLE
- 1952 MICHAEL GOLBRASS—THREE BROTHERS
OBERLIN PERC. ENSEMBLE
- 1959 GARDNER READ—LOS DIOS AZTECAS
UNIVERSITY OF KENTUCKY PERC. ENSEMBLE

2:45—4:00PM

- 1955 MAURICE OHANA—ETUDE CHOREGRAPHIQUES
CONSERVATOIRE SUPERIEUR DE PARIS—CNR
- 1961 BEN JOHNSTON—KNOCKING PIECE
TWO PERCUSSION GROUP
- 1965 KAZIMIERZ SERDICKI—CONTINUUM
CINCINNATI COLLEGE CONSERVATORY OF MUSIC
PERC. ENSEMBLE
- 1965 ANDRE JOLIVET—CEREMONIAL
CONSERVATOIRE SUPERIEUR DE PARIS—CNR
- 1966 RUSSELL PECK—LIFT OFF
PERCUSSION GROUP OF CINCINNATI
- 1968 EDGARD VARESE/ARR. G. VAN GUCHT—IONISATION
CONSERVATOIRE SUPERIEUR DE PARIS—CNR

8:00—10:00PM

THE MUSIC OF STEVE REICH
NEXUS



Andrea Centazzo



Russ Miller



Jonathan Haas

THURSDAY

8:00AM

- COLLEGE PEDAGOGY COMMITTEE MEETING
- CONTESTS & AUDITIONS COMMITTEE MEETING
- KEYBOARD COMMITTEE MEETING
- NEW MUSIC/RESEARCH COMMITTEE MEETING

9:00AM

- NEIL LARRIVEE AND THOM AUNGST MARCHING CLINIC
- STRIKE PERCUSSION ENSEMBLE SHOWCASE CONCERT
- CHRIS McHUGH DRUMSET CLINIC
- PAS MUSEUM/LIBRARY LISTENING LAB
- HEALTH & WELLNESS LAB
- INTERNATIONAL DRUM & PERCUSSION EXPO
- AUDITIONS ORCHESTRAL PANEL

10:00AM

- IVANA BILIC KEYBOARD CLINIC "WORKING WITH THE COMPOSER"
- GANESH ANANDAN WORLD CLINIC "SOUTH INDIAN HAND DRUMMING"
- ARIZONA STATE UNIVERSITY CONTEMPORARY PERCUSSION ENSEMBLE SHOWCASE CONCERT
- DRUMSET IN COLLEGE METHODS CLASS PANEL DISCUSSION
- MULTIPLE PERCUSSION CONTEST

11:00AM

- DRUMSET CLINIC
- MATT SAVAGE MARCHING MASTER CLASS
- MIAMI UNIVERSITY STEEL BAND WORLD CLINIC
- ALAN ABEL SNARE DRUM LAB
- BOARD OF DIRECTORS MEETING

12:00PM

- KIM PLAINFIELD DRUMSET MASTER CLASS
- HIP PICKLES CHILDREN'S CONCERT
- GREG BEYER WORLD CLINIC
- GORDON STOUT KEYBOARD CLINIC

1:00PM

- MICHAEL ROSEN CYMBALS LAB
- CHAPTER PRESIDENTS MEETING
- DRUMSET COMMITTEE MEETING
- MARCHING PERCUSSION COMMITTEE MEETING
- SCHOLARLY PAPERS COMMITTEE MEETING
- TERRACE CONCERT

2:00PM

- ANDERS ÅSTRAND & GLOBAL PERCUSSION NETWORK SHOWCASE CONCERT
- ADAM NUSSBAUM DRUMSET MASTER CLASS
- MARCHING CLINIC
- ORCHESTRAL MOCK AUDITION

3:00PM

- GLYDE STUBBLEFIELD AND JABO STARKS DRUMSET CLINIC
- PERCUSSIONISTS OF THE BOSTON POPS ESPLANADE ORCHESTRA ORCHESTRAL CLINIC
- "MAKERS & SHAKERS" WORLD PERCUSSION PANEL

4:00PM

- JULIO FIGUEROA DRUMSET MASTER CLASS
- GARY OLMSTEAD PERCUSSION ENSEMBLE LITERATURE SESSION
- CHRIS DEVINEY ORCHESTRAL CLINIC/PERFORMANCE

5:00PM

- COLONIAL WILLIAMSBURG FIFE & DRUMS CORPS TERRACE CONCERT
- MARCHING PERCUSSION INDIVIDUALS COMPETITION
- GARY NOVAK DRUMSET CLINIC

8:00PM

- THE DRUMMERS HERITAGE EVENING CONCERT

10:00PM

- PAN RAMAJAY WORLD SHOWCASE
- ERIC PATON DRUM CIRCLE

PASIC 2002 DAILY SCHEDULE

FRIDAY

- 8:00AM**
 - EDUCATION COMMITTEE MEETING
 - INTERNATIONAL COMMITTEE MEETING
 - WORLD PERCUSSION MEETING
- 9:00AM**
 - MARIMBAS OF THE WORLD WORLD CLINIC
 - FRANKLIN CENTRAL PERCUSSION SYMPHONY SHOWCASE CONCERT
 - ROBERT BRIDGE PAPER PRESENTATION
 - WALFREDO REYES, JR. DRUMSET CLINIC
 - MARCHING PERCUSSION DRUMLINE, STANDSTILL AND SMALL ENSEMBLE COMPETITION
 - PAS MUSEUM/LIBRARY LISTENING LAB
 - HEALTH & WELLNESS LAB
 - INTERNATIONAL DRUM & PERCUSSION EXPO
- 10:00AM**
 - PERCUSSION ENSEMBLE OF THE CONSERVATOIRE SUPERIEUR DE PARIS SHOWCASE CONCERT
 - B. MICHAEL WILLIAMS WORLD CLINIC
 - SYMPHONIC PERCUSSION EMERITUS ORCHESTRAL PANEL
 - DRUMMERS OF WOODY HERMAN PANEL
- 11:00AM**
 - KAKRABA LOBI, VALERIE NARANJO AND BARRY OLSEN WORLD CLINIC/PERFORMANCE
 - ALAN MOLNAR, JIM ROYLE, MICHAEL SGOURIS EDUCATION PANEL
 - RICK DIMOND KEYBOARD CLINIC/PERFORMANCE
 - PAUL WERTIGO DRUMSET CLINIC
 - ROBERT FRIEDMAN HEALTH & WELLNESS WORKSHOP
 - COLLEGE PEDAGOGY PANEL
 - BOARD OF DIRECTORS MEETING
- 12:00PM**
 - SYMPHONIC PERCUSSION EMERITUS TIMPANI/ ORCHESTRAL PRESENTATION
 - HOUMAN POURMEHDI WORLD CLINIC
 - JOHN RILEY DRUMSET MASTER CLASS
 - IAN FINKEL KEYBOARD CLINIC
- 1:00PM**
 - WILLIAM PLATT TAM-TAMS LAB
 - CHAPTER PRESIDENTS MEETING
 - DRUMSET COMMITTEE MEETING
 - PERCUSSION ENSEMBLE COMMITTEE MEETING
 - CENTRAL STATE UNIVERSITY STEEL ENSEMBLE TERRACE CONCERT
- 2:00PM**
 - MICHAEL BOOKSPAN ORCHESTRAL CLINIC/PERFORMANCE
 - ED SOPH DRUMSET CLINIC
 - REPERCUSSION WORLD CLINIC
 - NEBOJSA JOVAN ZIVKOVIC AND JOVAN PERCUSSION GROUP SHOWCASE CONCERT
- 3:00PM**
 - VIRGIL DONATI DRUMSET CLINIC
 - PATSY DASH & CHICAGO SYMPHONY PERCUSSION SCHOLARSHIP GROUP EDUCATION CLINIC
 - TOM MILLER WORLD CLINIC
 - TRANSCRIPTIONS KEYBOARD PANEL
- 4:00PM**
 - RUSS MILLER DRUMSET MASTER CLASS
 - NANCY ZELTSMAN KEYBOARD MASTER CLASS
 - GLEN VELEZ WORLD CLINIC
 - JOHN SHAW CASTANETS LAB
- 5:00PM**
 - ELVIN JONES DRUMSET CLINIC/PERFORMANCE
- 6:00PM**
 - HALL OF FAME COCKTAIL HOUR
- 7:00PM**
 - HALL OF FAME BANQUET HONORING JOHN PRATT, RINGO STARR AND ED THIGPEN
- 9:00PM**
 - DRUMMERS OF WOODY HERMAN EVENING CONCERT
- 10:00PM**
 - JEFF JONES DRUM CIRCLE
 - PAUL WERTIGO TRIO JAZZ SHOWCASE



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SATURDAY

- 8:00AM**
 - COMPOSITION CONTEST COMMITTEE MEETING
 - HEALTH & WELLNESS COMMITTEE MEETING
 - MUSIC TECHNOLOGY COMMITTEE MEETING
 - SYMPHONIC COMMITTEE MEETING
- 9:00AM**
 - COLLEEVILLE-HERITAGE HIGH SCHOOL PERCUSSION ENSEMBLE SHOWCASE CONCERT
 - LAURA FRANKLIN PAPER PRESENTATION
 - NICK PETRELLA AND ROBERT MCGORMICK SNARE DRUM FUNDAMENTALS
 - BILLY WARD DRUMSET CLINIC
 - CAPITAL UNIVERSITY WORLD MUSIC LAB ENSEMBLE WORLD PRESENTATION
 - INTERNATIONAL DRUM & PERCUSSION EXPO
 - PAS MUSEUM/LIBRARY LISTENING LAB
- 10:00AM**
 - JEFF HAMILTON DRUMSET MASTER CLASS
 - NORTHWESTERN UNIVERSITY PERCUSSION ENSEMBLE SHOWCASE CONCERT
 - JOHN TAFOYA TIMPANI CLINIC
 - HANDS ON MUSIC TECHNOLOGY LAB
- 11:00AM**
 - DAVE WEGKL DRUMSET CLINIC
 - BOBBY SANABRIA WORLD CLINIC
 - MITCH MARKOVICH MARCHING MASTER CLASS
 - SCOTT HERRING AND GIFF HOWARTH KEYBOARD FUNDAMENTALS
 - RICHARD WEINER TRIANGLE LAB
 - BOARD OF DIRECTORS MEETING
- 12:00PM**
 - STEFON HARRIS KEYBOARD CLINIC/PERFORMANCE
 - RAYNOR CARROLL ORCHESTRAL CLINIC/PERFORMANCE
 - HIP PICKLES MARCHING CLINIC/PERFORMANCE
 - STEVE HOUGHTON DRUMSET MASTER CLASS
- 1:00PM**
 - RUTH JEANNE MARIMBA ENSEMBLE TERRACE CONCERT
 - COMMITTEE CHAIRS MEETING
- 2:00PM**
 - TRIO YARN SHOWCASE CONCERT
 - JOE LABARBERA DRUMSET MASTER CLASS
 - JONATHAN HAAS SYMPHONIC CLINIC/PERFORMANCE
 - LENNY CASTRO WORLD CLINIC
 - RICH THOMPSON AND ZORO DRUMSET FUNDAMENTALS
- 3:00PM**
 - ANDREA CENTAZZO WORLD CLINIC
 - EUGENE ESPINO TIMPANI LAB
 - THOMAS LANG DRUMSET CLINIC
 - ERIC SAMMUT KEYBOARD CLINIC
- 4:00PM**
 - HILARY JONES DRUMSET MASTER CLASS
 - NEY ROSAURO & UNIVERSITY OF MIAMI PERCUSSION ENSEMBLE SHOWCASE CONCERT
 - RUTH CAHN AND STANLEY LEONARD TIMPANI FUNDAMENTALS
 - CHRIS LAMB ORCHESTRAL CLINIC/PERFORMANCE
 - LUIS CONTE AND ORESTES VILATO WORLD CLINIC
- 5:00PM**
 - ARTS IMPACT STEEL BAND TERRACE CONCERT
 - DRUMSET CLINIC
- 8:00PM**
 - DAVE WEGKL BAND EVENING CONCERT
- 10:00PM**
 - KALANI DRUM CIRCLE
 - JAZZ SHOWCASE

PLEASE NOTE: ARTISTS AND SCHEDULE ARE SUBJECT TO CHANGE. ARTISTS NOT CONFIRMED AS OF PRESS DATE ARE NOT LISTED.

Ivana Bilic and the Croatian Composers' Society

BY ALISON SHAW

Percussionist Ivana Bilic's PASIC 2002 keyboard clinic will focus on the collaboration between performers and composers. As so many marimba artists have expressed, the relationship between players and composers is one of the most essential aspects of percussion's ability to move forward as a solo and chamber genre. Ivana's artistic connections with ensembles, institutions, and individual composers has placed her at the forefront of the European and Mediterranean new music culture, and she has made an imposing impact on the continuing development of repertoire for percussion.

Bilic studied with Professor Igor Lesnik at the Zagreb Music academy, where she is now an Assistant Professor. She has made appearances as a soloist with the Symphony Orchestra of the Croatian Radio-Television, Danish Radio Orchestra, Dubrovnik Symphony Orchestra, Croatian Chamber Orchestra, and the Zagreb Philharmonic. In 2000 she released a solo CD, *Follow Me* (Cantus), which won the PORIN award (Croatian discography award) for best solo performance in the classical field.

She has performed in Italy, Israel, the USA, Denmark, Slovakia, Bulgaria, Germany, Poland, and Slovenia, and has ap-



peared regularly at the Music Biennale Zagreb as a result of her ongoing collaboration with members of the Croatian Composers' Association. Over the past five decades the Croatian Composers Association has become a powerful influence in the musical life of Croatia, and has greatly contributed to the recognition of Croatian music in other countries as well. The Music Biennale Zagreb, a new music festival founded and hosted by the CCA has not only been successful in representing a window to the contemporary music world, but also has been a driving force in the perpetuation of the most current compositional trends. This year the Croatian Composers Association celebrates its 50th anniversary and can boast, in addition to the Music Biennale Zagreb, the ongoing events it has established such as the International Music Festival in Opatija, Zagrebfest, and the Days of Croatian Music (focusing primarily on Croatian musical heritage).

Ivana's insights into the working relationship between performer and composer will undoubtedly provide an intriguing and highly informative session.

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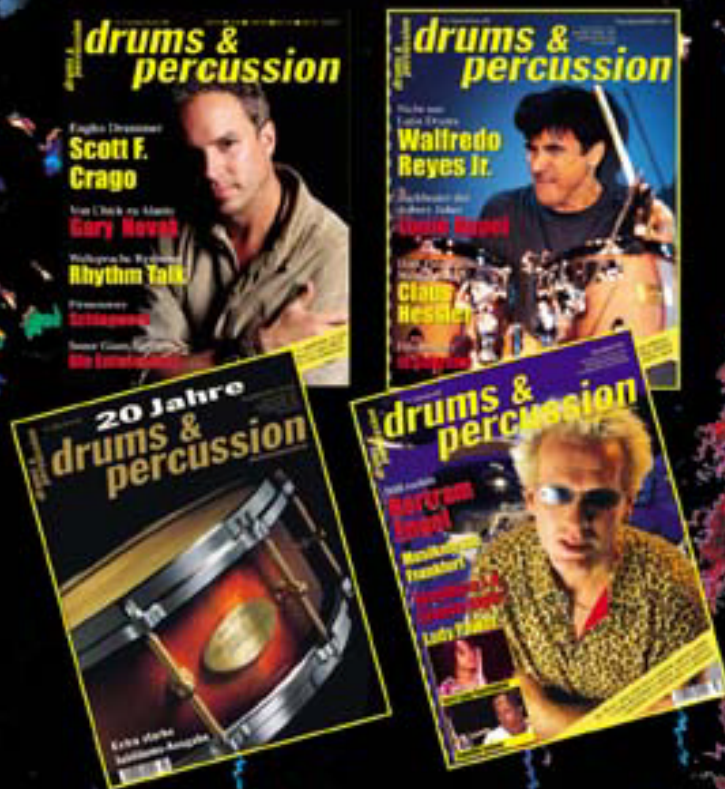
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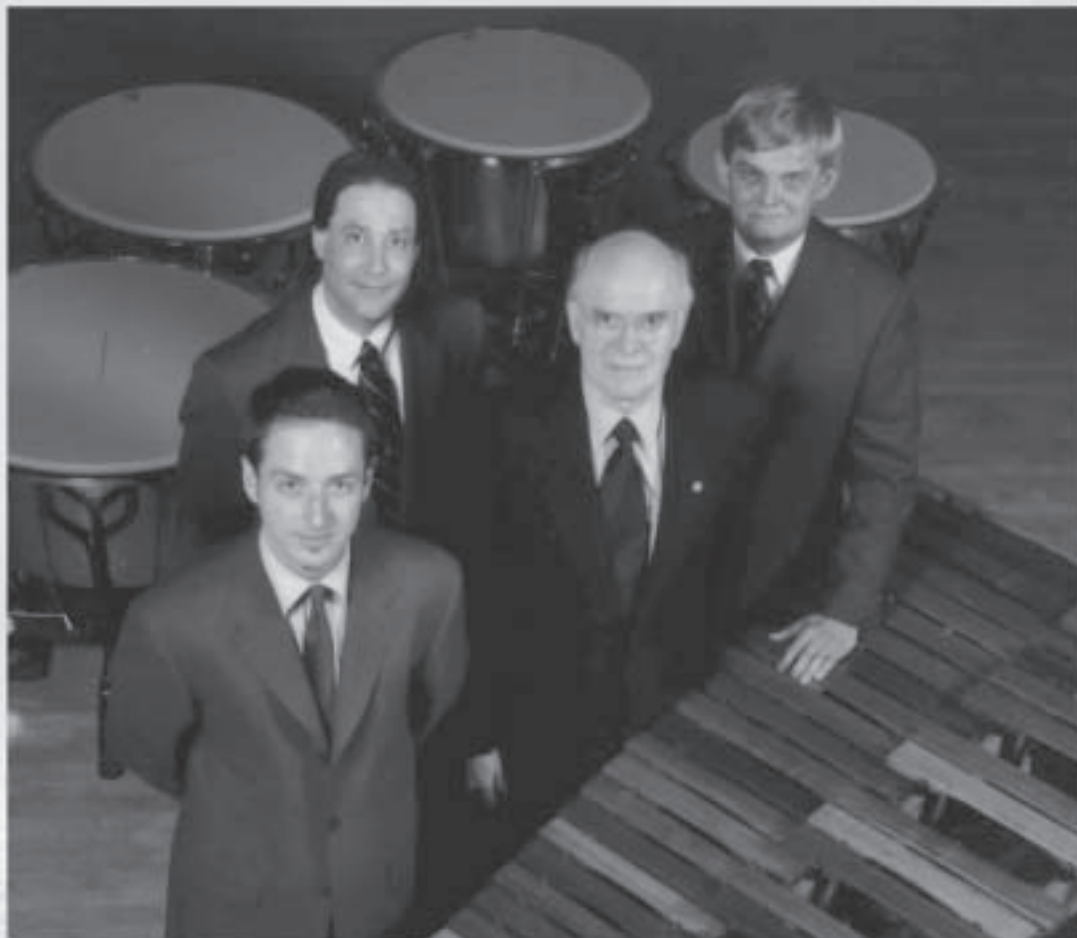


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The “New” Nexus

BY LAUREN VOGEL WEISS

As many already know, one of the faces in the internationally acclaimed percussion ensemble Nexus will be different when the group performs in Columbus, a quarter-of-a-century after their first PASIC performance in 1977 in Knoxville. Replacing John Wyre on stage at PASIC 2002 will be Garry Kvistad.

GOODBYE JOHN

John Wyre has resigned from Nexus, but hasn't quit music. “It's not about retirement,” he explains. “It's about change. It's been 31 extraordinary years, but I want to spend less time traveling the world. I want to spend more time writing, and I want to work with some other musicians as well. There are a lot of things I'll miss, but I'm looking forward to some new horizons. I'm develop-

ing some world drum opportunities, and I'm collaborating with dance, which is a realm I've always wanted to explore. I just want to be free to see what the muse brings as a composer *and* a performer.”

When asked about his favorite memories, Wyre pauses before replying. “Being a part of Carnegie Hall's 100th Anniversary was very special, and the Takemitsu piece that came out of that [‘From me flows what you call Time’] put us into a whole new relationship with presenters and orchestras. It was a beautiful renaissance for Nexus.

“Perhaps one of my favorite pieces to play [with Nexus] is ‘Tongues,’” he says, referring to a composition that features Bob Becker on mbira and the rest of the ensemble on other African instruments. “It's a very sweet, simple thing. I could

play it all night and never get tired of it.” More of Wyre's memories of Nexus may be found in his recently published book, *Touched by Sound: A Drummer's Journey* (Buka Music), which is reviewed elsewhere in this issue of *Percussive Notes*.

How do the other members of Nexus feel about John's decision? “It's going to be quite an adjustment,” Russell Hartenberger replies quietly. “I'm going to miss not only his playing, but hanging out. When we got to a new town, the first thing John did was check the Yellow Pages for restaurants and let me know our eating schedule for the next few days. Now I'm going to have to try to figure out where to eat all by myself!” Hartenberger chuckles.

“John is like a brother,” says Bill Cahn. “We've been together for over 30 years. We didn't have to discuss certain things because we just knew how the other would react musically. But life goes on. This change is going to bring some new ideas into Nexus, and that's healthy.”

Robin Engelman recalls when he was the Principal Percussionist in the Toronto Symphony and Wyre was the Timpanist. “I looked forward to every rehearsal and concert, because playing with John was always about making music,” Engelman says. “He's the best timpanist I've ever heard. We played together for four years with Seiji Ozawa and Karel Ancerl, and every concert was a musical adventure. John brought that same talent to Nexus.”

“During Nexus's formative years, many of us were inspired and influenced by Harry Partch's aesthetics, John Cage's writings, and the sounds of the musical instruments of Southeast Asia and the temple instruments of Japan,” says Bob Becker. “When I first met John, I discovered someone who had found a way to incorporate these influences into a personal approach to making and experiencing music. For John, it was more than a way to perform or compose—it was a lifestyle. Wherever he lived, he would transform the space into



Garry Kvistad (l) and Bill Cahn

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an amazing and inviting sound environment. It was impossible to visit him without becoming deeply and creatively involved with listening.”

Wyre sums up the emotions evident in all the members of the ensemble. “We’ve shared so much life,” he says thoughtfully. “Great meals, hilarious times, strong challenges, amazing spontaneity of performance, and just human interaction. This is not a divorce; this is not goodbye. Nexus is a very strong and beautiful family that I’ll always be part of.”

HELLO GARRY

When Wyre announced his decision late last spring, the remaining members of Nexus had to decide whether or not to replace him and, if so, how? “One of the alternatives was to be a four-member group,” Hartenberger explains. “When Michael Craden died [in 1982], there had been six of us and we decided to continue with five. But now we would have had to change so much repertoire and pare it down that we decided to stay with five. The only person who came to mind was Garry.”

Garry Kvistad has played with Becker and Hartenberger in the Steve Reich Ensemble for over 20 years. “We were already comfortable working with him,” Hartenberger says. “There are plenty of great players out there, but Nexus is so personality driven that it had to be somebody who fit in with the personality of the group, and Garry’s a natural fit.

He knows everybody and he’s got great people skills. And he knows the punch lines to all of our old jokes.”

“And we have the same taste in wines,” adds Becker. On a more serious note, he adds, “When Nexus started, we were interested in the way we acted together as much as the way we played music together. That is what has maintained the group all this time—the inter-friendship element. Who could we consider being with a *lot*—traveling, hanging out, rehearsing, eating. Garry was the guy.”

Cahn concurs with his colleagues. “We’ve worked with Garry off and on over the years. He’s a great player, a great hang and the chemistry is right. You can’t *make* that happen; it’s either there or it’s not. So he was just the natural person to come in.”

Raised in Franklin Park, Illinois, a suburb of Chicago, Garry Kvistad studied with PAS Hall of Fame member Al Payson, who was then a member of the Chicago Symphony, before going to high school at the Interlochen Arts Academy in Michigan. He then went to the Oberlin Conservatory of Music in Ohio where he studied with another PAS Hall of Fame member, Cloyd Duff. “At that time,” Kvistad recalls, “I really wanted to be a timpanist. But my freshman year turned out to be Cloyd Duff’s last year of teaching. So I studied three more years with Richard Wiener, Principal Percussionist with the Cleveland Symphony. And I discovered—I’m not sure how to

say this tactfully—that not all symphonic musicians enjoyed their jobs!” With that knowledge and the intense competition at auditions, Kvistad began to explore new opportunities.

After receiving his Bachelor of Music degree from Oberlin, he went to Buffalo, New York, where he worked with Lucas Foss’s group, Creative Associates, for one year. There he met Jan Williams and discovered a stack of interesting scores left over from a composition contest that Williams’s group had sponsored. Kvistad put together an ensemble of Oberlin graduates and students—his brother Rick Kvistad, Al Otte, and Chris Braun—along with Mike Udow, who attended the Interlochen Arts Academy with Garry, and the Blackearth Percussion Group was born about the same time that Nexus was formed. The ensemble rehearsed at the University of Illinois (thanks to Tom Siwe’s invitation) and soon began teaching percussion at Northern Illinois University in DeKalb.

“We ended up being there for five years,” Kvistad explains. “While I was there, I studied woodworking, metallurgy, physics, and acoustics because I wanted to learn how to build and tune instruments.” In between teaching and touring with Blackearth, Garry earned a Master of Music degree. In 1977, the ensemble was invited to the University of Cincinnati College Conservatory of Music, where they remained in residence for two years. When several members of the group decided to leave the Midwest,

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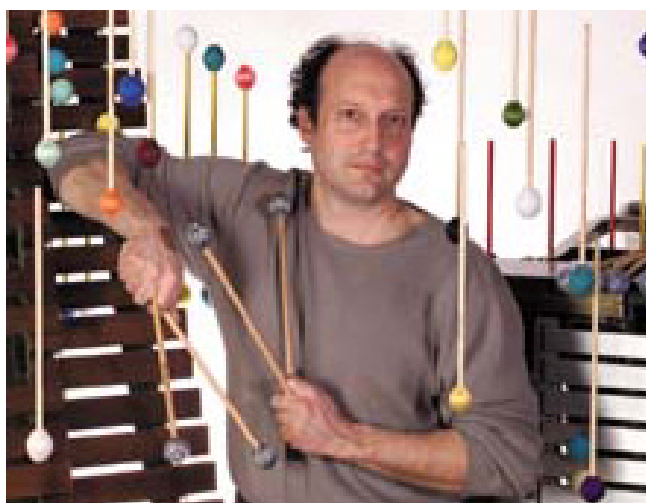


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Arthur Lipner is performing at PASIC 2002 with the Indiana University (PA) & University of Miami Percussion Ensembles!

Garry and his wife moved to an old farmhouse in Woodstock, New York in 1979.

They gradually converted their barn into a woodshop and workshop for tuned instruments. "Like most percussionists, I was really intrigued by the music of Harry Partch, and Indonesian gamelan music and world music in general," explains Kvistad. "I was fascinated by the fact that a lot of this music did not fit on the instruments that we know. I wanted to hear what Partch was talking about in his book *Genesis of Music*, so I picked up some old scrap lawn chairs at the landfill, cut them up and tuned them to make scales and metalaphones. It also dawned on me that it would be pretty interesting if you just let the tubes play themselves as a wind chime." These were the first Woodstock Chimes.

Kvistad, the founder, owner, and CEO of Woodstock Percussion, Inc., currently markets a variety of wind chimes in different sizes, shapes, and types. "We also added another component to it, the Woodstock Music Collection, which are real instruments that small hands can play." Kvistad's company also distributes Remo and LP products, as well as Hohner harmonicas, to the toy and gift market. So in addition to being a dedicated musician, he is also a successful businessman in his "day gig." He is assisted by Stacey Bowers, a former member of Blackearth who helps run the business.

Kvistad won Ernst & Young/Inc. Magazine's "Entrepreneur of the Year" Award for the Southern New England Region in 1995 and served as a New York state delegate to the 1995 White

House Conference on Small Business. He also serves as Chairman of the Board of Directors of the Woodstock Guild and the Byrdcliffe Arts Colony, and as a member of the Board of Advisors of the Catskill Center for Conservation and Development in Arkville. For the past 11 summers, he has produced "Woodstock Beat," which raises money for the Guild and Arts Colony. "Bob [Becker], Russ [Hartenberger], Stacey [Bowers], my brother [Rick Kvistad] and I perform a concert and bring in a guest artist. This year it was David Van Tieghem."

While promoting his new wind chimes at the Taft Hotel in New York City for PASIC '79, Kvistad learned that Steve Reich was looking for a percussionist to replace David Van Tieghem, and he joined the group in 1980, alongside Becker and Hartenberger, who were al-

ready members. "My first gig with Steve was at The Bottom Line, a rock 'n' roll/jazz club in the Village," remembers Garry. "Steve always did a lot of cross-over music. David Bowie came to that concert. It was a really interesting time."

In 1994, Kvistad subbed for John Wyre during a Nexus concert at the University of Toronto. "We played Reich's 'Sextet,' which I was quite familiar with," he recalls. Another concert at the Norfolk (CT) Music Festival two years ago became an unintended audition, as Garry performed more of the traditional Nexus repertoire—African pieces, ragtime, improvisation—with the ensemble.

"When they first called me, I wondered how I could replace John Wyre," Garry says. "During this first, transitional year, I'm definitely going to be 'filling in' for John. But it will develop because the members define the group. I'm very excited about the new pieces being written for the group and the involvement we will all have in that process. And playing ragtime music with this group is outrageous! Obviously, Bob is a superstar xylophone player, and there's this incredible synergy that happens. I'm also looking forward to the improvisation, which is what really drew me to Nexus when I first heard them over 25 years ago. Their sound is so creative and compelling.

"They could have chosen hundreds of people to do this," Garry says. "A big component is having a good relationship,

and I think that will come out in the music. I enjoy hanging with these guys and we have so much in common. Everybody in the group has a tremendous sense of humor, a love for food and travel, and camaraderie. It's a very comfortable situation, and when we start playing, everything just locks in. It's a very easy thing to do, even though it's very challenging as well."

THE REICH STUFF

With sixty percent of the "new" Nexus also being members of the Steve Reich ensemble, it makes sense that their first PASIC performance without Wyre features Reich's music. "We're doing 'Drumming, Complete,'" explains Kvistad. "It's like the Beethoven's Fifth of percussion music! It's a classic piece that's evolved over the years. Although the piece is written out, a lot of aspects are affected by the performers who are playing it. When the group used to play that piece in the '70s—when everyone was young with plenty of time on their hands—it was 90 minutes long! I think the last time we did it, it was down to 55 minutes." Kvistad, along with Becker and Hartenberger, won a Grammy award for the 1998 Nonesuch recording of Reich's *Music for 18 Musicians*.

The last time a PASIC concert was devoted to the music of Steve Reich was at PASIC '82 in Dallas when Steve Reich and Musicians performed "Music for Pieces of Wood" along with "Drumming (Parts I and III)" featuring Becker,

Hartenberger, and Glen Velez on percussion. According to Bob Becker, PASIC 2002 attendees "can look forward to hearing a fairly accurate presentation of Steve's original concept of these pieces. Russell was one of the original players when that piece ['Drumming'] was written, and Garry and I have played with Steve's group a long time, so they'll hear the performance practice from the time when the piece was written. That's not the only way to play it, but it's interesting for people to hear it performed that way."

"Bob and Russ have been playing with Steve Reich almost as long as Nexus has been in existence," adds Cahn, "and almost as long as Steve has been performing concerts. They're a very integral part of his ensemble, and now Garry is part of that connection, too. It's just a natural symbiosis."

"It's going to be tough not having John around as a presence as well as a musician," Hartenberger says. "He added a certain element that was unique. There will be a bit of a shift as we get used to Garry's presence. It won't be the same as it was with John, but it will still be great."

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Christopher Lamb

The Sound of Success

BY NICK PETRELLA

Christopher Lamb became Principal Percussionist of the New York Philharmonic Orchestra at age twenty-six. With his combination of talent and enthusiasm, he has established himself as an orchestral percussionist, soloist, and role model for young percussionists around the world. Christopher pursues music performance and teaching with a passion. As a member of the percussion faculty at the Manhattan School of Music, he mentors to those who share his vision.

What drew you to percussion and what path did you take to the orchestra?

I was a hyperactive kid, so my parents started me playing on the snare drum when I was very young! I then moved on to drumset. But, by the time I was in the seventh grade, I was studying piano, ear training, etc. In college I wanted to be a timpanist, but that only lasted for one year. The same thing for marimba. I then played a lot of drumset, but tired of that too.

Someone suggested I send in a tape for the Colorado Repertory Orchestra and I got in. When I returned to Eastman, I auditioned for the Buffalo Philharmonic and got that job. The same for the Metropolitan Opera and the New York Philharmonic. Throughout my career, I simply reacted to the opportunities that came my way. I've been fortunate to only have positive experiences.

You studied with Salvatore Rabbio, timpanist with the Detroit Symphony for many years. Did his influence at an early age help to increase your affinity to playing in an orchestra?

I think eventually yes, but he taught me about the concept of sound—not getting notes or a gig. He said to me when I was very young, “If you can learn to play relaxed, you’ll have no problem getting a job.” At the time I

wasn't worried about a job, I just wanted to play. That always stuck with me. Sound is most important.

Everyone has his or her idea of a “successful” performance. What’s yours?

Accurate note-wise, but more importantly I have to be involved, you know, “in the moment.”

How much time do you spend practicing each day? I’m sure the younger readers will enjoy this answer.

When I was in college, it was at least eight hours a day. Now, with an orchestra job and two kids at

home, it's a battle to practice! I try to get in a couple hours a day. In my car, I sort of drive with my legs and practice on my dashboard. I sometimes place a pandiero on my lap.

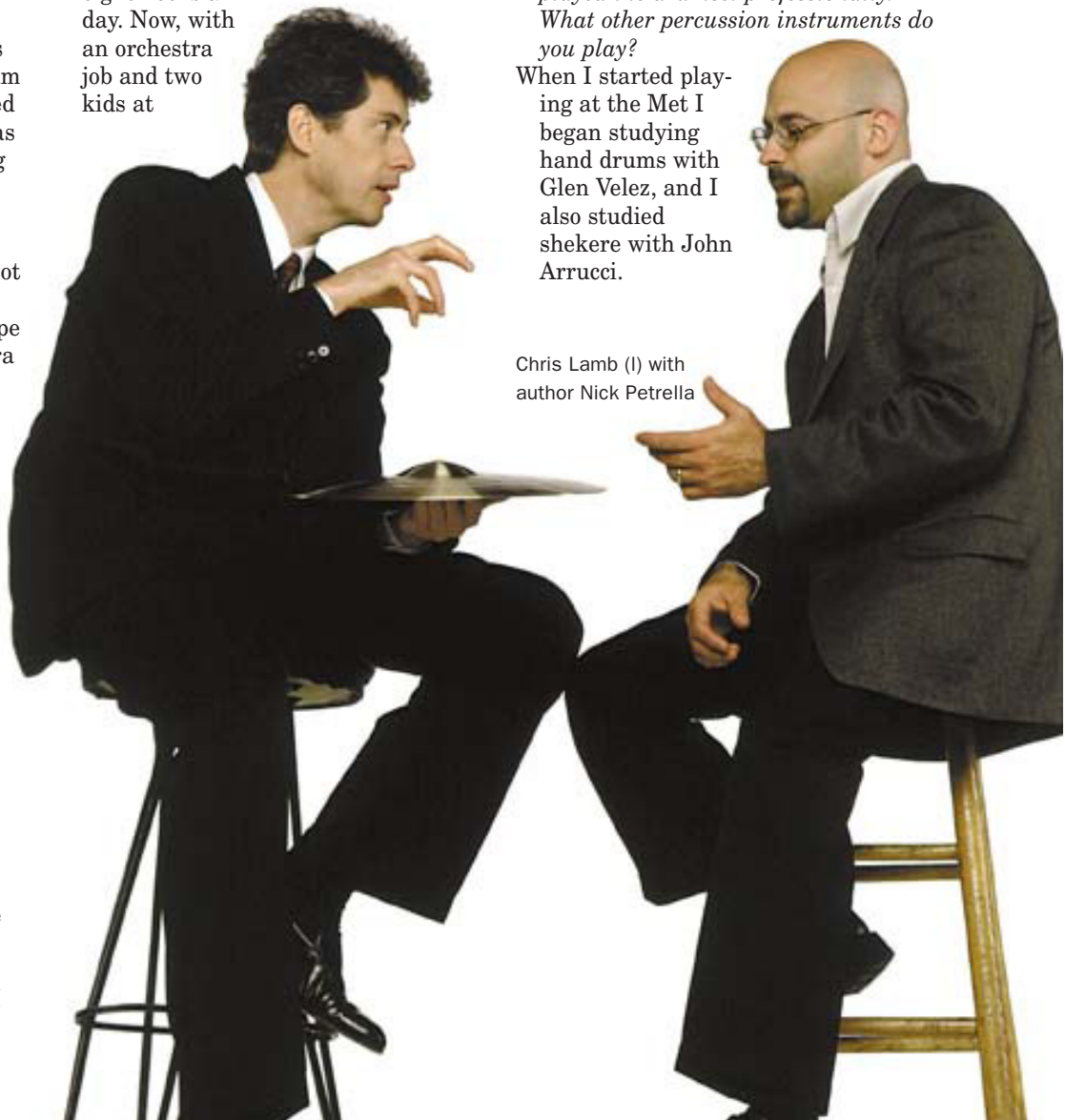
Hopefully nobody from the New Jersey State Police is reading this! When you practice, do you record yourself—video or audio?

Sure, I record myself before big performances.

Some people may be surprised that you played the drumset professionally. What other percussion instruments do you play?

When I started playing at the Met I began studying hand drums with Glen Velez, and I also studied shekere with John Arrucci.

Chris Lamb (l) with author Nick Petrella



What's your approach to movement?

All of my playing, no matter on which instrument, comes out of my approach to snare drum. I concentrate on fluidity and relaxation.

Percussion in its various forms is more popular than ever. Where do you see it moving in the next decade?

There will be more opportunities for solo percussion and an expansion of world music. There will also be major changes taking place in the orchestral scene as our culture and audiences continue to change. My feeling is that percussionists need to be the ones taking the active roles in outreach programs, educational concerts, and fascinating chamber combinations.

I think that the training of students nowadays has very little to do with playing an orchestral job—which is not a bad thing—but unfortunately, the result can be performers with no sound concept or sense of style. We need to hand out less information on a silver platter and inspire thinking, creative musicians instead. The experiential part of the learning process has to be a vital and essential part for a percussionist. The end result will be fresh performances instead of purely technical exhibitions.

Other than playing in the orchestra, what else is happening in your musical life?

I've premiered three percussion concerti

that the New York Philharmonic commissioned for me over the past seven years, and have regular opportunities to perform these works with other orchestras. Next semester I will begin a new phase of my teaching career. I will teach a two-level seminar at the Manhattan School of Music, which is basically a comprehensive look at orchestral playing. The first level covers technique and skills, and the second level is on solo pieces and orchestral repertoire. This idea came out of my recent Fulbright Scholar's Award, when I taught for five months in Australia.

You have very eclectic tastes in music.

You play in an orchestra, perform concerti, chamber music, solo repertoire and world music. Do you find

you need a steady diet of different musics to keep a balance?

I do. I like change.

You're going to be presenting a clinic at PASIC 2002 in Columbus. What will you address?

Come see!

What's next in your life?

I need to complete some of the many projects I started. I used to react to opportunities, but now I'd like to create them. For instance, I'd like to take my years of playing and teaching, combine them and influence commercial things. I'd also like to see some sort of format created for presenting my ideas—video, book, CD-ROM.

We'll see.

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Health & Wellness Injury Panel to Feature Top Artists

BY DARIN W. WORKMAN

The PAS Health & Wellness Committee's injury panel discussion has become an exciting PASIC tradition. This workshop is presented in an informal setting that encourages discussion and allows participants to speak on a personal level in discussing common injuries and their experience in dealing with them.

The tradition will continue this year featuring top artists from six fields of percussion: drumset, orchestral, marching, world percussion, and mallet-keyboard. Some of the greatest artists in our field have sat on the panel in past years, adding great wisdom through experience (illustrated many times by personal stories).

In past years, the panel has included such players such as Brian Mason, Ed Soph, Vic Firth, John Bergamo, Liberty DeVito, Emil Richards, Kalani, Alex Acuna, Michael Udow, Anders Astrand, and others. This year's panel will include the same level of musicians who are anxious to assist you in preventing and relieving your injuries. (Names of this year's panel members were not available at press time because of possible scheduling conflicts.)

I will be the panel moderator and offer clarification and a doctor's opinion/advice on the injuries discussed. In addition, I will be available to work with individuals whose injuries hinder their playing. Most are surprised to see that many of the injuries musicians encounter are alleviated with some very simple changes in technique and routine. Other injuries require more extensive treatment and attention than a one-time consultation will provide, but this will be a first step in the right direction.

Each year the panel gets more informative—and funny. Questions will be taken from audience members and answered in turn by the panel members. This is a great opportunity to get to know the celebrities on a personal level. The audience will be able to speak with panel members, who have years of professional experience to draw from. In addition, in-

struments will be provided so that the panel members can demonstrate as they teach, providing an extra musical treat.

This year's panel discussion should prove to be as lively and informative as in previous years. Learn from some of the greatest players about why you have pain and how to relieve it.

DRUMMING AWAY STRESS WORKSHOP

Psychotherapist Robert Lawrence Friedman, MA, author of *The Healing Power of the Drum*, President of Stress Solutions, Inc. (www.stress-solutions.com), and co-chair of the PAS Health and Wellness Committee, will present a workshop that will teach participants how to use the drum to manage day-to-day stresses. He will use active and passive forms of stress management to enable the audience to better control the way stress is handled and how to deal with it effectively.



Robert Lawrence Friedman

VIDEO TECHNIQUE ANALYSIS

Once again this year, the PAS Health and Wellness Committee will have a video booth set up to film musicians at various instruments. The videos will be analyzed by members of the committee and one-on-one instruction will be offered to help musicians improve technique in order to help them prevent injury and

correct things that may be causing pain. This service is free.

HEARING TESTS

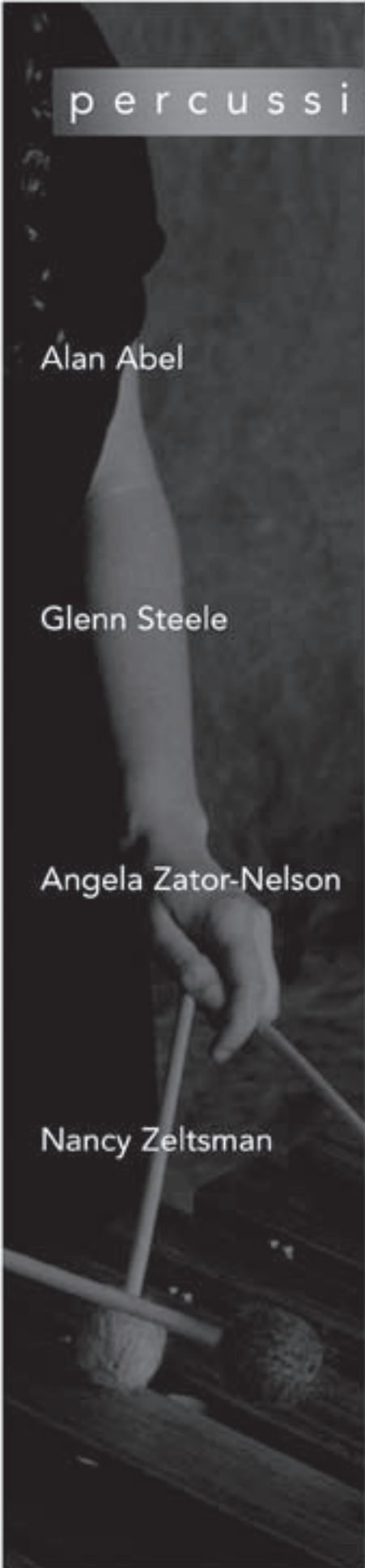
For the past few years, the PAS Health & Wellness Committee has offered free hearing tests to PASIC attendees in order to screen for possible hearing loss. The tests are confidential and professional. Last year, the tests were conducted by Vanderbilt University and were a huge success. Technicians will be there to answer questions and supply information to those interested in knowing more about their hearing. If you always wondered about hearing loss but never had your hearing checked, or if you are keeping track from year to year, this is your chance.

GET INVOLVED

If you want to get involved in the PAS Health & Wellness Committee, we will be holding a committee meeting on Saturday morning (check the program for details). Anyone can attend to see how the committee is run and contribute as they see fit. We are anxious to hear of problems you and other musicians face so we can better address the solutions. Please feel free to contact our committee through the PAS Web site (www.pas.org), or e-mail me at druminjuries@juno.com.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports-related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and workshops over the years, and is currently finishing a book on ergonomics, and prevention and treatment of drumming injuries. Dr. Workman is the chair of the PAS Health & Wellness committee and a member of the Performing Arts Medical Association (PAMA).

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Focus Day 2002

Percussion Ensemble Retrospective Celebration

BY DR. EUGENE NOVOTNEY

The New Music/Research Committee is extremely excited to present Focus Day at PASIC 2002 on Wednesday, November 14. The theme for this year's event is "PERC 2002—Percussion Ensemble Retrospective Celebration," and this is certain to be a monumental day for the Percussive Arts Society.

Almost every historically significant work from the first 50 years of the percussion ensemble repertoire will be presented in a series of chronologically based concerts and focus sessions. Composers represented will include Antheil, Shostakovich, Stravinsky, Roldan, Varèse, Russell, Ardevol, Davidson, Beyer, Cowell, Harrison, Cage, Chavez, Colgrass, Reid, Serocki, Peck, Jolivet, Reich, and others, and performances will be presented by some of the best university and professional percussion ensembles in the world.

This may be the only time in history where one will be able to see and hear the chronology of percussion ensemble literature in one place and in one day. In essence, one will be able to witness the first 50 years of our art form's existence unfold right before one's eyes! Events on this day will begin at 9:00 a.m., so make your plans now to arrive on Tuesday night and be a part of this historic day.

The first segment of the day (9:00 a.m.–9:45 a.m.) will feature one of the most talked about but seldom-heard works of the 20th century, George Antheil's "Ballet Mécanique" (1924), presented by the Peabody Conservatory Percussion Ensemble. This live performance will be presented in its original version in synchronization with a showing of Fernand Léger's 1924 film.

"Ballet Mécanique" is an extremely significant work in the history of the 20th century, marking the first time that live musicians and machines appeared on the same stage in a simultaneous performance. This PASIC performance will also be unique in that it will take advantage

of modern technology that was not available to Antheil at the time of his early stagings of the work. This performance alone will be justification enough to arrive on Tuesday evening and make a full day of it on Wednesday.

The second segment (10:00 a.m.–11:00 a.m.) will feature the percussion music of the 1920s through 1940. It will begin with a rare performance of Shostakovich's "The Nose" (1928) by the Louisiana State University Percussion Ensemble. "The Nose" is an interlude from a larger Shostakovich theatrical work, and is one of the first examples in our entire repertoire of percussionists playing alone.

It will be followed by a presentation of Roldan's famous early Latin American based works, "Ritmicas #5 and #6" (1930), also by LSU. Certainly, the "Ritmicas" are absolutely standard repertoire for almost every percussion ensemble, and stand as some of the most creative and well crafted of the early repertoire.

Next will be a very interesting performance of perhaps the most famous composition in the entire percussion ensemble catalog, Varèse's "Ionisation" (1931). This seminal work will be presented by an all-star ensemble of Indiana University alumni under the direction of Stuart Marrs. This special alumni ensemble was created for a festival concert to celebrate the 85th birthday of PAS

Hall of Fame member George Gaber in February 2001, and consists entirely of Gaber's former students, including Kenny Aronoff, Jeff Hamilton, Rebecca Kite, Ben Miller, and Judy Moonert, to name a few. This is certain to be a memorable performance of this landmark percussion masterwork.

Following "Ionisation" will come a performance of one of the largest works ever written for percussion, Jose Ardival's "Prelude and Fugue for 35 Players" (1933). Combining forces for this once-in-a-lifetime presentation will be an all-Ohio based ensemble of percussionists from the University of Akron, the Cincinnati College/Conservatory of Music, and Oberlin College. This is sure to be an excellent performance of this seldom-heard work.

After the Ardival will come a special presentation of Joanna Beyer's "IV" (1935) performed by another all-star percussion ensemble, the Women's Percussion Project. Directed by Dr. Kay Stonefelt and comprising women percussion educators and professional performers from across the United States, the Women's Percussion Project will present "IV" in three different renditions consecutively using different sound-source materials as their premise.

Next in line will be Harold Davidson's quirky and unforgettable composition "Auto Accident" (1935), performed by an ensemble coordinated by Dr. Fred Bugbee



Indiana University alumni

of New Mexico State. If you have never heard this piece live, you are in for some real surprises! Closing this historical segment will be Michael Rosen and the Oberlin Percussion Ensemble performing the rarely heard “Three Cuban Pieces” (1935) and the very interesting “Chicago Sketches” (1940), both by William Russell.

Segment three (11:15 a.m.–12:30 p.m.) will focus on the experimental West Coast music of John Cage, Henry Cowell, and Lou Harrison. It will begin with a lecture by Chris Shultis documenting his research on the historical importance of Cage’s “Third Construction.” Considered by many to be the leading scholar in this country on Cage’s music, Shultis’s lecture is sure to be inviting and stimulating.

The first performance of this session will be a presentation of Henry Cowell’s challenging mixed-meter composition “Pulse” (1939) by the Tempus Fugit Percussion Ensemble. Next will be a PASIC encore performance of Lou Harrison’s substantial percussion work “Labyrinth” (1940) by the Arizona State Percussion Ensemble directed by J.B. Smith.

John Cage will then be represented by the piece that many consider his masterpiece, the “Third Construction” (1941). This piece will be performed on authentic instruments by the University of New Mexico Percussion Ensemble under the direction of Scott Ney. Lou Harrison’s ingenious mathematically crafted “Fugue”

(1942) follows, performed by Conundrum featuring Dan Kennedy, Terry Longshore, Brett Reed, and Tom Roland.

Appropriately closing this segment will be a performance of John Cage and Lou Harrison’s joint composition, “Double Music,” also performed by Conundrum. This may be one of the only pieces in the history of our repertoire in which the compositional parameters were calculated and divided between two composers who then did not see each other’s work until they were finished.

At this point in the day, we break for lunch and some rejuvenation, as we still have three decades of music to go!

Segment four (1:30 p.m.–2:30 p.m.) features music of the 1940s and 1950s. The segment begins with a performance of Mexican composer Carlos Chavez’s, “Xochipippi” (1940) by the University of Mary Hardin/Baylor Wind and Percussion Ensemble under the direction of Dr. Stephen Crawford. Originally composed for a series of concerts at the Museum of Modern Art in New York City that accompanied an art exhibit titled “Twenty Centuries of Mexican Art,” “Xochipilli” is named for the Mexican god of music, dance, flowers, and love.

Chavez’s most famous and most performed work, “Toccata” (1942), will also be presented. Along with “Ionisation” and the “Ritmicas,” “Toccata” stands as standard repertoire in most percussion ensembles in the world, and is one of the



Conundrum

most imitated compositions in the history of percussion writing.

Michael Colgrass will be represented with a performance of his classic composition “Three Brothers” (1952) by the Oberlin Percussion Ensemble. Described by Colgrass as a jazz drumset piece orchestrated for percussion soloists and ensemble, “Three Brothers” set a standard in call-and-response percussion ensemble writing and, like Chavez’s “Toccata,” stands as one of the most imitated pieces ever composed for percussion instruments.

Closing segment four will be a performance by Jim Campbell and the University of Kentucky Percussion Ensemble of Gardner Read’s large-scale work “Los Dioses Aztecas” (“The Aztec Gods,” 1959). Read’s piece received its premiere in 1960 in New York City with a performance by percussion pioneer Paul Price and the Manhattan Percussion Ensemble. It is certainly appropriate that, 42 years later, this piece finds itself on this PASIC retrospective.

Our final afternoon session, segment five (2:45 p.m.–4:00 p.m.) features music of the 1950s and 1960s from both Europe and the USA. The Percussion Ensemble of the Conservatoire de Paris directed by Frederic Macarez will present several selections from the French repertoire not often heard in the United States. Included will be Maurice Ohana’s “Etudes Chorégraphiques” (1963), originally composed as music for a ballet and a standard of the European repertoire, as well as André Jolivet’s “Cerimonial” (1965), originally composed for the Percussions de Strasbourg as an homage to their most admired composer, Edgard Varèse.

In addition, The Paris Conservatory



Tempus Fugit Percussion Ensemble

Ensemble will present a unique arrangement by G. Van Gucht of Varèse's "Ionisation" (1931/1968) scored for six percussionists covering all of the parts from the original, which was scored for 13 players! Also on the set will be a performance by the Two Percussion Group of Ben Johnston's polyrhythmic marvel, "Knocking Piece" (1961). "Knocking Piece" is performed by two players in a polyrhythmic interlock of metric modulations, all performed on the interior of a grand piano.

Closing this segment will be performances by the Cincinnati College/Conservatory of Music Percussion Ensemble and the Percussion Group of Cincinnati. The CCM Percussion Ensemble will present Kazimierz Serocki's minimalistic soundscape "Continuum" (1965), and the Percussion Group of Cincinnati will present their famous version of Russell Peck's exciting "Lift-Off" (1966). Comprising virtuoso performers Al Otte, Jim Culley, and Rusty Burge, the Percussion Group of Cincinnati is recognized universally for their commitment to new music

and their uncompromising performance aesthetic. This is surely another performance not to be missed.

After a dinner break, come back for a very special evening presentation of the music of Steve Reich performed by Nexus, members of the University of Toronto Percussion Ensemble, and members of the Steve Reich Ensemble. Without question, Steve Reich is considered to be one of the most important composers of the 20th century, and his inclusion on this day is both logical and appropriate. Reich's minimalistic textures create unforgettable sound worlds that are even more fascinating when experienced in a live setting.

The featured composition on this evening concert will be a full-length presentation of Reich's work "Drumming" (1971) for percussion, piccolo, and female voices. Of particular note is the fact that this will be the first full performance with Nexus for new member Garry Kvistad. This will be a fitting debut for Kvistad, as Garry is also a long-standing member of the Steve Reich Ensemble and

has performed the music of Steve Reich on stages around the world.

This year's PASIC Focus Day offers a golden opportunity to immerse yourself in the history of the percussion ensemble through a series of outstanding concerts and presentations. Share your passion and respect for the history of your art form through your attendance at these monumental presentations, and be a part of this gathering of percussionists from around the world. Perhaps never again will you have the opportunity to hear so many substantial and significant historic works in one place at one time. Mark your calendars today and arrive early; this is a day that is not to be missed! **PN**



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PASIC 2002 Scholarly Paper Presentations

BY LAURA L. FRANKLIN

The PAS Scholarly Papers Committee has chosen two proposals for oral presentation at PASIC 2002. These presentations will be given Friday and Saturday at 9:00 a.m. Please check the PASIC program for room locations.

On Friday, November 15, Robert Bridge will present a paper titled **An Overview of Steve Reich's "Sextet."** In his presentation, Bridge will discuss the harmonic and rhythmic processes that Steve Reich employed while composing "Sextet," and the work will be related to other important pieces by Reich that show the origins of Reich's use of harmony.

According to Bridge, Reich generates the harmony in "Sextet" by establishing a chord cycle at the beginning of each movement and working within that cycle for the remainder of the movement. Although this is the primary process used in "Sextet," Bridge will also illustrate instances in which Reich does *not* strictly follow this process.

Bridge also will discuss Reich's use of rhythmic processes in "Sextet." Bridge contends that Reich's use of rhythm is confined to only a few processes: block additive, canon, metric modulation, and beat class aggregate completion. The author will give special attention to Reich's use of rhythmic canon and to some rea-

soning behind his rhythmic choices, and he will further discuss the compositional link between Reich's rhythmic and pitch choices.

Finally, Bridge will address the issue of interpretation with regard to "Sextet." He will identify some interpretive decisions made by Reich when he produced the *Sextet* CD, including not only decisions regarding expression, but also pitch alterations from those indicated on the score. Bridge asserts that because of these changes, the CD could be used as a primary source for interpreting the piece, perhaps even replacing the musical score. Bridge's presentation promises to be informative, and perhaps even a bit controversial.

The Scholarly Papers Committee will sponsor a second presentation on Saturday, November 16 at 9:00 a.m. **Digging for Gold: Techniques and Resources for Conducting Scholarly Research**, led by Laura Franklin, is a presentation designed for anyone who conducts research for professional development or any other academic purpose. The presentation will explore various types of research, including analytical, historical, and experimental or quantitative, and will guide participants toward resources and techniques to utilize in each type of research. Special attention will be paid to

resources and topics of interest to percussionists and percussion educators. If you will be conducting research for any reason in the near future, you won't want to miss this presentation!

Laura Franklin is Assistant Professor of Music and Director of Percussion Studies at Brevard College, where she coordinates all areas of percussion studies and teaches music history and world music. She is an active performer with several professional orchestras and serves as a clinician and adjudicator throughout North Carolina. Franklin is Acting Chair of the PAS Scholarly Papers Committee, serves on the Board of Advisors for the National Conference on Percussion Pedagogy, and is Vice President of the North Carolina PAS Chapter. PN



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PASIC 2002 Listening Room

BY OTICE SIRCY

Last year in Nashville, the PASIC Listening Room received high marks from visitors. In Columbus this year, join your colleagues between sessions to review new music for ensemble performances, as well as for studio and faculty recitals. Encourage your students to invest some of their free time listening to the impact of technology on music composition or discovering the range of new marimba repertoire. Composers, spend some time listening to the music your colleagues are making. The PASIC 2002 Listening Room is in room D140-141 and will be open from 9:00 a.m. to 5:00 p.m. each day of the convention.

In the PASIC Listening Room this year you'll find scores and recordings prepared by:

- The PAS Composition Contest Committee, collecting the prize-winning works, in various categories, from 1974 to the present, including the 2002 winners for Timpani Soloist with Percussion Ensemble and Multiple Percussion Solo.

- The New Music Research Day Committee, offering a retrospective collection of historically significant works for percussion ensemble performed on Focus Day, Wednesday, November 13.

- The Music Technology Committee, featuring scores and recordings of percussion-oriented compositions that involve such technologies as tape/CD/sequenced components, MIDI controllers, and sampling.

- The Keyboard Committee, including compositions of Akira Miyoshi and Keiko Abe, chamber and solo repertoire by

other Japanese composers, works by international, European, and American composers, and repertoire for the beginning marimbist.

The PASIC Listening Room will also feature MP3 files of the cylinder recordings from the Edwin L. Gerhardt Marimba Xylophone Collection at PAS. These recordings will appear soon on the PAS Web site, thanks to a Lawton (Oklahoma) Community Foundation Grant and in-kind contributions from James Strain, Kurt Gartner, and Chris Miller, a music technology student at Virginia Polytechnic Institute and State University. Drop by the Listening Room to preview this new www.pas.org feature!

Otice Sircy is PAS Museum Curator and Librarian. PN

DePauw University School of Music

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Amy Lynn Barber

as Professor of Music and
Dean of the School of Music

and to name Percussion Plus Project
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- Orchestra
- Band
- Jazz Ensemble
- Percussion Ensemble

Performance scholarships are available for music majors and liberal arts students.



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

For more information: DePauw University School of Music, Attn: Lisa Bruns, P.O. Box 37, Greencastle, IN 46135-0037 • 765.658.4118 • www.depauw.edu

New Percussion Literature and Recordings

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

Difficulty Rating Scale

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

GENERAL

Touched by Sound

John Wyre

\$12.00

Buka Music

Subtitled "A Drummer's Journey," *Touched by Sound* is not so much an autobiography as it is an extended love letter written in appreciation of the many wonderful people John Wyre has met and the experiences he has had during a life filled with music.

It quickly becomes obvious that for Wyre, music is a life force rather than just a "career." He talks of the more public aspects of his journey—including his membership in Nexus, his stints with various orchestras and his organization of World Drum Festivals—as well as private times spent experiencing the sound of a single drum or bell.

Wyre never discusses the physical aspects of percussion technique, but rather focuses on the spiritual side of musicianship—one in which even counting rests becomes a meditation that keeps one connected with the music.

Unlike so many autobiographical works in which the author brags about what he or she has accomplished, Wyre writes with humility, admitting his own faults (such as an early difficulty with learning to focus his attention) while being quick to express gratitude to people who have touched his life in some way, including the members of Nexus; composer Toru Takemitsu; his teacher, Fred Hinger; his wife, Jean Donelson; and so many others.

The book is punctuated with poems by Wyre, inspirational quotes drawn from a wide variety of sources, and simple, elegant drawings by Don Cooper that enhance the moods created by Wyre's prose. As much as this book describes "a drummer's journey" it also reflects a very special musician's soul.

—Rick Mattingly

PERCUSSION METHOD/ INSTRUCTION BOOKS

ABC Guide To Drumming:

Book One

Sam Ulano

\$7.50

Sam Ulano

In this 55-page text for teaching reading to beginning students, Ulano intentionally omits such technical issues as rolls, rudiments and stickings, which he considers to be things found in other books that detract from the student's concentration on the notes themselves, making reading instruction more difficult. Ulano also explains his system of counting. Counts are incorporated in most of the 35 exercises, which utilize a variety of meters. Many educators would certainly echo Ulano's assertion that learning to read should be a primary goal in the teaching studio.

—John R. Raush

Drum Reader: Eighth Note Rhythm Patterns

Drum Reader: Sixteenth Note Rhythm Patterns

Drum Reader: Eighth Note Triplets

Drum Reader: Advanced

Drum Reader: Tripaleta Study

Drummer's Time Reader (2/4 to 25/4)

Brain Busters In Various Time Signs The Super Drum Reader

Sam Ulano

\$7.50 each

Sam Ulano

As the titles listed above indicate, these books are designed to train students in music reading skills and give them the instruction that Ulano believes they do not receive from many standard texts. For example, his concern is that most study materials for young students do not offer a wide enough range of time signatures. Consequently, Ulano includes meters from 2/4 to 25/4. (Exceptions are found in the *Drum Reader: Advanced*, in which the half note serves as the "beat note" in meters from 1/2 to 25/2, and in *The Super Drum Reader*, in which a variety of meters are used, including examples from 5/8 to 14/8.)

Although most of these books are aimed at intermediate to advanced students, *Eighth Note Rhythm Patterns* can be used with beginners; books primarily intended for more advanced students include the *Drum Reader: Advanced*, *Brain Busters In Various Time Signs*, the *Drum Reader: Tripaleta Study* ("tripaleta" is a term Ulano coined for sixteenth-note triplets), and *The Super Drum Reader*, which includes challenges such as playing rhythm patterns with quintuplet and septuplet note groups.

These publications are characterized by an absence of technical difficulties, with the exception of the "advanced accent study" in *The Super Drum Reader*, and even avoid stickings that could detract from concentrating on the rhythmic notation.

—John R. Raush

SNARE DRUM METHODS/ LITERATURE

Complete Method for Snare Drum

Ney Rosaura

\$25.00

MalletWorks Music

This instruction book for snare drum is the result of Ney Rosaura's many years of teaching students at different levels from elementary to college. The book is divided into four levels of difficulty and each level contains three parts: Daily Technique, Progressive Exercises and Duets. It is recommended that each part be practiced simultaneously and each level be completed before moving to the next level. In other words, *Complete Method for Snare Drum* is four books in one.

The first level is basic and includes an introduction to the snare drum along with proper hand grip. Level two is more difficult and is a progressive continuation of Level One. By the same token, Level three is progressively more difficult and Level four follows suit. By the time players reach the end of the book they are playing advanced etudes that contain the necessary material to develop a player into an accomplished snare drummer.

Complete Method for Snare Drum is a unique method concept for snare drum. It is well organized, and if practiced in the manner suggested by Rosaura, excellent snare drumming will be the result.

—John Beck

More Contest Solos for the Intermediate Snare Drummer III-IV

Murray Houllif

\$8.00

Kendor Music, Inc.

These 10 intermediate-level solos for snare drum cover a variety of styles, meters and techniques. The solos demonstrate Houllif's comprehension of phrasing and style, as well as his concepts of line on a single-tone instrument. Of particular interest is solo 4 ("Dixieland Kid") and solo 5 ("Martinique"). Each explores a variety of pitches by playing stick shots on and near

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the rim, and by using a combination of brushes in one hand and a timpani mallet in the other. The entire collection of solos is definitely worth consideration for solo contests or recital programs.

—George Frock

A Stroke of Good Fortune V
Murray Houllif
\$4.00

Kendor Music, Inc.
This rudimental-style snare drum solo takes just under two minutes to perform. Written at a moderate tempo of MM = 92–100, the solo features rolls with accents, flams, drags, diddle patterns and stick shots. The specified sticking patterns will create a challenge in preparing the solo for solo contests or studio recitals. The solo is highly recommended for the advanced high school or young college snare drummer.

—George Frock

Etudy Pro Maly Buben V–VI
Martin Vajgl
\$20.00
Musikus

Etudy Pro Maly Buben (Etudes for the Snare Drum) is an etude book for snare drum by Martin Vajgl from the Czech Republic. It consists of 75 short compositions designed



for the intermediate snare drummer.

The first section is for single strokes, and the author suggests that alternating sticking be used throughout. The second section involves flams, ruffs and rolls in an orchestral style. The third section uses soloistic snare drum techniques such as rimshots, stick on stick, rim clicks and the combination of a stick and a brush.

Preceding each etude is text that explains the intent of the etude; however, if you don't read the Czech language you will have to rely on the music for interpretation. Forty of the etudes are performed on the

accompanying CD, which certainly helps one understand their interpretation.

Etudy Pro Maly Buben is an excellent etude book for snare drum. Although Vajgl suggests that his book is for intermediate players, I feel that most of the etudes are more appropriate for advanced players.

—John Beck

Plein Peau VI
Christian Sitterre
\$12.95

Editions Henry Lemoine
“Plein Peau” is a complex snare drum solo that packs plenty of technical and musical challenges in the two to three minutes it takes for performance. There are numerous meter changes, interaction between the rim, edge, and normal head areas, and counterpoint between the hands. Techniques also include normal strokes, buzz rolls, flams and drags. This solo will challenge the advanced college student, and will provide exceptional rhythmic and expressive experiences.

—George Frock

MARCHING PERCUSSION

Shimi, Shami, Shang! I+
Chris Crockarell
\$40.00/\$70.00 with tapes
Row-Loff Productions

This short, easy marching feature evokes aural images of the 1960s or the soundtrack to an Austin Powers movie. Instrumentation includes snares, tenors (quads), four bass drums, cymbals, bells, xylophone, cowbell and tambourine. Crockarell also incorporates “funky” vocals. All parts are very playable with no rolls or even flams in the snare and tenor parts. The cymbals have unison as well as split parts utilizing different effects (i.e., hi-hat, crashes). “Shimi, Shami, Shang!” will help educate the beginning or junior high drumline and front line while providing the players with a lot of fun in the process.

—Lisa Rogers

Space Mambo I
Chris Brooks
\$40.00/\$70.00 with tapes
Row-Loff Productions
This wonderful feature for beginning marching percussionists em-

phasizes the mambo style. Instrumentation includes snares, tenors (quads), four bass drums, cymbals, bells, xylophone, guiro, ride cymbal, tambourine and flexitone. The keyboard parts are particularly sensitive to beginning keyboard players' needs, featuring much repetition. The snare and tenor parts do not use rolls and the bass drums often play in unison. The cymbal part is unison throughout. “Space Mambo” will make everybody “groove”—performers and audience alike.

—Lisa Rogers

Ffun II
Michael Cooper/arr. Brooks and Wallace
\$40.00/\$70.00 with tapes
Row-Loff Productions

“Ffun” combines marching percussion with optional full band plus bass guitar accompaniment for beginners. The percussion feature can stand on its own as well. There is also the option of adding just alto and tenor saxophone parts instead of full band. Therefore, this feature is very versatile.

Percussion instrumentation includes snares, tenors (quads), four bass drums, cymbals, cowbell, bells, xylophone, tambourine, drumset and one mounted tom for each snare, tenor and mallet player. The toms provide an extra visual spark, which the students will enjoy. This piece is definitely “fun” with a capital F!

—Lisa Rogers

Shoe Bop II
Chris Crockarell
\$40.00/\$70.00 with tapes
Row-Loff Productions

The difficulty of this marching percussion feature for the beginning drumline and front line lies in the interpretation of a swing style that the players will need adequate time with in order to create precision. Instrumentation includes snares, tenors (quads), four bass drums, cymbals, bells, xylophone (two players share), three timpani, tambourine, cowbell and suspended cymbal. The snare and tenor parts are rather simple with the omission of many rudiments other than short buzz rolls. The mallet parts only require two-mallet technique and there are no pitch changes in the timpani part. The cymbals play unison most of the time with one or two measures of split parts. This is

an excellent marching percussion feature with which a junior-high marching band can explore style and precision in an enjoyable way.

—Lisa Rogers

Circle of Rudiments III-V
Marty Hurley
\$40.00

Row-Loff Productions
Circle of Rudiments is a collection of 12 progressively graded, short cadences for marching ensembles (snare, tenors, two cymbals, five basses, keyboards using two mallets). The title refers to the fact that the key signatures of the cadences go through the circle of fifths, so playing through the collection will acquaint the mallet players with all major keys. As the key signatures become harder, so do the melodic passages and technical requirements. For example, in the D-flat cadence, the mallet players are playing sextuplet passages at M.M. = 120 to the quarter note!

The drum parts are written in traditional march style, with the usual rudiments, diddles and other

technical requirements, so the mallet parts are the ones that need scrutiny. The *very* experienced high school or college group would find these cadences challenging and useful.

—Terry O'Mahoney

Jammin' In The Street III-IV
John Wooton
\$40.00

Row-Loff Productions
Every marching band needs some good "walking music." *Jammin' In the Street* is a collection of ten short street beats, or cadences, that could fill the bill. Scored for snare, quads, two cymbals and three to five bass drums, the "beats" often feature syncopated, funky bass drum parts that are easy to march to and will interest today's percussionist. The snare line contains standard rhythmic values such as sixteenth-note triplets and diddles; the tenor line is very active and requires skilled players; and the bass line has several tricky passages that necessitate a rhythmically sharp ensemble. Well-conditioned high

school or college ensembles could give these pieces an excellent reading. The "tunes" are catchy and would probably be easy to remember, so this collection could be used as warm-up exercises, progressive technical etudes, or cadences.

—Terry O'Mahoney

Sahara Dream III-IV
Chris Crockarell
\$45.00

Row-Loff Productions
This marching percussion feature is scored for traditional battery (snare, tenors, four bass drums, two cymbals) and a front line consisting of bells, xylophone, marimba (two players), three timpani, mark tree, suspended cymbal, concert bass drum, bongos, shaker, high and low jam blocks, triangle, aerophone and break drum.

The overall mood of this piece is Latin with a slight Arabian flavor. Crockarell has written a catchy tune that is very playable by high school percussionists and allows much room for the battery to interject solo passages. Snares and ten-

ors are featured for four measures each with technical displays appropriate for this level. The rest of the ensemble effectively supports a short solo passage for bass drums.

There is material here that will technically challenge high school and college percussion lines, and plenty of material that will encourage musical growth.

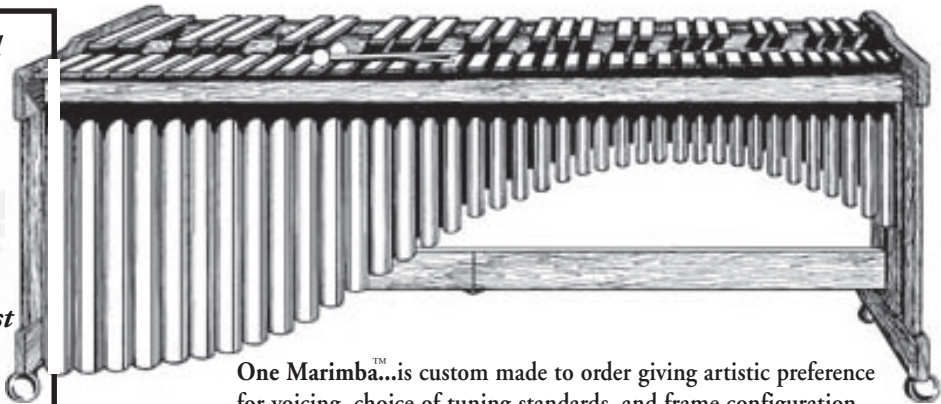
—Tom Morgan

Siesta III
Chris Brooks
\$45.00/\$75.00 with tapes
Row-Loff Productions

"Siesta" will help the intermediate drumline and front line sharpen their listening and precision skills. Setting up a Latin groove, the keyboard players employ four-mallet double vertical strokes. There is nice utilization of effects such as short buzz rolls in the snares as well as drum-to-drum playing. Instrumentation includes snares, tenors (quads), four tonal bass drums, cymbals, bells, xylophone, four-octave marimba, vibes, four timpani, triangle, guiro, vibraslap, sus-

"For me, when all is said and done, sound is the determining factor for marimbas. Although I've been impressed with the many improvements in design and construction of marimbas over the past few years, it is the sound of the Marimba One - rich, dark, open and sonorous - that sets it apart from other instruments. Marimba One's high level of professionalism and pursuit of excellence sets a benchmark that more percussion manufacturers should aspire to."

Daniel Druckman,
New York Philharmonic
The Juilliard School



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pended cymbal, concert snare drum and ride cymbal. "Siesta" is no "sleeper."

—Lisa Rogers

Tho'down at the Ho'down

III

Brian S. Mason

\$45.00/\$75.00 with tapes

Row-Loff Productions

This piece sounds like a combination of Scott Joplin ragtime and "Turkey in the Straw." This feature is for intermediate players with great two-mallet, keyboard writing to challenge the front line. The battery parts allow for the snares and tenors to have a few bars in the spotlight with section solos. Instrumentation includes snares, tenors (quints), four bass drums, cymbals, bells, xylophone, a four-octave marimba, a low-A marimba, vibes, four timpani, woodblock or horses hooves, temple blocks, hi-hat, suspended cymbal, splash cymbal, concert bass drum and brake drum. Mason also includes a couple of tempo changes, with one section marked quarter note = 164 or as fast as the group can go! This piece will allow the intermediate group to strive for precision and focus as a cohesive unit.

—Lisa Rogers

Coolyata!

IV

Thom Hannum

\$45.00

Row-Loff Productions

"Coolyata!" is a happy, calypso-style marching percussion feature that, in addition to standard battery and

front-line instruments, has optional electric bass and solo flute parts. Frontline parts include xylophone, marimba, vibes, five timpani, timbales, ride cymbal, crash cymbal, cowbell, sizzle cymbal, samba whistle, two congas, bongos, concert bass drum, vibraslap, shaker and suspended cymbal. Some of these instruments are optional and any keyboard part could be doubled.

A short introduction leads to a four-measure vamp with the timpani doubling the electric bass in a traditional calypso bass line. The main melody then enters, played by the vibes and optional flute. Obviously, a large flute section would work well, or an amplified solo flute. After the statement of the melody a short bridge section occurs with some mixed meters. The melody returns and the piece concludes with a five-measure coda. There are no solo passages for battery.

This would be an effective addition to a high school marching show, especially for bands with strong flute sections. The melody is simple but very compelling, and the audience will leave humming the tune.

—Tom Morgan

Hungarian Dance

IV-V

Tchaikovski/arr. Marty Hurley

\$30.00

Row-Loff Productions

This short marching drumline feature is scored for snares, quads, two cymbals, four bass drums, bells, xy-

lophone, marimba, vibes, four timpani and pit percussion (suspended cymbal, triangle, tambourine). It begins with a strong, march-tempo introduction, then a grand pause before beginning an exposition section. The exposition section soon gives way to the spirited dance section that features the famous melody in A major from Tchaikovski.

This advanced work requires numerous visual effects (e.g., stick flips, traditional grip, cross-sticking) and strong technique from the snare line, dexterity from the quads, and rhythmic accuracy from the bass line and keyboard players.

—Terry O'Mahoney

Rhythm is Going to Get You

IV-V

Gloria Estefan and E.E. Garcia

Arr. Crockarell and Dawson

\$45.00

Row-Loff Productions

If you have a strong high school or college percussion line, this would be an excellent vehicle for featuring them with the rest of the band. Beginning with vocals from the snares, tenors, cymbals and pit, the tune starts with an infectious eight-measure percussion groove. The horns enter with rhythmic punch figures from the brass and a funky bass line from the tubas. A softer bridge section is carried by the keyboards, but one would need a fairly large section to balance with the brass. After another grooving section for full band, each section of the drumline is featured. The ten-

ors, snares, basses and cymbals each play soloistic passages that culminate in a short, exciting tutti ending.

This arrangement requires rhythmic precision and a real sense of time and groove from the entire ensemble. Directors could teach several important rhythmic concepts during the preparation of this piece.

—Tom Morgan

Neptune

V

Kennan Wylie

\$30.00

Row-Loff Productions

This extremely well-written marching percussion feature will showcase everyone in your drumline. Along with traditional marching percussion instruments it includes front-line parts for chimes, bells, xylophone, two vibes, two marimbas, timpani and various accessories. A fairly large keyboard section is necessary to pull this one off.

The piece begins in 7/8 with a repetitive pattern in the marimbas and vibes. Soon, quartal chords are added in the vibes, bells and chime parts, and the battery gradually adds to the intensity. Much dynamic control and sensitive musical shading is required. The changing textures and volume levels are very effective as the piece moves to the first climactic point with loud block chords from the keyboards and unison rhythms from the battery. This quickly moves to a 4/4 section which, after

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PERCUSSIVE ARTS SOCIETY

2003 SCHOLARSHIP NOW AVAILABLE!

PAS announces the 2003 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, 2003. Winners will be notified in May, 2003.

PAS/Remo, Inc. Fred Hoey Memorial Scholarship: One \$1000 scholarship will be awarded. Student must be an incoming college freshman during the 2003-2004 academic year enrolled in the School of Music at an accredited college or university. Video should not exceed three minutes in length and should demonstrate the player's ability to play at least two different percussion instruments.



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.

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School _____

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**Send form with materials to PAS 701 NW Ferris, Lawton, OK 73507-5442
(580) 353-1455**

starting softly and building again, moves to another block-chord climax, this time in 9/8. With an interesting ostinato set up in the front line, the snares, tenors and then the basses are featured for three measures each. This is followed by the third and most dramatic climactic point, still in 4/4 but with a 3-3-2 subdivision. The piece concludes in 7/8 with material similar to the opening section.

For a short percussion solo (1:47) there is much interesting material here and quite sophisticated writing. Keyboard parts will be challenging for most high school and college students but are written so as to be very playable with a little practice.

—Tom Morgan

KEYBOARD PERCUSSION SOLO

More Contest Solos For the Intermediate Mallet Player III-IV

Murray Houllif

\$8.00

Kendor Music, Inc.
This collection of ten original keyboard solos covers a variety of popular styles. All of the solos are scored for two mallets except for one, which requires three mallets. Each solo is one page in length, and they cover various key signatures, meters and tempi. These solos will be fun for young, inexperienced players, and will help with technical development and reading skills.

—George Frock

Themes and Variations on Japanese Children's Songs III-IV

Earl Hatch

\$14.00

Studio 4 Music

"Themes and Variations on Japanese Children's Songs" is a suite of eight movements that is approximately 15-17 minutes in length. Five of the movements require four-mallet technique; the remaining three use two-mallet technique. The eight movements' subtitles reveal their style and character: 1. "Toryanse" ("Pass Through this Gate"); 2. "Bo-San" ("A game about the friendly Buddhist Priest"); 3. "Cherry Blossoms" ("Sakura Sakura"); 4. "Cricket Voices" ("Mushi-No Koe"); 5. "The Snail" ("Dendenmushi"); 6. "Rabbits"

("Usagi"); 7. "Lullaby—As the Moon is Coming Out" ("Komoriuta—Deta Deta"); and 8. "Two Songs About the New Year" ("Hayaku Koi Koi Oshogatsu—Kazoe Uta").

Tonally and harmonically each of the movements has its own uniqueness; however, there is a definite modal/pentatonic flare to the overall sound. Additionally, there is a sophisticated "exotic scale" or artificial scale content in movement 8. Stylistically, this suite is appropriate for the mature, intermediate marimbist. The piano accompaniment will challenge the technique of a mature pianist.

—Jim Lambert

Encore

Bart Quartier

\$13.85

Alfonce Production

Encore is a collection of vibraphone and marimba solos and one duet for the intermediate, four-mallet player. Selections for solo marimba are "Sunny Street," "Serengeti" and "Cancion y Danzon," the marimba duet is titled "Pandeiro," and the vibraphone solo is titled "Blade of light."

In the preface, Quartier suggests that any selection in this collection could be used as an encore after a recital or concert. All marimba selections can be performed on a low-A instrument. Technically, performers will need experience with double vertical, single independent, and single alternating strokes. Quartier includes performance notes regarding each solo and duet and provides opportunities for improvisation in "Blade of light" and "Pandeiro." Bart Quartier has successfully written a collection of performer- and audience-friendly pieces that encompass a range of styles.

—Lisa Rogers

Mallet Minuets

Axel Fries

\$6.20

Musikverlag Zimmermann

This set of three short pieces can be performed on marimba or vibraphone. The pieces were composed for participants in the Young Make Music Makers competition. They are written as easy pieces in the classical idiom, and can be played individually or as a suite. Tempos may be adjusted to match the ability or experience level of the stu-



dent. If performed on vibraphone, pedal and mallet dampening are clearly indicated.

Each solo contains a few double stops or passages with independent counterpoint. Tonal centers or keys include A minor, C major and D minor. Each solo or movement is printed on one page. This is an excellent source for young students.

—George Frock

Vlad

E. Sejourne

\$13.95

Editions Henry Lemoine

"Vlad" is an energetic (M.M. = 138), one-movement composition for marimba and piano. Playable on a four-octave marimba, the thematic material includes brief scale motives as well as single-line patterns played over open-fifth pedals in the left hand. Meters include 3/4, 4/4 and 7/4. There is one cadenza that is made up of sequential sixteenth-note patterns, concluding with rolls. The solo is well-suited as an introductory level four-mallet marimba solo.

—George Frock

Night Sketches

Kevin Bobo

\$10.00

Studio 4 Music

"Night Sketches" is a two-movement composition for a low-F marimba. Each movement musically captures the implication of the title. Movement I, "Crickets," is all about the sounds these little creatures sing. It starts with sporadic dead strokes and continues using longer notes with a one-handed roll. This free section moves to a more rhythmic section; however, tempos vary and indicate that the crickets are

hopping about. There is a long section marked "Ethereal" that uses the effect of node-to-center of bar and back again. Movement II, "Dreams," is flowing and free, and a one-handed roll is necessary for the execution of the moving lines.

The overall style of "Night Sketches" is "programmatic." The inclusion of two poems, "Crickets" and "Dreams," helps one understand what Kevin Bobo is doing musically. This is a solid marimba solo and would be excellent for an advanced recital.

—John Beck

Three Etudes for Vibraphone

Frank Picarazzi

\$13.00

Studio 4 Music

"Three Etudes for Vibraphone" will challenge the advanced four-mallet vibist. Picarazzi's stated goal in composing these etudes was to treat the vibraphone in a pianistic fashion. Therefore, the technical demands on the vibist are great.

Technically, the vibist must be proficient in double vertical strokes, single independent strokes, single alternating strokes, and even one-handed rolls, which are somewhat rare in four-mallet, solo vibraphone literature. Picarazzi has indicated a few pedal markings; however, the performer must pay close attention to articulation and phrase markings in order to make wise pedaling decisions. The composer also indicates some stickings and mallet dampenings that are extremely helpful in some of the more difficult technical passages.

—Lisa Rogers

Valencia

Ney Rosaura

\$12.00

MalletWorks Music

"Valencia" is an unaccompanied, four-mallet solo composition for a low-E marimba. In its published format, "Valencia" is actually printed twice: once in a complete version; the second time in a "reduced" version with some technical modifications (i.e., both the opening chorale and double vertical technique are omitted in the reduced version).

Starting in the hauntingly lowest range of the low-E marimba, the slow, opening 12-measure chorale contrasts the lively 3/4 dance-like fast section. There is a hemiola ef-

fect throughout this 3/4 section, with the left hand articulating the three-beat pulse while the right-hand melody projects the two-beat pattern.

In its complete version, “Valencia” would be very appropriate for the college senior or graduate-level solo percussion recital. The reduced version, which is considerably easier and would probably be graded level III, would be a nice high school-level solo. (A review of this same piece as scored for percussion ensemble appears elsewhere in this issue’s “Selected Reviews.”)

—Jim Lambert

Evensong

Stuart Saunders Smith

\$7.50

Smith Publications

This unaccompanied solo for orchestra bells was written for Sylvia Smith. The tempo is quarter = 48–50 but there is no meter given, only a smattering of barlines that indicate phrases rather than a meter. The dynamic range is from *ppp* to *ff*. The notation flatters the ability of orchestra bells to resonate. In other words, a rapid series of notes has a decay time before the next series of notes is played. Every rhythmic pattern is a product of an artificial grouping of notes. Each pattern seems to meld into the next, making this composition quite listenable and enjoyable to perform.

How many orchestra bells solos are there? Not many. Stuart Saunders Smith has done a service to this overlooked member of the mallet percussion family through this excellent solo.

—John Beck

Marimba Concert

Sylvia Smith, Editor

\$25.00

Smith Publications

If you are familiar with the Smith Publication for snare drum called *The Noble Snare*, the *Marimba Concert* for solo marimba is similar, featuring 12 different composers: Eugene D. Novotney, “Fanfare: Juliana became Lilian”; Jean-Charles Francois, “AphorismsA”; Will Ogdon, “Oratory”; Emmanuel Séjourné, “Goodbye”; Robert Morris, “Vignette”; Stuart Saunders Smith, “Leaving (1999)”; Sydney Hodkinson, “Wind Sculptures I,” “Dawn Apparition II,” “Spectral

Gusts”; Thomas Delio, “Transparent Wave IV”; Christopher Deane, “The Sea of Clouds”; John Bergamo, “From Five Short Pieces for Marimba”; Alcides Lanza, “Maderas”; and Herbert Brün, “The Odd End.”

Each composer brings a unique style to the marimba in a musical and flattering manner. The publisher suggests that “this collection can be used by professionals who wish to play pieces with dimensions smaller than the usual eight to twelve minute composition.” These solos are musical, challenging and rewarding to perform.

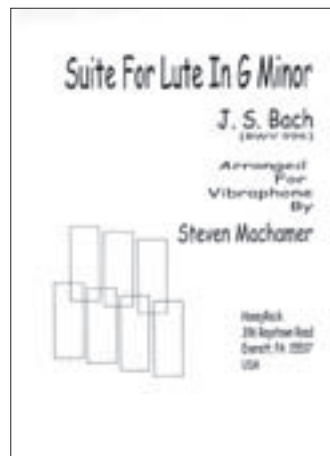
—John Beck

Suite For Lute In G Minor

J. S. Bach, arr. Steven Machamer

\$19.95

HoneyRock



There are several reasons why this vibraphone arrangement of Bach’s “Lute Suite in E Minor” (BWV 996), a work attributed to Bach even though no autograph manuscript exists, can serve as a model for future transcriptions or arrangements for mallet-keyboard instruments of music from earlier periods. First, the arranger chose a piece that can be effectively adapted to the vibraphone without being radically altered, with the exception of raising the original a minor third to the key of G minor to accommodate the low register of the vibraphone. Second, the publication’s extensive performance notes give the student the opportunity to “go to school” on the subject of Baroque performance practices, especially in regard to the interpretation of ornaments and the soloist’s responsibilities for embellishing the written part. The text’s examination of mordents, trills and

arpeggiation serves as a valuable introduction to a complicated topic.

However, even more valuable is the accompanying CD in which an excellent performance by Steven Machamer of the entire suite—which includes a prelude, courante, sarabande, bourree and giga—demonstrates, as no words can, the interpretation of ornamental patterns and the soloist’s prerogative of embellishing the written score. Machamer’s artistic performance is at a level not usually heard on a demo CD of this sort.

Stickings are supplied with discretion, and although pedaling is not indicated in the music, it is discussed in the performance notes. In cases where mallet dampening is required, stickings are added that are intended to “minimize the need for raising the pedal while allowing the most use of mallet dampenings.” This publication is excellent proof that outstanding performances, such as the one heard on the accompanying CD, are usually the product of one who is extremely knowledgeable about the music being performed.

—John R. Raush

KEYBOARD PERCUSSION ENSEMBLE

Fiesta Marimbana

Wolfgang Sonntag

\$23.10

Musikverlag Zimmermann

Following the Guatemalan custom of using multiple players on one marimba, Sonntag scores his five dances for a mallet trio using one low-A instrument. (Two of the dances invite the use of a low-F instrument, if available.) The five dances are set in a variety of styles: two are rumbas, one is in the “blues-rock” idiom, one is a beguine, and one has a “boogie-woogie” groove. The composer suggests the optional addition of a percussion accompaniment utilizing drumset or Latin percussion. The publication includes a CD that greatly increases its pedagogical value.

On the disc, each dance is presented in four versions. The first is a complete rendition with all three parts reproduced; the remaining tracks leave out the first, second and third parts in turn, presenting each member of the trio with a

play-along practice opportunity. This series of well-crafted dances should be especially appealing to school programs that do not have ready access to more than one or two marimbas.

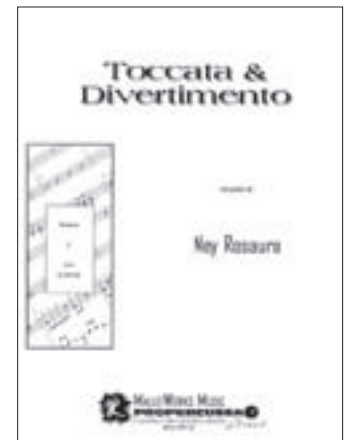
—John R. Raush

Toccata and Divertimento

Ney Rosauro

\$17.00

MalletWorks Music



“Toccata and Divertimento” is a duet for vibraphone and either a marimba or guitar. If a marimba is used it requires a low E. The technique for both vibes and marimba is not difficult, but a command of four mallets is necessary.

The “Toccata,” as one might expect, is filled with flowing sixteenth notes between the vibes and marimba (or guitar). The overall effect is a laid-back Latin groove. The “Divertimento” is quicker in tempo, yet maintains a similar Latin groove. For the most part, the vibes play the melody and the guitar or marimba act as accompaniment. There are no pedaling indications for the vibes, which means the performer is free to decide the pedaling. “Toccata and Divertimento” is an excellent composition with overtones of happiness and joy, like much Latin music.

—John Beck

MULTIPLE PERCUSSION

Los destellos de la resonancia

Roberto Sierra

\$15.95

Subito Music Publishing

This composition for percussion and piano was written for Evelyn

Glennie. The percussionist mainly employs instruments producing metallic sounds, such as crotales and 12 cymbals. Six of the cymbals are suspended on stands and are struck or scraped with various objects such as triangle beaters or drumsticks. The other six cymbals are placed on the floor or a table, producing different timbres and much less resonance when struck. The percussionist also plays inside the piano, striking the lower strings with hands, striking clusters of strings with palms of hands, and performing quick glissandi on the strings. Logistics and setup for the percussionist in regards to the 12 cymbals and piano will be a major performance consideration.

Sierra's impetus for the work seems to be the exploration of sound and timbre. "Los destellos de la resonancia" is an aesthetically pleasing work for the advanced percussionist.

—Lisa Rogers

PERCUSSION ENSEMBLE

Gotcha-Cha I

Murray Houllif
\$6.00

Kendor Music, Inc.

"Gotcha-Cha" is a body-percussion ensemble employing hand clapping, foot tapping and thigh/tummy patting for a duet or any group of percussionists in multiples of two. Houllif targets this composition for

the beginning percussionist utilizing only quarter-note and eighth-note rhythms. The overall "flavor" of the duet is Latin, as the title suggests. The work is marked at a reasonable tempo of quarter note equals 96–104 in order for the performers to coordinate body motions. Houllif's works always provide the percussionist with an educationally sound and exciting venue for performance.

—Lisa Rogers

Plymouth Rock I

Murray Houllif
\$6.00

Rock Talk II

Murray Houllif
\$6.00

Rockaway III

Murray Houllif
\$9.00

The Rock Syndicate IV

Murray Houllif
\$13.00

Kendor Music, Inc.

The word "rock" in the above titles derives from the musical styling of all four ensembles. These pieces are all written for "body percussion"—hand clapping and foot stomping in the duet "Plymouth Rock"; hand clapping, foot stomping, and thigh patting in the duet "Rock Talk"; hand clapping, foot stomping, and thigh/tummy patting in the trio "Rockaway"; and clapping, foot stomping, knee/thigh/tummy pat-

ting, and whispered vocal sounds in the quartet "The Rock Syndicate." Additional players can be used as long as they are added in multiples of two in the duets, three in the trio, and four in the quartet. Graduated in difficulty, these publications offer excellent vehicles for honing rhythmic skills in an ensemble context unencumbered by musical instruments, that students in junior, middle, and high school can enjoy.

—John R. Raush

More Contest Duets For Young Snare Drummers I-II

Murray Houllif
\$10.00

Kendor Music, Inc.

This is a collection of ten beginner snare drum duets. These two-page duets include etudes in 4/4, 3/4, 6/8 and cut-time with simple rhythmic subdivisions (sixteenth notes). The spirited pieces are written in traditional military style and contain common music components (e.g., dynamics, D.C.s) that every drummer should know. Teachers may want to have this collection on hand around festival time.

—Terry O'Mahoney

Yomambo I-II

Murray Houllif
\$5.00

Kendor Music, Inc.

"Yomambo" is a short, one-page body-percussion duet for beginners. Using hand claps, foot taps, knee pats, thigh pats and tummy pats

the participants create a Latin-style tune using simple eighth-note rhythms. This piece would be a good introduction to body percussion for young percussion students or general music classes.

—Terry O'Mahoney

What a Year! (Percussion Book) III

Valerie Morris
\$12.50

What a Year! (Percussion and Mallet Challenge Book) III

Valerie Morris
\$12.50

What a Week! (Percussion Book) IV

Valerie Morris
\$10.99

Sandscape Publications

Designed to be used for mixed-instrument class instruction at the middle-school level, these books are included in the *What a Year!* and *What a Week!* series written with flexible instrumental combinations in mind.

The percussion books in both series use a three-staff score in which the top two staves are dedicated to two mallet parts, duplicating the melodic material found in the books for all other instruments that are also notated in duet form. (In the book designated "Percussion and Mallet Challenge," a two-staff format is used, with the top staff featuring a version of the melodic material written in duet form in the "Percussion Book" condensed into a single part with the utilization of

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#4 General Felt

2003 PERCUSSIVE ARTS SOCIETY 30TH ANNUAL PERCUSSION COMPOSITION CONTEST

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

2003 CATEGORIES: Category I: Marimba Solo

First Place: \$1000.00 plus publication by HoneyRock Publishing

Second Place: \$ 300.00

Third Place: \$ 200.00

Category II: Percussion Ensemble (6–8 players)

First Place: \$1000.00 plus publication by Southern Music Company

Second Place: \$ 300.00

Third Place: \$ 200.00

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

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send 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, 2003.

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

2003 PERCUSSIVE ARTS SOCIETY 30TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published in any format.

Signature of Composer _____

2004 CATEGORIES: CATEGORY I VIBRAPHONE SOLO **CATEGORY II** PERCUSSION QUARTET

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the PAS Hall of Fame.***



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double-stops, so that it can be played by one advanced mallet percussionist.) The bottom score of the "Percussion" and "Percussion and Mallet Challenge" books are identical, written for indefinite-pitched percussion instruments that should be readily encountered in all middle-school band rooms, with the possible exception of a hi-hat.

The 12 selections in the *What a Year!* series (each titled for one of the months) and the seven pieces in the slightly more advanced *What a Week!* series (each named for a day of the week) reflect a variety of rhythms, dynamics, melodic demands and meters, and explore several styles including blues and swing. Eight major keys are utilized, up to two sharps and five flats.

The most desirable feature of these publications derives from their versatility for use in group instruction. The percussion instructor will also appreciate the opportunities they present for introducing very young students to percussion ensemble performance.

—John R. Raush

Valencia

Ney Rosaura

\$35.00

MalletWorks Music

"Valencia" is a percussion ensemble work for 10 or 11 intermediate percussionists and double bass. (Rosaura also has a marimba solo utilizing the same name and material, which is reviewed in the Keyboard Percussion Solo section of this issue's "Selected Reviews.") The ensemble version includes the following instrumentation: bells, xylophone, vibraphone, chimes, two low-E marimbas, one low-A marimba, double bass, temple blocks (or two hand clappers), castanets, cajon and drumset. (The chimes part is optional.)

"Valencia" utilizes Spanish-based themes and is imitative of the Flamenco guitar style. Rosaura makes use of intermediate, four-mallet technique in the vibes and marimba 1 parts. Also, he has a couple of sections for the vibist and/or other keyboard players to employ improvisation within a framework of chord symbols and indicated patterns.

The score contains a slight discrepancy from the parts at letter F. In the score, one of the percussion

parts indicates the use of rimshots on a snare drum; however, none of the percussion parts, including drumset, indicate rimshots on a snare drum at any time.

Rosaura's ensemble arrangement of "Valencia" is a wonderful addition to percussion ensemble literature. Intermediate performers will be challenged technically, musically and stylistically.

—Lisa Rogers

Ancient Visions

Dan Heslink

\$13.44

Alfonse Production

IV



"Ancient Visions" is a two-movement work for an intermediate percussion ensemble of six percussionists. The composer has included very specific setup and performance instructions as well as an explanation of the character and style of each movement. The setup is extremely important, as the percussionists will move and rotate among the instruments.

Instrumentation includes a low-F marimba, vibraphone, bells, xylophone, four timpani, chimes, three cowbells, two woodblocks, temple blocks, bass drum, four tom-toms, two tam-tams, tambourine, four triangles, four suspended cymbals and two suspended finger cymbals. A minimal amount of four-mallet technique (i.e., double vertical and single independent strokes) is required by three of the players in the second movement.

The piece is approximately eight minutes in duration. Heslink describes the first movement, "Fugue," as a characterization of ancient values utilizing contrapuntal techniques and the Dorian

mode. He describes the second movement, "Dance," as a light-hearted melody inspired by Frank Yerby's novel *The Goat Song*. "Ancient Visions" is a delightfully tuneful ensemble.

—Lisa Rogers

Bagatai

P. Legeay
\$19.95

Editions Henry Lemoine

"Bagatai" is a percussion ensemble for as few as six or as many as ten percussionists, if some parts are doubled. Legeay's work is an adaptation of a traditional dance from Guinea. He employs more traditional percussion instruments for this adaptation, including tomtoms, high bell, timpani and four sets of bongos. "Bagatai" is a very exciting dance piece that works well for an intermediate-level ensemble.

—Lisa Rogers

El Padre

Martin Scheffel
\$14.40

Musikverlag Zimmermann

"El Padre," an ensemble in the "Pops for Percussion" series edited by Siegfried Fink, can accommodate four to ten players. It is styled as a cha-cha-cha featuring two mallet instruments: vibraphone, which conveys the melodic line set in single notes and octaves requiring only two mallets, and marimba, which contributes a four-mallet accompaniment. A percussion section

of cowbell, timbales and congas, scored for a minimum of two players, completes the instrumentation.

The publication has been tailored to suit the limitations of a student ensemble. For example, although the marimba accompaniment is the most difficult part, a high school marimbist with a little experience with four mallet technique should be able to master it thanks to Scheffel's chordal voicings that feature repetitive double-stop thirds set in the right hand and a single-line bass in the left. The rhythmically animated marimba accompaniment, complemented by Latin percussion parts that offer opportunities for improvisation, should give a group of high school players a chance to make this Latin-styled piece sound *muy auténtico*.

—John R. Raush

Tusk

David Jarvis
\$25.00

HoneyRock

This percussion ensemble composition for eight players requires xylophone, afuche, horn call, vibes, wooden clappers, slide whistle, cowbell, mbira, bullroar, gankogui, tom-toms, bamboo chimes, sound tube, congas, marimba and bass drum. It was commissioned by the Valdosta High School Percussion Ensemble.

"Tusk" is based on the poaching of the African elephant population for ivory tusks. David Jarvis has

incorporated many African instruments as well as a hemitonic pentatonic scale and African drumming using "call and response." The composition is divided into four distinct parts: "The African Dawn," "The Nago Dance," "The Hunt" and "The Killing Fields." Several pages of instructions in the score cover everything from program notes to how to build some of the instruments, what substitutions can be used, tuning the drums, and playing instructions.

The piece starts and ends in a free style of subdued tension, picking up momentum until a near frenzy takes place in the "Killing Fields" section. None of the parts are technically difficult, but they do require rhythmic accuracy and the emotional concept necessary for the moment.

—John Beck

Wellington 22

Tom Gauger
\$4.50

Southern Music Company

In this short jazz duet, player 1 uses high-pitched snare drum and tom-tom and player 2 uses a lower pitched snare drum and tom-tom. Several measures are dedicated to improvisation, with the suggestion that the piece can be extended by letting the players trade four-bar solos until ready to continue at a specific measure. Several jazz effects are necessary such as pressing the stick into head, rimshots and flam effects.

"Wellington 22" could be played by two drummers without a jazz background, but if the players had a jazz background, the piece would come alive. The rhythmic patterns are idiomatic to the suggested setup, making the duet comfortable to play.

—John Beck

Boom

Terry Longshore and Brett Reed
\$20.00

Longshore/Reed

"Boom" is an advanced percussion duet that requires two sets of bongos, three tom-toms and a bass drum shared by the two performers. Composers Terry Longshore and Brett Reed, also known as the duo Skin & Bones, have recorded the work on a CD also titled *Boom*. Longshore and Reed include specific performance notes as well as a suggested instrument setup. The work is approximately seven minutes in length and fluctuates between ostinato patterns layered over a melodic statement and very polyrhythmic sections. The composers also include two sections for improvisation.

—Lisa Rogers

Pieces of Eight

David Reeves
\$55.00

Tap Space Publications

This percussion ensemble for eight advanced performers calls for three vibraphones, bells, crotales, one four-octave marimba, two low-A

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marimbas, and five timpani. The work is approximately seven minutes in length and fluctuates between metered and unmetered sections. Reeves has provided excellent cue markings in the parts and score for the unmetered sections.

Depending on the length of time for performance preparation and the musical knowledge and experience of the ensemble members, the piece could be performed with a conductor or without one. Technically, the keyboard players use four-mallet double vertical and single alternating strokes. The timpanist uses five drums but has few pitch changes. The composer has provided good performance notes, including a mallet selection section and a setup chart.

The character of the piece evokes images of the ocean tide, due to the work's ebb and flow of sound and time between metered and unmetered sections. "Pieces of Eight" will provide a positive, but challenging, experience for percussion ensemble performers.

—Lisa Rogers

Traps

Rupert Kettle

\$14.00

Studio 4 Music

We've all heard of the four-hands/one piano concept of piano duets. Rupert Kettle takes the same approach in "Traps," a duet for two drummers playing one drumset. The players use a traditional drumset with two mounted toms, two floor toms (one by the hi-hat), two suspended cymbals, bass drum and hi-hat.

To stay out of each other's way, the performers play at different positions on the set. The piece begins with Player 1 using a snare drum stick and timpani mallet on the front of the bass drum head while Player 2 plays the floor tom. Player 1 then moves to the secondary floor tom, Player 2 to mounted toms, Player 1 to hi-hat, Player 2 to suspended cymbal, Player 1 to snare and bass, Player 2 to full drumset, Player 1 finally to full set, and so on.

Written in 7/4 with triplet subdivisions throughout, each player

V must be comfortable with using different mallets, changing positions on the drumset while performing, and a few polyrhythms. This driving piece (M.M. = 120) would be suitable for the college or professional duo that wants to show alternative ways to approach drumset solo pieces.

—Terry O'Mahoney

Donnerkreis

Paul Sarcich

\$ 19.00

Studio 4 Music

"Donnerkreis," an ensemble piece described as a "Thunder Circle," calls for eight players, each with one timpano. The timpani are taken from two standard sets (32", 28/29", 25/26" and 23" drums). The instruments are to be placed in a large circle with the audience in the middle.

The piece lasts just six minutes but includes several innovative challenges including harmonics, bounced or rebound strokes, pedal wiggles, scoop notes with the fingers and repeated ad-lib patterns. The parts are not difficult, but with the spacing and distances between the players, keen listening will be necessary by each member of the ensemble. Audiences should respond well to this unique ensemble.

—George Frock

Changes for Percussion Trio

William L. Cahn

\$25.00

HoneyRock

Composed in two contrasting sections, "Changes" is a multiple percussion trio that first presents primarily metallic sounds, while the second section includes enhanced instrumentation of bike horn, flexatone, popgun, fire bell and anvil. The instrumentation includes the following: player 1—large suspended cymbal, medium suspended cymbal, small splash cymbal, triangle, pair of cymbals, flexatone, popgun, blank pistol; player 2—large, medium and small suspended splash cymbals, triangle, pair of crash cymbals, fire alarm bell, large woodblock, cowbell, anvil; player 3—large, medium and small suspended splash cymbals, triangle, pair of cymbals, sarna bells (or wind chimes), bicycle bulb horn, trash can.

The first 162 measures of the 380-measure composition explore

the combinations of the nine cymbal sounds in 3/4 time at a tempo of 144. At measure 163, changes are made in timbral instrumentation (to include the "exotic" percussion sounds mentioned above), meter and tempo. Several metric modulations slow the perceived tempo from 144 to 96, then 80, 84, 88, gradually accelerating to 168. The epilogue or coda is marked at 60 beats per minute with the flexatone playing a major role in timbral underpinning. The composition ends with a gunshot from a "blank" pistol (perhaps a race-starting pistol would be a good substitute).

This composition will certainly challenge the mature college percussion trio. It contains a "Nexus-like" flair and it is dedicated to Cahn's Nexus colleague Russell Hartenberger.

—Jim Lambert

Zoo

Nicolas Martynciow

\$26.95

Gérard Billaudot Éditeur

This percussion trio for advanced performers utilizes a wide range of drums and cymbals to showcase the players. The instrumentation includes triangle, bongos, bass drum, claves (high, medium, low), Chinese/temple blocks, tom-toms, Chinese cymbal, hi-hat, ride cymbal, splash cymbal, large or floor tom, guiro, tam-tam, three gongs, crotales and snare drum. The work is in two movements and is approximately 18 minutes in length.

Martynciow includes clear preface notes with details about mallet and stick choices. This trio at times is very imitative and at other times allows each member to have the main motive accompanied by the remaining two voices. If you are looking for an exciting percussion trio, "Zoo" would be a good choice.

—Lisa Rogers

Duplex

Jean Batigne

\$23.95

Gerard Billaudot Editeur

"Duplex" is a composition for two percussionists and piano. The first percussion part is scored for four pedal timpani and the second is a multiple percussion part consisting of graduated drum sounds, pedal bass drum, hi-hat, two cymbals, woodblock, mounted tambourine, triangle and whip. The piece takes

approximately 11 minutes to perform. Tempo markings include quarter note at 132, 126, 92, 144 and 108, but variety is achieved by shifting patterns between sixteenth notes and triplets.

—George Frock

TIMPANI

Schumann

Randy Max

\$35.00

Randy Max

“Schumann” is a collection of “Six Pieces for Pedal Piano,” op. 56 and 58, arranged for timpani and piano. According to Randy Max, “In 1982 while a student at Juilliard, I was approached by a pianist who asked me to perform some Schumann pieces for pedal piano—a piano with pedals like an organ. The timpani would play the pedal lines. I did the arrangements and the experience was unforgettable.”

Seven timpani are required to perform the works. The timpani play the bass line and function as a contra bass. There is lots of pedaling and a few measures of solo playing, but mostly the timpani accompany the piano part, and provide a fundamental bass line while adding a bit of color to the piano part. The arranging is excellent.

“Unique,” “musical,” “challenging,” “rewarding” and “educational” are words that came to mind when I listened to the accompanying CD and followed the score to these Schumann piano compositions. Both the piano and timpani parts are difficult and require mature musicians. But playing these pieces would be a good experience for both players.

—John Beck

and history. Uwe Eggers also includes rhythms from Trinidad (calypso), Columbia (cumbia) and Curacao (tumba) as well as Cuban folkloric rhythms for rumba, Yoruba, batá, Abakua, arara and musica Bantú. Many texts about Afro-Cuban music have been written in English, so a text such as this, in German, would prove particularly valuable to German-speaking players who wanted an up-to-date, well-written text on Afro-Cuban drumming.

—Terry O'Mahoney

VIDEO INSTRUCTION

Bongo Jam	I-II
Djembe Jam	I-II
Conga Jam	I-II
Hand Percussion Jam	I-II

Kalani

\$11.95 each

Kalani Music

These four instructional videos are a part of a set of instructional videos for the beginning percussion player. In each respective video, percussionist/educator Kalani explains how bongos, congas, djembes and hand percussion (shakers, claves, tambourine, triangle, mambo bell, maracas, shekere, caxixi, agogo bells) are constructed, tuning and maintenance tips, basic sounds, and playing concepts. Different camera angles allow viewers to see the approach from different perspectives.

After the basic techniques are shown, Kalani discusses and dem-



WORLD PERCUSSION

Ritmos Cubanos

III-IV

Uwe Egger

\$31.20

Musikverlag Zimmerman

This 118-page instructional text, written in both German and English, contains basic information about Afro-Cuban instruments, rhythmic patterns (son, bolero, mambo, salsa, pilon, bombo, songo, mozambique), technique exercises

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—Michael Rosen, Professor of Percussion

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onstrates the four R's of relating to the music: rolling (keeping time), riding (varying sounds during time keeping), riffing (fills and solos) and resting. He stresses the fact that playing should be fun and that the purpose of learning to play is to have fun with friends through matching musical ideas, echoing what others play, and answering other players' sounds. There are opportunities for the viewer to play along with the demonstrations throughout the video.

The conga, bongo and djembe videos run 35 minutes each; the hand percussion video runs 50 minutes. The jacket cover notes that these videos are intended for ages five and above, but the concepts and vocabulary used are better suited for a slightly older age group. No music reading ability is needed, so non-musicians could understand the concepts being explained. Drum circle instructors, general music teachers, novice players or drum teachers would benefit from these videos.

—Terry O'Mahoney

How To Play Cymbals & Brushes

Sam Ulano

\$20.00

Sam Ulano

The first half of this video is devoted to cymbals, from methods for playing ride cymbals, crash cymbals and hi-hat, to discussions about various parts of the cymbal and selecting appropriate drumsticks. Ulano demonstrates numerous playing situations that feature cymbals, such as drum solos.

The second half of the video deals with the "lost art" of playing with brushes. Ulano demonstrates basic strokes and their use in playing "ballad time," "dance band time" and "blues," as well as in Latin styles such as bossa nova and samba. He also discusses the differences between nylon and wire brushes, and the need for appropriate drumheads.

The video creates the ambiance of the private studio in which teacher and student are sitting at drumsets, while Ulano demonstrates by playing along to his vocal renditions of the relevant tunes.

The student is even encouraged to play along, as when Ulano invites the viewer to "trade fours."

—John R. Raush

An Introduction to Concert Snare Drum and Accessory Percussion Instruments

Robert Slack

\$39.95

Robert Slack

This one hour and 11-minute video covers snare drum, tambourine, triangle and cymbals. Robert Slack, Principal Percussionist with the Pacific Symphony Orchestra, has a relaxed and articulate manner when presenting his approach to the instruments. Each instrument is thoroughly covered from beginning techniques to the resulting sounds that can be achieved through his musical approach. Slack's emphasis is placed on quality sound and smooth, consistent and effortless performance. To this end, his demonstrations are quite successful. A young aspiring percussionist would learn a great deal by watching this video.

—John Beck

Practical Rhythms Parts 1 & 2

Sam Ulano

\$20.00

Sam Ulano

This companion video to Sam Ulano's book *The Thinking Drummer* focuses on the same basic topic as the text: preparing a drummer to play a commercial engagement. Ulano demonstrates the dance types covered in the text (Charleston, rock 'n' roll, folk dance rhythms, the polka and various Latin rhythms), playing along to his own vocal renditions of tunes. His digressions offer tidbits gleaned from his experience as a working drummer, including tips for the drummer's conduct on the bandstand, recommended setups and tuning of the drums.

Ulano stresses the importance of learning how to read, the need to become a good timekeeper rather than spending all one's time practicing fills and solos, and the value of working with a good teacher.

—John R. Raush

Under The Table and Drumming IV-V

Carter Beauford

\$59.95

Warner Bros. Publications

This two-part instructional DVD

stars one of today's most interesting drummers, Carter Beauford from the Dave Matthews Band (DMB), demonstrating the highly orchestrated and intricate drum parts that he created to fit the music of the DMB. Beauford plays four songs from the DMB songbook—"#41," "Satellite," "Lover Lay Down" and "Two Step"—and some of the technical exercises and concepts that spur his creativity. Beauford is an ambidextrous player who can lead with either hand. His considerable prowess proves how this approach opens many technical possibilities.

Beauford first plays along to pre-recorded tracks, then demonstrates each of the important parts of each tune, playing an excerpt by itself, then adds the drums again to a pre-recorded track. After each track, Beauford explains the process behind the development of his unique drum parts, his musical backgrounds and influences, and how the DMB started. Two booklets contain the transcribed parts that Beauford plays on the DVD. The disc also includes some brief concert footage of Beauford with the DMB and others.

This package was originally released on two VCR tapes, but this format is nice because of the sound quality and several features, including the "performance only feature" that excludes all of the instructional footage, previews of other Warner Bros. videos, an interactive view of Beauford's drumset, and an Internet connection for more information. Good reading skills, coordination and advanced drumset ability are a must if one plans to play along with the disc or attempt any transcribed passages.

—Terry O'Mahoney

A Work In Progress

IV-V

Neil Peart

\$59.95

Warner Bros. Publications

Neil Peart, drummer for the Canadian rock group Rush, allows the viewer a rare peek into the recording process as he records the Rush album *Test For Echo* in this DVD/booklet package that lasts almost four hours. Peart begins by relating the story of how he spent two years studying with drumming guru Freddie Gruber and practicing in an attempt to re-invigorate his playing. He performs each tune

PERCUSSIVE ARTS SOCIETY CALL FOR PROPOSALS

PASIC 2003 RESEARCH PROPOSAL INFORMATION

The Scholarly Paper Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC 2003, November 13-16 in Columbus, Ohio. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters. Some possible topic areas for presentation include: world percussion, historical aspects of percussion, compositional analysis, historical aspects of drumset, physical and medical related issues, notation for percussion, aspects of orchestral repertoire and performance practices within the varied areas of percussion.

Authors selected to give oral presentations will have a 50 minute session in which to present their research and answer questions from the audience. Most media resources will be available upon request.

Those authors whose proposals are selected to present their research in a poster session, will do so at a time when interested attendees may discuss research results and applications with individual authors. Each presenter will prepare a 30" x 40" poster that describes the research and will provide abstracts of the report for interested individuals attending the poster session.

Prospective participants for either format should download an application from the PAS website (pas.org). A completed application must be submitted, in addition to an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project.

Deadline for applications is March 1, 2003

**Send application and abstract to: Scholarly Research Proposals
Percussive Arts Society, 701 NW Ferris Avenue
Lawton, OK 73507-5442.**

Additional information regarding the Scholarly Papers and Research Posters may be directed to Laura Franklin at: Phillil@brevard.edu or 828/883-2343.

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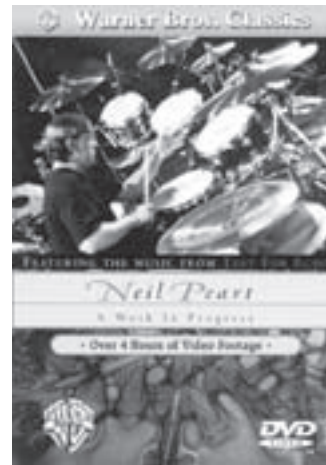
JACK VAN GEEM
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PERCUSSION ENSEMBLE

Jack Van Geem has been principal percussion and assistant timpanist of the San Francisco Symphony for 16 years. He has performed and recorded with the symphony as a mallet soloist, solo timpanist, snare drum soloist and featured solo percussionist. Before joining the symphony in 1981, he performed for five years with the

San Francisco Ballet Orchestra. He studied in Germany with Christoph Caskel on a Hertz Fellowship and holds B.A. and M.A. degrees from California State University at Hayward, where he also taught. In addition to his work with the San Francisco Symphony, Mr. Van Geem has recorded and performed chamber music, music soundtracks and works for marimba and xylophone.

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from the album, and then explains and demonstrates how he created each part and how Rush approaches the creative process.

Peart spends a great deal of time articulating philosophical approaches to music and drumming. Other topics he covers include drumset setup, snare drum selection for the proper sound in the studio, technique, how to incorporate different musical influences into your music, time feel, lyric writing, drummer's role in a band, the drums' relationship to the vocals, spontaneity, spurring creativity and his warm-up routine. Interactive sections provide information about Peart's equipment. The two accompanying booklets contain transcriptions of intros, important grooves, fills, and ideas used during musical transitions.

If you're a Neil Peart fan, this is a great opportunity to see how he thinks, plays, and conceives his drumming.

—Terry O'Mahoney

DRUMSET

Drumset Essentials, Volume 1 I-III
Peter Erskine

\$19.95

Alfred Publishing Co.

One can't help but hear Peter Erskine's voice when reading through the text of this beginning drumset method. It is written in his own relaxed speaking style that should reassure and relax students as they progress and learn about the drums.

Erskine begins with the basics—stick grips (traditional/matched), warm-up exercises, advice about

practicing, rhythmic subdivisions, rudiments, basic ride patterns (swing/rock) and drumset setup. He starts with simple eighth-note rock beats, then ride patterns on the "ands" of the beats, and then sixteenth-note ride patterns. He also introduces some lesser-used rock patterns (e.g., quarter/eighth/eighth), open hi-hat sounds, sixteenth-note bass drum patterns, and half-note ride patterns. Curiously, he waits until page 48 to introduce the use of the hi-hat with the foot.

The next section introduces basic swing coordination exercises in the form of snare drum and bass drum patterns played against the traditional jazz ride pattern. Each exercise may be heard on the accompanying CD as well as four tracks that feature Erskine's drumming and serve as play-along tracks at the end of the book. The play-along tracks include rock, swing, uptempo swing and sixteenth-note funk styles. This is a great beginning drumset book that follows the methodology of one of drumming's great players and teachers.

—Terry O'Mahoney

Chopbuilders For Drummers

Sam Ulano

\$5.00

Sam Ulano

This publication claims to present "the first new approach, in the past 50 years, to help the drummer develop his hand technique," an approach that prepares drummers' "chops" in a way that rudimental study or "practicing letter combinations" do not. In its 72 pages, a number of manual calisthenics for the hands are featured, employing single and bounced strokes with right and left strokes played simultaneously as well as alternately, and set in a variety of rhythms and speeds. The second section introduces rolls along with the hand conditioning exercises used in section one. Throughout the text, the author notates right and left hand parts on separate spaces of the staff. This avoids the need for "reading letter combinations," although the ultimate goal of this approach is the same as in texts that utilize written-in stickings—control of the sticks.

—John R. Raush

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Various composers

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Alphonse Leduc



This collection of five solo drumset etudes takes a unique approach to developing one's technique and interpretive ability. Each etude is rewritten five times—each time increasing the levels of technical and/or musical difficulty (Elementary 1, Elementary 2, Medium, Superior, and Excellent)—thus creating 25 etudes in total. The idea is for players to become acquainted with the five tunes (starting with the slow, simple versions)

III-V

and then play more complex versions of the same tunes as their technique and knowledge allows. One performs each etude with the accompanying play-along CD, which provides the context in which to perform the progressively more complex versions.

The etudes, written by Michaël Boudoux, Jacky Bourbasquet, Claude Gastaldin, Joe Hammer, Loïc Pontieux, Adriano Zampieri and Maxime Zampieri, feature jazz/rock fusion, Latin, triplet, hard rock, and 5/4 styles and are generally funky sounding. Excellent reading ability, great coordination, and familiarity with polyrhythms are required in the more advanced versions. The elementary versions, which are slower in tempo, only require eighth-note and sixteenth-note reading. The text is in French, English, German and Spanish.

—Terry O'Mahoney

The Funky Six

D. Scott Williams

\$14.95

DrumWorks Productions

This 66-page progressive drumset method explores variations of the half-time jazz/rock/funk shuffle using ghost notes and a strong backbeat on the third beat of the

III-IV

bar. Williams begins with bass drum independence exercises beneath a sixteenth-note-triplet ostinato, then offers sticking variations, introduces the use of the ride cymbal, different accent combinations, open hi-hat patterns, ideas in 6/8 time, quarter-note ride cymbal variations, and some interesting random ideas. The book is written in 4/4 time with sixteenth-note-triplet hand patterns, so the title is derived from the "six" subdivision of the sextuplet. Intermediate drummers who want to develop their funk/rock shuffle groove will find this book very useful.

—Terry O'Mahoney

PERCUSSION RECORDINGS

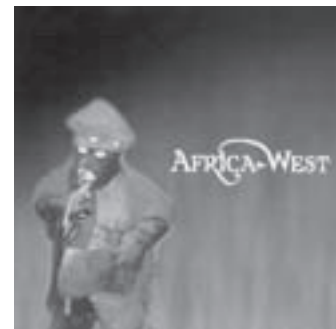
Africa West

Africa West

\$15.00

Stellar Records

The percussion/vocal trio Africa West performs music in the Afro-Cuban/Caribbean folk traditions using hand percussion instruments, singing and drumset on their debut, self-titled recording. The members—Ryan Korb (drumset/vocals), Josh Ryan (percussion/vocals) and



Jamie Ryan (percussion/vocals)—are in residence at Baldwin-Wallace College in Berea, Ohio, and have studied extensively in Cuba, Ghana and with some of today's top drummers. Their repertoire is primarily composed of African and Afro-Cuban folk songs, sung in the original African dialects, and arranged for three players using traditional percussion instruments (timbales, batá, congas, bells, shekere, etc.) and drumset. They achieve a remarkably authentic sound and feel, with strong grooves and great sounds.

Africa West is an excellent example of what happens when musicians deeply study the music of other cultures and synthesize it with their own. All three players excel on their instruments and the

PAS 2003 INTERNATIONAL ENSEMBLE COMPETITION

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

AWARDS: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2003 (November 19–22) in Louisville, KY. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

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

PROCEDURES: 1. Send 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. 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.

PAS 2003 INTERNATIONAL ENSEMBLE COMPETITION

(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, 2003. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification) must be received by April 15, 2003.

overall rhythmic feel is fluid and alive. The liner notes explain the origins of the music and how the group arranged the folkloric forms for this recording.

—Terry O'Mahoney

Shadow on Mist

Daniel Adams

\$14.00

Capstone Records

This CD provides a survey of percussion compositions by Daniel Adams. Brilliantly performed by Bob McCormick and the McCormick Percussion Ensemble, the collection demonstrates that Adams is a creative contributor to our artistic literature. "Isorhythmic Concerto" features McCormick as soloist with the New Music Tampa Symphonic Wind Ensemble (Dr. William Wiedrich, Conductor). Other works include a solo marimba composition and six ensemble works, each contrasting in texture, style and setting. Of distinctive interest is the colorful composition "Shadow on Mist," which features Kim McCormick on flute and alto flute. Her warm sounds and expressive playing help place this piece among the better works for instrumental solo and percussion. Adams has a gift of making each piece unique and non-predictable.

—George Frock

52 Ballroom Dance Rhythms

**The Art Of Show Drumming
Sam Ulano Tells Drum Fairy Tales**

Sam Ulano

\$15.00 each

Sam Ulano

Sam Ulano has, throughout his career, been involved in performing, teaching, writing and producing videos and CDs about drums. The three CDs listed above are excellent examples of his eclectic interest in drumming and represent his experience as a performing musician—a world that has been gradually changing for the jobbing percussionist. Where else but on the CD *52 Ballroom Dance Rhythms* would one hear played an "Irish—Russian—Yiddish waltz," "2/4, 3/4, 7/8, and 9/8 Greek rhythms," and a variety of Latin styles including "single and double mambo," "bolero rhumba" and "Argentine tango"?

Included in the 52 dance rhythms are the "single and double Lindy," "Peabody" and "Charleston," which place the listener in contact

with an era in which the jobbing drummer was expected to know a vareity of dances, even those of many nationalities.

Where else but on the CD *The Art of Show Drumming* can someone be "talked" through the acts of a hypothetical variety show as Ulano demonstrates the way the drummer backs up such acts as ballroom and soft-shoe routines, comic and magic acts, and even the circus juggler? Included are demonstrations of how to create sound effects, how to "catch tricks," play "tags," "run ons" or "bows," and explanations of terms such as "ad lib" and "segue."

Perhaps motivated by his performances for youngsters in over 500 schools throughout the New York school system, the *Sam Ulano Tells Drum Fairy Tales* CD contains 24 tracks that run the gamut from short nursery rhymes such as "The Three Little Pigs," in which Ulano narrates and sings while using the drumset to lay down imaginative accompaniments, to extended tales such as "Hansel and Gretel," where he embroiders the narration with sound effects. Ulano manages to work a variety of rhythms into an entertaining "showbiz" style of presentation.

—John R. Raush

Flying Dragon and Jumping Tiger

Li Min-xiong and Yang Ru-wen;
Kaohsiung City Chinese Orchestra,
Kuan Nai-chung, Conductor

\$16.98

Hugo Media Group, Inc.

Li Min-xiong has long been interested in adapting and arranging Chinese percussion works. (His credentials as an expert in that area are impeccable, evidenced by the course he taught at the Folk Music Department at the Shanghai Conservatory of Music on the national percussion instruments of China, and his books on Chinese folk music.) Some of the fruits of his efforts can be heard on this album. Ten of the 11 selections on the disc feature his compositions or arrangements, such as the title track, "Flying Dragon and Jumping Tiger," spotlighting the principal percussionists of the Kaohsiung City Chinese Orchestra backed up by the orchestra, as well as works that utilize folk music, such as "Celebrating the Lantern Festival" for six musicians (playing 19 percussion instruments)

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and orchestra, "Spring Filling-up the Courtyard" and "The Train Entering the Mountain Village," and those that use traditional tunes of the Beijing Opera, such as his "Night Thoughts" and "Great Harvest." One piece, "Shi-Ba-Liu-Si-Er," is scored for percussion instruments alone.

The highlight of the disc for this listener is Li's composition "The Rumbling Ocean," set in four sections that attempt to describe the ever-changing ocean. Throughout the disc, Li conjures up a rich musical language in which percussion plays a primary role, one that has a long heritage in the cultural traditions of the people, unlike western art music where percussion has only recently received attention as a legitimate mode of expression.

—John R. Raush

The Green Between

Brooke Sofferman featuring Jerry Bergonzi

\$15.95

Summit Records

Drummer/leader Brooke Sofferman describes this post-bop jazz recording as "a musical adventure that explores dozens of ever-morphing grooves and influences, while still maintaining a cohesive, singable statement." That almost sums up *The Green Between*. He left out the part about great performances by himself and tenor saxophonist Jerry Bergonzi; intricate, yet adventurous composing and soloing; and a fresh overall musical picture that emotes joy and exuberance.

The CD features all original compositions by Sofferman, and he solos on almost every tune. All of the musicians turn in spirited, powerful solos and tight ensemble performances. Sofferman's own flowing, interactive style simultaneously engages the soloist and supports the music. His solos are technical, but also melodic and musical, with an attention to sonic nuance that separates him from the pack. He takes a slightly different approach to each tune—a sure sign of musical maturity.

—Terry O'Mahoney

Introducing Thomas E. Taylor, Jr.

Thomas Taylor, Jr.

\$15.95

Thomas Taylor, Jr.

Clearly coming out of the hard-bop jazz tradition, drummer/leader Tho-

mas Taylor, Jr. plays with the fire of Art Blakey but with a modern sensibility. On this CD, Taylor uses two different groups of sidemen, which adds variety to the recording. The CD has a good mix of different types of tunes that display Taylor's mastery of post bebop jazz styles.

"Mango!" is a Latin riff tune that serves as a departure point for all of the soloists, while "Learnin' the Ropes" is a medium-groove swing tune that recalls the Jazz Messengers band of the late 1950s. Other tunes include John Coltrane's classic "Naima" with a waltz treatment; "Fungi Mama" in a lively calypso groove; "Blues on Sunday," a down-home medium swing guitar romp; and "Nantoka Kantoka," a two-part tune that combines a 5/8 melody with a swing section.

There are also several ballads. "Passing The Torch" borrows some ideas from the jazz classic "Goodbye Pork Pie Hat," and "Again Never" is a standard ballad that highlights Steve Haines' bass solo abilities. "Why Wait" has a mellow "walking" feel to it. The recording closes with "My Ideal," which features Thomas' vocal prowess in a dedication to his wife, Yuko. Thomas doesn't solo on every tune but when he does, the work is always swingin' and melodic. His accompaniment philosophy is simple: Play for the band, not over it.

—Terry O'Mahoney

Odyssey

Kevin Reed Band

\$10.00

Mad Dragon Music Publishing

Odyssey features the music of the Kevin Reed Band and the College of Wooster (Ohio) Percussion Ensemble. The title track, "Odyssey: A Rock Suite for Percussion Ensemble," was written by Kevin Reed, Craig Reed and Jane Reed to describe Kevin's journey in overcoming a severe brain injury. The four movements comprising the suite are titled "Injury," "Coma," "Rehabilitation" and "Celebration."

Instruments used by the College of Wooster Percussion Ensemble to tell Reed's story through music are imaginative and include bass drum, conga, mark tree, marching tenors, tam-tam, timpani, tom-toms, woodblocks, brake drum, crash cymbals, bongos, cricket calls, triangle, tambourine, chimes, vibraphone, claves, crotales, timbales, suspended

cymbals, wooden objects and tree trunk.

The rest of the CD features the Kevin Reed Band performing rock tunes. "Odyssey: A Rock Suite for Percussion Ensemble" is an example of one's love of life and percussion.

—Lisa Rogers

Open

Hans-Kristian Kjos Sorensen

\$17.00

Bis Records AB

Hans-Kristian Kjos Sorensen delights in revealing the expressive possibilities found in the nine selections heard on this solo percussion CD, which includes works by Xenakis ("Rebonds"), Cage ("The Wonderful Widow of Eighteen Springs" and "A Flower"), Ase Hedstrom ("Flow"), Franco Donatoni ("Omar"), Rolf Wallin ("Stonewave") and Sorensen himself. How else does one explain the inclusion of the two Cage pieces for voice and piano (the piano is played on the case as a percussion instrument) but to realize that Sorensen, who is a singer in his own right, here has a wonderful opportunity for indulging his musical imagination in sculpting an expressive vocal line while serving a dual role as his own accompanist.

He demonstrates his abilities to effectively manipulate other expressive parameters such as timbre and dynamics, as in his use of the full dynamic range in "Omar" for solo vibraphone, and dynamic and harmonic possibilities the marimba affords in Hedstrom's "Flow" for solo marimba. Perhaps this percussionist's expressive talents derive from his improvisational skills, which he claims "comes as naturally...as learning music from a score," and which are evidenced in three tracks on the disc ("Open I," "Open II" and "Open III") for mallet instruments. In these improvisations and the other works for mallet instruments, he reveals himself to be a sensitive player who can also dash off the most technically challenging passage with elan, as he proves in "Omar," a virtuosic *tour de force* for the vibist.

The works on this disc give the listener a sample of 20th-century percussion writing that displays a wide range of compositional approaches, with the works of Xenakis and Cage serving as polar extremes.

—John R. Raush

Push Button, Turn Crank

Tempus Fugit Percussion Ensemble
\$15.00

Tempus Fugit

This CD featuring the Tempus Fugit Percussion Ensemble presents five new works for percussion ensemble. This ensemble's high-quality work is well established, and the playing on this recording certainly lives up to expectations.

The CD opens with "Walking Dreams" by Michael Burritt. The composer joins the ensemble as marimba soloist on this three-movement surreal, sonic journey. One could only describe this piece as a musical stream-of-consciousness, as each texture flows into the next in a dream-like fashion.

Next is "Flying Time" by David Stock. This energetic work begins with violent, forceful drumming and later moves to passages involving keyboards, including the malletKAT synthesizer. The composer describes it as a one-movement piece, "divided into several clear sections." All the various tempi of the piece are related by the technique of metric modulation developed by Elliot Carter.

"Three Wives of Shango," by ensemble members Dennis Hoffmann and Shawn Galvin, is a musical representation of the West African god of thunder and lightning, and his marital strife. The first movement is primarily for hand drums. Movement II is based on pentatonic scales and repetitive patterns for marimbas and hand drums. Movement III flows out of Movement II and is an African rhythmic extravaganza.

Michael Wittgraf's "The Counterfeit Reality" is a musical portrait of what he calls "the new media," which "projects a distorted image of events and situations, inflating the importance of some while diminishing that of others." With its many changes of mood and texture, the listener is kept guessing what is going to happen next.

The CD concludes with "Sharpened Stick" by Brett William Dietz. Patterned after a Native American war song and dance, this piece begins with a very funky multiple percussion passage. The piece is divided into several sections, each divided by the ensemble shouting "Yo-Ho" to signal a change in direction for the dancers. This work is characterized by constantly shifting downbeats

and drumming that is both barbaric and very precise. This recording contains significant percussion ensemble literature. The compositions are of very high quality and represent some of the many directions percussion ensemble music is going.

—Tom Morgan

Show 'Em Where You Live

Steve Smith and Vital Information
\$16.98

Tone Center Records

Playing a four-piece jazz kit, drummer Steve Smith has returned to his jazz roots, although those roots include a healthy dose of the 1960s brand of jazz/rock fusion introduced by Herbie Hancock's Headhunters group, Tony Williams' Lifetime band, and Miles Davis' bands of the era. The CD draws inspiration from these groups without imitating them or creating a pale recreation of a bygone era.

The band often let the tape roll while they improvised, which resulted in several short vignettes called "Cranials" that serve as transitions between tunes. These short works are the vehicles in which Smith stretches his soloing and groove-shaping capabilities while guitarist Frank Gambale explores unusual guitar sounds and textures.

"Mr. T.C." is an uptempo swinger that features Smith in a fiery solo. "Shagadelic Boogaloo" is straight out of the Booker T. & the M.G.s bag. "Our Man in Louisiana" is sort of a psychedelic New Orleans funky strut, while "Soul Principle," with its constantly shifting drum groove, is a tribute to Herbie Hancock's Headhunters.

"Cat and Mouse" has an updated funky, New Orleans feel. "Sideways Blues" is a freewheeling shuffle that features Smith in a muscular, chop-filled solo that is both fluid and melodic. "The Blackhawk" has a nightclub feel similar to the groove used on Lee Morgan's "Sidewinder."

"Awaken the Hoodoo" is part frantic guitar/drum duet, part spacey swing tune, and flowing drum solo a la Tony Williams, while "Mata Hari" creates a relaxed, Middle-Eastern mood with its accordion melody. The band really stretches convention with the jazz classic "Gingerbread Boy," played by Tom Coster on jazz accordion. The recording closes with "Brake Failure," an experimental tune based on a drum'n'bass groove.

Smith's groove has always been strong, but he seems to be playing with an added fire on this recording. His comping ideas are flawlessly executed, his solos inspired and his feel confident and driving. He's one of those players that doesn't need a lot of drums to make a lot of music.

—Terry O'Mahoney

Simmer

Six Drumsets

\$15.99

Day Turns Into Night Music

Simmer is a feast for the ears. This is more than just six drummers getting together to "jam." Here are seven elaborate drumset compositions that are creative, musical and very fun to listen to. Group member Steve Wilkes states, "We decided to create an entire collection of songs that sprang from a similar sonic landscape and that demonstrated the wide variety of textures that can be explored by layers of drumsets." That variety of textures and grooves will keep the listener engaged throughout.

Six Drumsets is made up of Marko Djordjevic, Takeshi Ichikawa, Jon Hazilla, Johnny Rabb, Johan Svensson and Wilkes. The "songs" they have composed allow for a wonderful balance of ensemble playing and improvisation. One of the most striking pieces is the opening track, "In Seven," in which a relentless groove in seven serves as the basis for several improvised solos. Dynamics and textures change several times in the piece until it fades to nothing. "Sacred Smoke" has Native American connotations, and creates a mysterious mood with the use of brushes and mallets. "Glass Beads" is an exploration of cymbal sounds that gradually grow into a strong rock groove with the addition of drums. The piece gradually fades into a free section that again exploits the sounds of cymbals.

This CD will certainly appeal to drumset fanatics, but anyone who likes good musical composition and improvisation will enjoy it, too. The expressive qualities of the drumset are truly amazing, and it is clear that the "drumset ensemble" is a viable medium for musical composition.

—Tom Morgan

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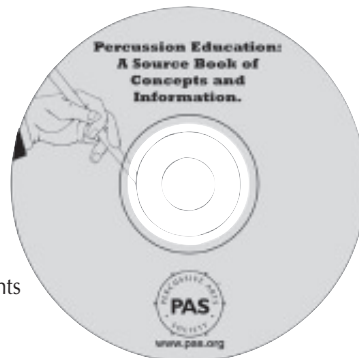
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CALL FOR PROPOSALS PASIC 2003 FOCUS DAY "MOVING SOUND (Percussion with Dance)"

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2003 Focus Day, Wednesday, November 19, 2003 in Louisville, Kentucky. The theme for the 2003 Focus Day is "Moving Sound (Percussion with Dance)." Artists, ensembles, and scholars are invited to send in proposals.

The committee intends to present a wide representation of styles to celebrate percussion music with dance throughout the years, concentrating on new works in the genre. Our vision is to program works of diverse styles, from re-creating some of the classic percussion/dance works from the 1930s and 1940s to experimental/mixed-media events of the present day. For example, we are looking to program early percussion ensemble works (by Cage, Harrison, Becker, etc.) with original or new choreography, newer or newly composed percussion works, and mixed ensemble works with choreography, and electronic/mixed-media works that include percussion and choreography. Eastern/Western influenced percussion/dance pieces are encouraged as are collaborations "on the cutting edge." Other suggestions are welcome.

Send all proposals with video to:
Percussive Arts Society
701 N.W. Ferris Avenue
Lawton, OK 73507-5442

Deadline: December 1, 2002

For additional information:
Dr. Rob Falvo
Appalachian State University
School Of Music
Boone, NC 28608
PHONE: (828) 262-4979
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JOGED BUMBUNG

Donated by Emil Richards 1993-02-23

The Joged (or Joget) Bumbung instrument is so-called because of its use in an instrumental ensemble of the same name used to accompany a traditional social dance (the Joged Bumbung) in Bali. The dance features six females who are dressed in traditional costumes and who dance in sequence. During the dance, a male audience member is selected to join the female dancer when she taps him on the shoulder with her fan.

The typical ensemble used to accompany this dance comprises four instruments in slendro (pentatonic) tuning. Ensembles of this type instrument can be found not only in traditional dance settings, but also as entertainment ensembles without dancers in hotels or other tourist locations in Bali.

Bumbung, a Balinese word for "bamboo tube," refers to the type of material used to construct each bar. The bamboo bars are cut so that the tongue remains attached to the tube of the bamboo, which functions as a resonating chamber. The bar is struck on the tongue using rubber mallets.

This instrument is one of a pair in the collection. Each has eleven bars, with a two-octave range tuned approximately to the following pitches: e-flat, f, a-flat, b-flat, c¹, e-flat¹, f¹, a-flat¹, b-flat¹, c², e-flat². The longest of the eleven bamboo bars is 37 5/8" (2 1/4" diameter) and the shortest is 16" (1 5/8" diameter).

The frame is 31" wide with a hand-painted panel that rises to a 16 1/2" height above the base at the center. The trapezoidal frame for the bamboo bars is 12 1/4" in height at the back and 9 1/2" in height at the front edge, with a 17 1/2" depth at the bass end and a 9 1/2" depth at the treble end.

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



Eleven-toned Joged Bumbung, with a traditional hand-painted scenic panel. Note the construction of the bar having the tongue cut out, but still attached to the bamboo tube.

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