

Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 5 • October 2003

DIGITAL QUALITY.



Mike Portnoy
Liquid Drum Theater
Double DVD

John Blackwell
*Technique, Grooving
and Showmanship*
Double DVD

Steve Smith
*Drumset Technique/
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Drummers Collective
25th Anniversary Celebration
Double DVD



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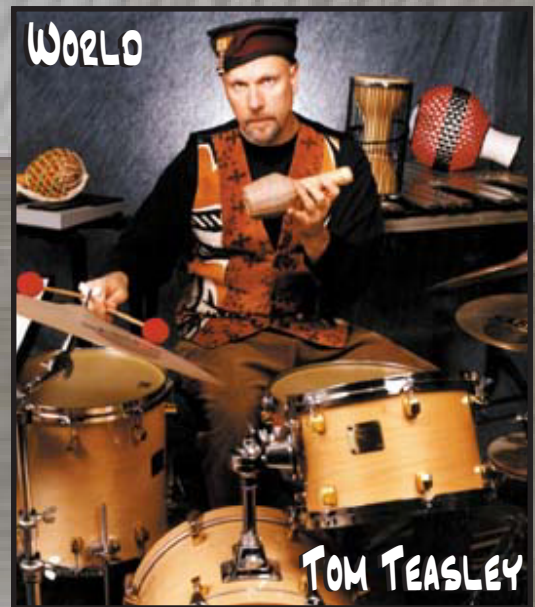
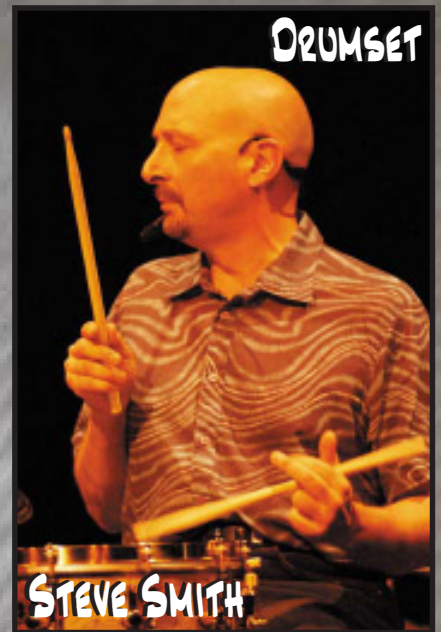
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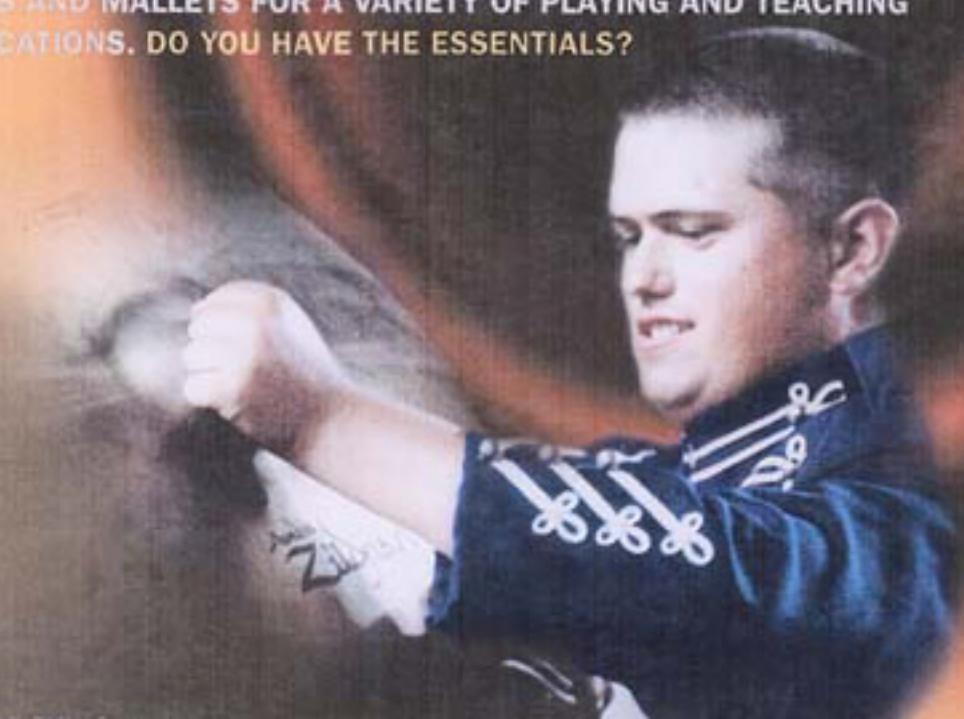
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Percussive Notes

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Cover photo of Tom Teasley by Jeffrey Kliman



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RICHARD HOCHRAINER, 1979
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ELVIN JONES, 1991
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GENE KRUPA, 1974
MORRIS "ARNIE" LANG, 2000
ALEXANDER LEPAK, 1997
MEL LEWIS, 2001
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WILLIAM F. LUDWIG, Sr., 1972
SHELLY MANNE, 1997
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CLAIR MUSSER, 1975
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JOHN WYRE, 1999**
JOHN NOONAN, 1972
RED NORVO, 1992
BABTUNDE OLATUNJI, 2001
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JOHN S. PRATT, 2002
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TITO PUENTE, 2001
BUDDY RICH, 1986
EMIL RICHARDS, 1994
MAX ROACH, 1982
JAMES SALMON, 1974
FRED SANFORD, 2000
MURRAY SPIVACK, 1991
RINGO STARR, 2002
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Mission Statement
*The Percussive Arts Society® (PAS®)
is a music service organization
promoting percussion education,
research, performance and
appreciation throughout the world.*

www.pas.org



A PAS Marketing Advantage

BY MARK FORD

What's the main reason to have a membership in the Percussive Arts Society? Some may say PASIC, and others may cite the publications, chapters, or the Web site. I think there is only one real answer: being connected.

The "connectivity" of thousands of percussionists and drummers wanting to learn and share their art is amazing. By working together and offering opportunities at every level of membership, PAS is able to advance percussion education and performance throughout the world. It is no mystery that the high level of percussion performance in high schools and colleges today is directly related to PAS's 40-plus years of dedication to our art form. Especially in college percussion programs, a PAS membership is vital to the success of teachers as well as students.

Back in 2000, the PAS Board of Directors created a PAS Strategic Plan that organized long and short-term goals for the Society through a variety of task forces. Former PAS Presidents Bob Breithaupt and James Campbell were instrumental in creating and implementing this Strategic Plan. In the summer of 2002 the Membership Task Force met at the PAS Office in Lawton, Oklahoma to discuss concerns on membership recruitment and retention. From this meeting, the PAS "Advantage Campaign" was born (see

James Campbell's President's Message, *Percussive Notes*, Vol. 40, No. 5, October 2002). This campaign was designed to create a marketing plan to communicate with our core members (college teachers and their students) about the advantages of a PAS membership. By implementing this plan in 2003 we have learned a lot.

Earlier this year, PAS obtained the addresses for all percussion instructors in U.S. colleges and universities. Some interesting points emerged by comparing this list with the PAS membership database. Most importantly, we discovered that over 40 percent of these percussion instructors are not PAS members! This fact was real information that revealed a lot about our current and potential membership: PAS is built on a solid foundation of over 7,000 members; and PAS can do better in spreading the word of the benefits of being "connected" to the Percussive Arts Society.

Last month PAS launched a membership campaign that included sending brochures and support information to these college instructors. The flyer presents the real reason every percussionist should be a member of PAS: "A connection to the world's best resource on percussion—PAS members." By targeting potential "core" members as well as going to our dedicated college members, PAS has the opportunity to help many more students and teachers. The flyer asks these per-

cussionists to "invest in their future" and become a PAS member. If you are a college percussion instructor, you have probably already received this information. I am excited to see the response from this membership drive as PAS continues to track and follow up with future mailings and e-mails.

I look forward to seeing all of you at PASIC 2003 in Louisville, Kentucky. This exciting convention will (again) prove the point that the PAS Advantage is a primary ingredient to success for percussion teachers, students and professionals alike.

Best wishes,

PRESIDENT'S CIRCLE

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

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Welcome to Louavul

BY RICK MATTINGLY

As PASIC 2003 draws near, it's time to answer an important question that I'm sure many of you are pondering. "How the heck do I pronounce 'Louisville' so that cab drivers and waitresses won't know I'm from out of town?"

Glad you asked.

Whatever you do, don't pronounce it LOUIS-ville. That's a dead giveaway that you're not a native. You can get away with Looey-ville, but if you really want to blend in, pronounce it as Louavul, with no particular emphasis on any of the syllables. The more legato you can make it, the better. Some Louisvillians can actually slur the word to the point of making it sound almost like a single syllable, but that takes a lot of practice (or maybe just a few swigs of Kentucky bourbon).

Not that you have to worry about people taking advantage of out-of-towners. Louisville is a friendly place and the locals are always happy to welcome visitors.

For those who are flying in, a great thing about Louisville's airport is that it is only a few minutes away from downtown and the convention center. So you won't have to begin your Louisville visit

by spending a lot of money on a cab or a shuttle service to your hotel. You can save your cash for some of the fine restaurants located near the convention site.

No, we don't have a KFC on every corner. Come to think of it, there isn't one in the immediate vicinity of the convention center or the PASIC hotels. But what they sell at KFC these days doesn't taste like the spicy Kentucky Fried Chicken I grew up with, when Col. Sanders himself was still running the show. Louisvillians (and Kentuckians in general) do *not* consider greasy fried chicken to be their ethnic food, so nobody will be forcing it on you.

If you want an authentic Louavul specialty, look for a Hot Brown on the menu. Essentially, it's an open-faced sandwich featuring turkey over toast topped with cheese sauce and bacon, but there are variations. It got its name because it was invented at the Brown Hotel, which is down the street from the convention center. Cheeseburgers were also invented in Louisville, so if you prefer dining at McDonald's, you can still enjoy an authentic Louisville creation.

PAS Hall-of-Famer Lionel Hampton was born in Louisville, so that in itself

makes the city an appropriate place for PASIC. Mary Travers (of Peter, Paul and Mary) was also born in Louisville, so if you have an uncontrollable urge to sing "Puff the Magic Dragon" while you're in town, don't be alarmed. Former heavy-weight boxing champ Muhammad Ali is arguably Louisville's most famous citizen, and he's certainly a percussive kind of guy.

Churchill Downs, home of the Kentucky Derby, will be closed for the season by the time PASIC hits town. But the Louisville Slugger Museum and Factory are just a few short blocks from the convention center, so stop by, check out the world's largest bat, which stands in front of the building (made of steel, it weighs 68,000 pounds and stands 120 feet tall), view the baseball memorabilia, and watch how bats are made. They've also got some souvenir-size bats that could come in handy if you need something even bigger than a 3S for your next heavy rock gig.

There will be plenty of percussion-related nightlife going on. In addition to the traditional PASIC after-hours activities featuring hand-drum jams and live entertainment in the Hyatt, there will be nightly jazz jams for drummers and vibraphonists at the Seelbach Hilton, which is right down the sidewalk from the Hyatt, and a couple of nearby jazz and blues clubs are planning to bring in bands with prominent drummers while PASIC is in town.

This issue of *Percussive Notes* includes information about many of the PASIC events, and you can visit www.pasic.org for last-minute updates to the artist roster. I'll see you soon in Louavul. PN

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DRUMSET MASTER CLASSES

TONY MARTUCCI

THURSDAY 12:00 P.M. ROOM 219

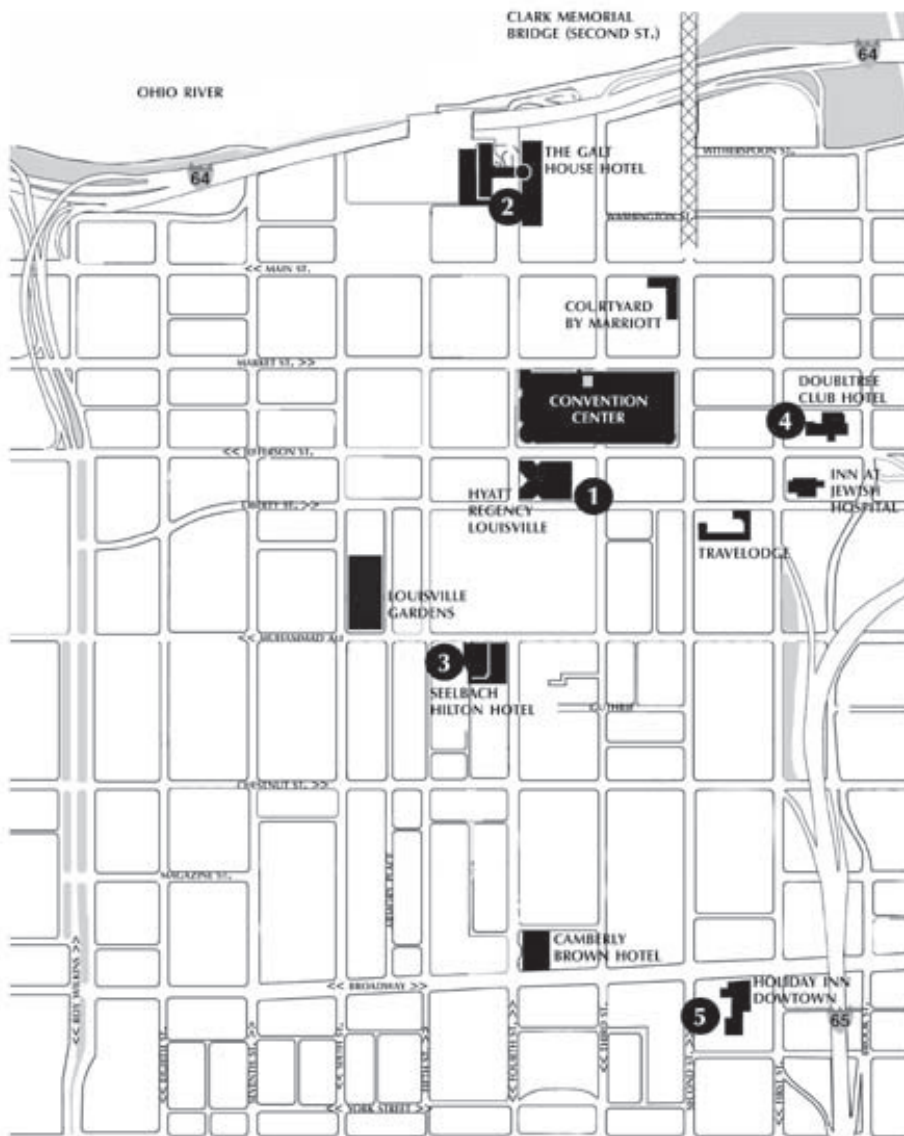
ED SHAUGHNESSY

FRIDAY 2:00 P.M. ROOM 109

STEVE DAVIS

FRIDAY 3:00 P.M. ROOM 215

PASIC 2003 AREA MAP



HOTEL ACCOMMODATIONS

- ① HYATT REGENCY LOUISVILLE *WEST JEFFERSON ST.*
- ② THE GALT HOUSE HOTEL *140 NORTH FOURTH AVE.*
- ③ SEELBACH HILTON HOTEL *500 SOUTH FOURTH AVE.*
- ④ DOUBLETREE CLUB HOTEL *101 EAST JEFFERSON ST.*
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With PASIC now less than 60 days away, the entire staff is preparing for the convention. Rick Mattingly and the Kentucky host committee are busy making arrangements and assisting with resources, and all facets of PASIC are coming together smoothly under the direction of Jeff Hartsough.

EARLY REGISTRATION DEADLINE

Early registration for the convention ends October 17. Now is the time to get registered. Not only do you get a discounted rate, but you also receive your registration badge in the mail and can avoid onsite registration. The Hyatt Regency now has only limited room availability and is quickly selling out. To get the best hotel selection, you need to make your reservations soon. You may register online by visiting www.pasic.org.

CONTINUING EDUCATION CREDIT

Continuing education credits can be earned once again this year at PASIC. By attending educational sessions, educators can earn important credits toward their professional development requirements. Detailed information and forms will be available at registration and in the PAS Gift Shop.

ONLINE SIGN-UP FOR SYMPHONIC LABS

The Symphonic Labs at PASIC have a new sign-up process. If you are interested in participating in a symphonic lab, go to www.pas.org and click the header on the main page to sign up online. This procedure was adopted to allow participants more time to prepare and avoid the sometimes frustrating process of trying to find the sign-up board at the convention.

**DRUM FACILITATOR WORKSHOP
REGISTRATION**

Registration is still open for the new Drum Facilitator Workshop to take place Sunday, November 23 from noon to 5 p.m. Arthur Hull will be leading this workshop that includes interactive sessions on learning how to lead rhythm-based events and a concluding drum circle. Registration for this is only \$45 for members.

MOVING ON

Herschel Stark, contributing writer and organizer of Upcoming Events for *Percussion News* is retiring after over ten

years of service to PAS. Herschel recently moved to Springfield, MO and will continue to be active in the music and education community. The PAS staff, Board of Directors and our membership send a big thank you to Herschel for his dedication and support of PAS.

BOARD OF DIRECTORS ELECTION

The 2003 Board of Directors election will go through October 31. The election was moved to later in the year and extended to facilitate your participation. To make the election as convenient as possible you can now cast your ballot online, via fax, or through the mail. This is your opportunity and responsibility to help shape the society. Please take the short amount of time required to review the candidates and cast your ballot.

BY MICHAEL KENYON
PAS EXECUTIVE DIRECTOR

DRUMSET CLINICS

PETER OSTLUND
THURSDAY 9:00 A.M. ROOM 109

DAVID GARIBALDI
THURSDAY 10:00 A.M. EXHIBIT HALL 1-A

STEVE SMITH
THURSDAY 1:00 P.M. EXHIBIT HALL 1-A

**RALPH PETERSON AND
BRYAN CARROTT**
THURSDAY 4:00 P.M. ROOM 109

MIKE WENGREN
FRIDAY 10:00 A.M. EXHIBIT HALL 1-A

CINDY BLACKMAN
FRIDAY 1:00 P.M. EXHIBIT HALL 1-A

TROY LUCKETTA
FRIDAY 4:00 P.M. ROOM 208

TOMMY IGOE
FRIDAY 5:00 P.M. EXHIBIT HALL 1-A

PETE RETZLAFF
SATURDAY 9:00 A.M. ROOM 215

CARL ALLEN
SATURDAY 10:00 A.M. EXHIBIT HALL 1-A

PETER ERSKINE
SATURDAY 1:00 P.M. EXHIBIT HALL 1-A

BUN E. CARLOS
SATURDAY 2:00 P.M. ROOM 109

JIMMY CHAMBERLIN
SATURDAY 5:00 P.M. EXHIBIT HALL 1-A

**CALL FOR PROPOSALS
PASIC 2004 FOCUS DAY
"The Avant-garde:
Old and New"**

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2004 Focus Day, Wednesday, November 10, 2004, in Nashville, Tennessee. The theme for the day is "The Avant-garde: Old and New." Artists, ensembles, composers and scholars are invited to submit proposals.

Music of the "old" avant-garde would consist of two categories: (1) Music of Iannis Xenakis, Ralph Shapey, and Gérard Grisey, three recently deceased composers who we would be honoring; (2) Music of other established composers such as (but not limited to) Morton Feldman, Milton Babbitt, and Mauricio Kagel, who have written important percussion works.

The "new" avant-garde would consist of two categories as well: (1) Music of younger, emerging composers; (2) music of composers (or improvisers) not necessarily young in age but new in terms of not having been presented at previous PASICs.

We seek works which are contemporary—not only in the sense of their having been composed recently—but which push compositional boundaries, look toward the future, and are part of the experimental tradition.

Although the music of John Cage and Lou Harrison undoubtedly fits this description, proposals of their music are not strongly encouraged, as these composers will have been featured extensively on recent Focus Days.

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Wrist Pain

Following are excerpts from a recent online discussion in the Health & Wellness section of the PAS Members Forums. The thread title is "Tendonitis on Top of Wrists."

From Colette Rolandelli

PLEASE HELP. My niece Stephanie is experiencing major pain on the top of her wrists. She plays in the snare line at her high school as well as piano at home and church. Her mom has taken her to an orthopedic doctor as well as a chiropractor, but no relief yet. Mom says they don't warm up much before their show and that Stephanie is determined to tough it out like one of the guys. I've played and taught percussion for many years and never run across this problem. What are your ideas and/or experience?

From William Moersch

As always, pain means "STOP." Do NOT "tough it out," regardless whether you are "one of the guys" or not. I had a severe tendo-synovitis injury many years ago and I speak from experience. Take her to a hand specialist for diagnosis and treatment. If it is treated properly, she can recover.

From Aaron T. Smith

There have been long threads on this topic before; the near-universal response has been STOP playing to avoid any long-term injury. Evaluate the source of the problem, which is almost certainly something in the technique, and then begin a program of prevention (stretching, etc.) A good article by Darin Workman in a recent *Percussive Notes* talks about this topic

From James Bartelt

By all means, she should take a rest and have it checked out by a specialist. But don't immediately conclude that the problem is, specifically, "tendonitis." I just had a long series of conversations with a physical therapist, who stated that tendonitis does not appear on top of the wrists, hands, or arms. It is more likely to occur underneath. Pain on top is likely nerve-related and easier to recover

from. I have had it several times from long periods of hard practicing or loud playing. I was worried but, fortunately, have never had a diagnosis of tendonitis.

From Earl R. Yowell

You have already gotten lots of good advice on how to heal her injury (especially to stop playing for an extended period of time). While she is recovering she should also analyze carefully how she plays. It sounds like snare drum is her main culprit so you should check that first. She should analyze her grip for any excessive tension in the hands. She should ask colleagues and teachers how they hold their sticks to minimize tension when they play. I teach my students to maintain the natural curvature of the hands (when playing matched grip) so they aren't "pinching" with the front fingers.

If her drumline is using traditional grip, make sure that the left-hand thumb is not doing all the work (i.e., holding and motoring the stick). Just placing the index finger over the stick releases a lot of tension in the hand. It is to her advantage physically and technically to stay relaxed as much as possible when playing, and only use the proper amount of tension when needed.

These comments, of course, only scratch the surface. She will have to search to find out what works best for her, but if she is to continue to play she should approach every instrument she plays with the idea of using a technique that uses the least amount of tension possible.

From Darin Workman

PAS Health & Wellness Committee Chair, Doctor of Chiropractic

I was pleased that Aaron referenced my recent cover story in *Percussive Notes* concerning carpal tunnel syndrome, but from your information, it doesn't seem to be carpal tunnel. I would like to know more of the story from her. If she would like, she can contact me through e-mail at druminjuries@juno.com

The advice to stop and examine the problem is excellent. Once you know what is going on, you can treat it properly. You can always pick up the playing where you left off. There is an old saying that goes something like this: If you find yourself in a

hole, and you're getting deeper and deeper, STOP DIGGING!

From Andrew Spencer

I cannot agree strongly enough with the advice to stop playing when you are hurt. Especially if the injury has the potential to have long-lasting effects. If the choice is between being able to "tough it out" for one marching season, or to be able to play for the next decade, choose the longer range goal! Stop playing, evaluate the problem, and start treatment before the problem becomes worse.

To participate in this discussion and view the entire thread, visit Members Forums in the Members Only section of the PAS Web site at www.pas.org. **PN**

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Focus Day 2003

Moving Sound (Percussion with Dance)

BY ROB FALVO

The PAS New Music/Research Committee is excited to present Focus Day at PASIC 2003 on Wednesday, Nov. 19. The theme for this year's event is Moving Sound (Percussion with Dance), which will be the first time ever to devote a day of PASIC entirely to this genre.

The early history of the percussion ensemble has its roots with modern dance. Composers such as John Cage, Lou Harrison, John J. Becker, Henry Cowell, Ray Green, Gerald Strang, and others wrote percussion music to be presented with dance in the late 1930s and early 1940s.

Cage was the most outspoken proponent of combining percussion music with dance. In 1938, Cage became an instructor, composer, and accompanist for the dance department at the Cornish School in Seattle, Washington. During the same year, the first all-percussion concert was given, at which dancer Bonnie Bird assisted with the Cornish Group. Since then, many composers have written percussion music that has been choreographed. Outstanding pieces by Tigger Benford, David MacBride, Stuart Saunders Smith, Michael Gould, Ben Pasaribu, Karl Husa, Christopher Rouse, Neil Dunn, and Paul

Elwood will be presented during Focus Day 2003, as well as a premiere by Michael Udow and a music/dance improvisation by Moving Sound.

Focus Day will include a special tribute to composer, percussionist, author, calligrapher, and inventor Lou Harrison, who passed away this year. One of the most prolific composers for percussion instruments, Harrison began writing percussion scores for dance early in his career. His knowledge about dance was tremendous. Choreographer/dancer Jean Erdman said that Harrison was "one of the most wonderful composers to work with because he knew as much about dance as about music. He enjoyed the idea of having the music and the dance cooperate so that each was part of a whole that was different from the parts. That takes a very special kind of creativity and expertise" ("Composing a World" by Leta E. Miller and Fredric Leiberman).

PERCUSSION AND TAP

The first segment of this year's Focus Day (9:00–10:00 a.m.) will feature percussion with tap dance. It will begin with a piece by Paul Elwood titled "Edgard Varese in the Gobi Dessert" for Velcro tap

dancer and percussion ensemble. The Velcro tap dancer will be the composer Paul Elwood, and the Appalachian State University percussion ensemble directed by Rob Falvo will perform the percussion music. Besides the typical percussion sounds, this piece will include many different and sometimes unusual sounds, such as toy flutes, aluminum foil, wine glasses, all kinds of whistles, Tibetan singing bowl, telephone bell, balloons, and other sounds emanating from the audience. Velcro tap dancing has been described as "the only viable form of tap dancing in the weightlessness of outer space." Paul Elwood explains, "The sound is made when the Velcro shoe is raised from the dance surface, not when it strikes it."

This will be followed by a duet for percussionist and tap dancer titled "Ffloid," composed by Neil Dunn (who is also the percussionist) with choreography by dancer Julie Pentz. Designed using multimedia features, Dunn explains, "The piece begins with a video projection of feet tapping on the screen, accompanied by silence. The musician starts the music in darkness or minimal light before his silhouette is revealed on the screen. The dancer enters with her movement but with no lighting. Eventually her lighting is brought up and her image is revealed. At this point the main interest is the ever-changing textures of rhythm and shadow, images, and lighting. The score incorporates electronic and acoustic instruments simultaneously."

The final piece of this segment will be the premiere of a work by Michael Udow titled "Black Shogun" for three percussionists (Daniel DeSena, Jonathan Ovalle, and Udow) and tap dancer (Michael Eisenberg). Eisenberg has studied with tap legends Henry LeTang, Diane Walker, Savion Glover, and Heather Cornell and has danced with Billie Mahoney and Gregory Hines. Percussionist, composer, educator, manufacturer, and publisher Michael Udow is a faculty member at the University of Michigan and is a consum-



NEIL DUNN AND JULIE PENTZ

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WEDNESDAY 9:00 A.M. CASCADE BALLROOM

mate percussionist and composer, having performed all over the world and recorded extensively for several labels.

PANEL VIEWS

The second segment will be from 10:15–11:00 a.m. and will consist of a panel discussion called “Panel Views.” During this session, two percussionists, Tigger Benford and Tim Strelau, and two choreographers, Doug Hamby and Ayako Kato, will speak about their own works, which will be presented later in the day. This segment will be particularly interesting to percussionists who would like to hear about the creative and collaborative processes of working with dancers and choreographers.

PERCUSSION ENSEMBLE WITH DANCE

The next segment will be from 11:15 a.m. to 12:30 p.m. and will feature percussion ensemble music with dance. The first piece, “Rouse Set,” will be performed by the Philidor Percussion Group (NCSA Ensemble in Residence) with the North Carolina School of the Arts percussion ensemble directed by John R. Beck and the NCSA’s dance ensemble with choreography by Rick McCullough. The music for “Rouse Set” comprises two percussion works written by Christopher Rouse: “Kukakalimoku” and “Bonham.” The later is named after Led Zeppelin’s drummer John Bonham and includes grooves found in “When the Levee Breaks” and a drumset solo.

This will be followed by the Texas Tech University Percussion Ensemble, directed by Alan D. Shinn and Lisa Rogers, performing Henry Cowell’s “Pulse” with choreography by Diana Moore. “Pulse” is a classic percussion work that dates back to 1939 and includes sounds such as the Korean Dragon’s Mouths, Chinese tom-toms, rice bowls, Japanese temple gongs, brake drums, and more. The piece is written in seven using five people performing on three different sounds.

The next group will be the Shenandoah Conservatory Percussion Ensemble directed by Eugenie Burkett performing John Cage’s “Third Construction” with choreography. “Third Construction” is a *tour de force* for any percussion quartet. Written in 1941, it includes a host of wonderful sounds including an Indian rattle, tin cans, teponaxtle, Indo-Chinese rattle, lion’s roar, quijada, cricket callers, conch shell, and many others. This piece has

subtle grooves that will be highlighted through dance.

The final group of this segment will be the University of North Texas Percussion Ensemble directed by Christopher Deane with the UNT Dance Ensemble. They are performing Karl Husa’s “Three Dance Sketches” with choreography. “Three Dance Sketches” was composed in 1979 and commissioned by the National Association of College Wind and Percussion Instructors. It calls for four percussionists performing on a battery of instruments including timpani, marimba, glockenspiel, vibraphone, xylophone, chimes, tom-toms, and others. The piece includes three movements: “Love,” “Death,” and “War,”

with some intriguing indeterminate sections. The UNT Dance Ensemble will perform this piece with original choreography.

MOVING SOUND

From 12:30–1:30 p.m. the group Moving Sound will present an improvisational performance in the lobby as audience members take a lunch break. Moving Sound consists of two moving musicians and one dancer. Be sure to check out how they use the convention center lobby to create their own happening. Grant Smith, percussionist in the group, explains, “Although improvisational, we tend to add ethnic/world elements and percussion



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from Arabic rhythms to Taiko drumming, mixed with free jazz and comic relief. We try to utilize the acoustic and theatrical/visual qualities of the performance space and instruments."

HARRISON TRIBUTE

The next segment, from 1:30–2:15 p.m., is a tribute to Lou Harrison. Don Baker, who has worked with Harrison and has written his doctoral dissertation on "The Percussion Ensemble Music of Lou Harrison," will give a talk on Harrison's life and percussion works, particularly his percussion works with dance.

PERCUSSION WITH SOLO DANCER

The final daytime segment is from

2:30–4:00 p.m. and includes pieces with a more intimate setting, with one dancer per piece. The first piece will be John Cage's "Music for Marcel Duchamp" for prepared piano (performed by Joshua Quillen) with choreography by Nick Carlisle. According to Quillen, "Music for Marcel Duchamp" was originally written for a film score to the 1947 movie *Dreams that Money Can Buy* by Hans Richter. It is for prepared piano using felt weather stripping, one rubber band, and one bolt."

The next event is "Broken Garden," which includes music by Stuart Saunders Smith titled, "Songs I–IX." The pieces call for an "actor-percussionist" (who will be Fred Bugbee) to perform on an array of objects: dinner-type table, large cowbell,

sandpaper, red maraca, plastic jug with water, frying pan, four glass jars, broken-glass paper-bag maraca, and others. These sounds will accompany the text, which will be spoken in an array of styles and feelings. These pieces will have choreography by Helen Myers and will be danced by Holly Bright.

The final work for solo dancer will be "Choices," featuring a work by composer David MacBride titled "Timing" with choreography by Ching Hsioer. The percussionists are Edward Fast and Ben Toth. "This interpretive dance takes you on a journey through a woman's heart as she faces the personal struggles of moral choice behind abortion," says Karen C. McHose. "The dance begins with a prayer that invites one to think about the woman, her unborn child, and the society she is bound to. We share in her confusion, anger, grief, fear, and hope as she is suspended in a moment of decision. The need for privacy and respect are central to the moves as the dancer arrives back to her prayer in search of a blessing no matter what her decision."

The final event of this segment will be Tigger Benford and Martha Partridge giving a clinic/demonstration on "Boxtops." Benford and Partridge will discuss various aspects of percussion and dance. Benford is a percussionist, composer, and improviser, specializing in hand drumming and music for modern dance, and a tenured professor of dance at the Mason Gross School of the Arts at Rutgers University. He has worked with many companies including Sean Curran Dance, Randy James Dance, Washington Ballet, Ballet Austin, and Sacramento Ballet. Benford's percussion/dance workshops typically include methods of percussion accompaniment for modern dance, improvisation for dancers and musicians, body and voice percussion, percussion accompaniment for modern dance class, and other topics.

EVENING CONCERT

The concluding Focus Day concert will begin at 8:00 p.m. and will feature three performances. The first group of artists will present four Lou Harrison works with choreography. Timothy Strelau, organizer of this project and founding member of BATTU percussion ensemble and director of the Youngstown State University percussion ensemble, along with the Dance/Theatre Collective (Lisa DeCato, Chris DiCello, Joe Booth, Lynn Deering,

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Marissa Glorioso, Carey Kelly, Marlene Leber, Erin Leigh and Amy Montonini) will perform Harrison's "Suite," "Tributes to Charon 1939," "The Drums of Orpheus," and "In Praise of Johnny Appleseed."

The "Suite" was finished in 1942 in San Francisco and is written for five players performing on 29 instruments. The piece is written in three movements and includes a variety of sounds: brake drums, dragons mouths, clock coils, large wash-tub, and a thunder sheet to name a few. "Tributes of Charon 1939" consists of two works: movement 1 is titled "Passage Through Darkness" and is a more recent percussion work (1982), and movement 2 is titled "Counterdance in the Spring" and is one of the oldest works (1939). "The Drums of Orpheus" will be performed with the Youngstown State University percussion ensemble and consists of 11 percussionists performing on many instruments including water gongs, contrabass viol, and musical saws. Harrison arranged this work from his ballet "Orpheus." "In Praise of Johnny Appleseed" was completed in 1942. Harrison wrote in the Belwin score, "This is the first of my few original Ballets...by which I mean that I chose the subject and the shape, all others being almost entirely composed to the choreographers' already complete scenario and counts.... The essential subject...is the battle between our love of the planet, with

all that is on it, and the super-big forest killing mystic swaggart Paul Bunyan."

The next piece will be "Opus 98," a work choreographed by Doug Hamby for the Doug Hamby Dance Company. The music for "Opus 98" is "Genderang Senja (Evening Drums)" for solo percussion by Indonesian composer Ben Pasaribu. Tom Goldstein will perform the music. Hamby says that the work is "for seven dancers

(and) is a dance of airborne feats of strength, passion, and partnering, inspired by newspaper photographs of World Cup Soccer."

The final piece will be "Water Blue" for three dancers, live electronics, and percussion. Michael Gould, who will also be on percussion, wrote the composition. Stephen Rush will be controlling the live electronics, and Ayako Kato is the chore-

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ographer. "Water Blue' is a dream-world of interacting trees, wind, and water," says Gould. "The characters are embodied by the dancers, and the sounds of wind, water and trees are all sonified by electronic means such as amplification of dripping water/stirring water, the sound of musicians walking on rocks, and the sound of wood either struck or sawed. 'Water Blue' is deeply rooted in Zen aesthetics, which directly address the interconnection between nature and the human condition. Much of what Westerners call 'luck' has been translated in the East as the 'Tao' or 'Way.' The dance is heavily influenced by Japanese traditional dance, specifically Noh drama, which Ms. Kato performs in Tokyo. The piece reflects the Butoh aesthetic as well. Stephen Rush uses a combination of Tibetan and Indian

singing along with experimental electronics, filtering and controlled feedback. He worked with amplified feedback and distortion for this piece, creating the bizarre sense of 'seeing a microphone point at nothing,' yet making sound."

Gould incorporates both found and traditional percussion for "Water Blue." Some of the found instruments include a metal trash can, truck flywheel, typewriter, sawing wood, dripping dresses, ball bearings, and walking on amplified stones.

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PHOTO BY JAY BLANKENBERG

STEVE SMITH
DRUMSET CLINIC
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There's always a wealth of information presented at a Steve Smith clinic. As an eternal student himself, with a thirst for knowledge and a desire to pass it on, Smith not only works at discovering new techniques and approaches to the drums, but he wants to know where they came from. In the past few years, Smith has become a bonafide drum historian, tracing the roots of drums in the United States' popular music, information he will share at his PASIC clinic.

"In my clinics these days, I play two drumsets and solo snare drum," Steve explains. "I play my large Sonor kit as well as the small Sonor Jungle set. I'll start with the solo snare drum to reinforce the idea that the drumset got its start with the snare drum, as far as the approach—how the sticks are held, how the technique is developed on the snare drum. I'm going back to the basics to show what can be done on the snare drum, as well as the subtlety that can be developed—the art of playing the snare drum. The snare drum is mainly seen as the 2 and 4 backbeat, and the subtleties of playing the instrument are being lost. It isn't being lost in jazz and drum corps, obviously, but in drumset playing, I have found that snare drum playing is a lost art."

In his clinics, Smith describes what he's doing as far as grip and what he's looking for in sound, demonstrating the different sounds he can get by playing the center of the head vs. slightly off center, close to the rim and with various rimshots, and displaying the difference between the sounds he can get from brushes and sticks.

Steve Smith The U.S. Beat

BY ROBYN FLANS

After the solo snare playing, Smith moves to the small kit, which is set up as a traditional bebop kit. "I'll play in that idiom to show that you can get a lot out of a small kit, melodically and rhythmically," he says. "One rack tom, one floor tom, a bass drum, a snare drum, hi-hat, and two cymbals was the basic setup for many years. For a jazz approach, you don't need crash cymbals. If you need a crash, you crash on one of the rides."

Next Steve plays the large kit which consists of three rack toms, two floor toms, bass drum, snare, hi-hat, and a myriad of cymbals. "This is well suited for more of the solo drum performance because there are more melody notes to choose from," Smith explains. "Volume-wise, it's closer to rock and jazz-rock fusion."

Steve will also briefly discuss the history of the drumset, which is documented extensively in his recently released two-disc Hudson Music DVD. On the first disc, *Drumset Technique*, Smith breaks down, in detail, snare drum hand technique and bass drum and hi-hat techniques. He also explains some basic exercises that can help with what he refers to as the U.S. beat, or swing pulse.

Disc two is called *History of the U.S. Beat* on which Steve goes through the development of the drumset and its use in U.S. music from the late 1800s/early 1900s to the mid-1970s. He covers the background of what set the stage for the creation of the drumset and how it was used in U.S. music, from the early days of jazz, and including the late 1940s use in gospel, blues, rhythm & blues, and country music, showing the evolution of the equipment over time.

"Rhythm and blues always used a drumset, but country, blues and gospel didn't," Smith says. "It was added in the late 1940s, early '50s. I play with a group to demonstrate all of it."

The DVD concludes with the fusion music of the 1970s and a performance by Smith's group Vital Information. The second disc also has bonus footage, as well as ten pdf files for your computer with

extensive listening and reading lists.

Smith has recently been touring with Vital Information, who have a new recording in the works. He also appears on a new recording with Buddy's Buddies (*Steve Smith and Buddy's Buddies Very Live at Ronnie Scott's, Sets One and Two*), and has recently worked with the World Percussion Trio with Karuna Murthy on tavi (a South Indian drum) and Hakim Ludin on hand drums, and George Brooks' Summit with Brooks on sax, Zakir Hussain on tabla, Fareed Haque on guitar, and Kai Eckhardt on bass.

"I've been learning a lot lately about Indian music," Smith says. "I get tired of my own playing pretty easily, so I'm always pushing to reinvent it and keep myself interested with music and rhythm. Getting to play with a lot of great musicians keeps me inspired and studying with great drummers. Now I'm finding the drummers I'm needing to study with are the Indian drummers because they have such a highly developed rhythmic concept."

Robyn Flans is a frequent contributor to *Modern Drummer* magazine. **PN**

KEYBOARD

WILLIAM MOERSCH

THURSDAY 3:00 P.M. ROOM 108

DAVID HALL

THURSDAY 4:00 P.M. ROOM 104

EMIL RICHARDS

FRIDAY 11:00 A.M. CASCADE BALLROOM

DICK SISTO

FRIDAY 2:00 P.M. ROOM 201

CHRISTOPHER DEANE

SATURDAY 12:00 P.M. ROOM 108

MIKE MAINIERI

SATURDAY 11:00 A.M. CASCADE BALLROOM

FREDERIC MACAREZ

SATURDAY 5:00 P.M. ROOM 104

The difference between a good mallet player and a great mallet player is a matter of inches.

BY LISA ROGERS

I've found through my years of teaching and performing that the two essential elements for good mallet playing are accuracy and efficiency. Efficiency of motion directly affects pitch accuracy and sound production on any mallet instrument. Other building blocks include stance, body position, grip, and stroke. The following tips are designed to help anyone's A&E.

STANCE

Place feet almost shoulder width apart and move side to side with the instrument. Avoid taking too many steps as you move throughout the range of the instrument. Too many steps tend to shift your center of gravity and compromise accuracy.

BODY POSITION

If your instrument is height adjustable, adjust the instrument in the same way you would adjust your snare stand. (fig A.) If the instrument is not height adjustable, place blocks of wood underneath to

raise slightly or build a wooden platform to stand on while playing. If you are having trouble reading music, adjust the music stand. Don't adjust your body closer to or further away from the instrument resulting in poor or uneven sound production.



GRIP

Two-mallet grip should be similar to snare drum grip; however, make sure the mallets fit in the groove of the palm or slightly offside. (fig B.)

This placement allows the mallets and wrists to move up and down efficiently and contact the bars accurately.



Every pair of mallets has an ideal balance point (where the mallets will rebound the most). Test your mallet's rebound on a snare drum or pad. Position your fulcrum (thumb and index finger) at various

points along the mallet. Then, drop with a weighted wrist motion and check the number of rebounds. When you find the ideal balance point, that's where the mallet's fulcrum should be.

STROKE

I try to think one stroke per wrist motion. As I strike a bar, I follow through and return to my starting point in preparation for striking the next bar. I don't strike the bar, then stop, and lift again as preparation for the next stroke resulting in two motions.

These are but a few tips to help you go from good to great — inches at a time.

FAMOUS QUOTE

"Practice for accuracy efficiently — practice efficiently for accuracy."

— LISA ROGERS

LISA'S LATEST

➤ Lisa is Assistant Professor of Percussion at Texas Tech University. She was a finalist in the Percussive Arts Society International Solo Vibraphone Competition and serves as Associate Research Editor and Selected Reviews Author for *Percussive Notes*. Her second CD, *Images*, is soon to be released featuring works for vibraphone in solo and chamber settings.



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ED SHAUGHNESSY
DRUMSET MASTER CLASS
FRIDAY 2:00 P.M.
ROOM 109

Having a steady gig as a drummer and not having to say, “Do you want fries with that?” during down times would be pretty great, right? But having steady work as a jazz drummer, and a big band drummer besides, for 57 years has got to be a miracle. Unless, of course, your name is Ed Shaughnessy and are considered one of the best in the biz, a seven-time winner of *Modern Drummer* magazine’s Best Big Band Drummer award and one of our outstanding PASIC 2003 clinicians.

Although Shaughnessy is best known for his 29 years with *The Tonight Show* band under the direction of Doc Severinsen, he has also driven the bands of Benny Goodman, Tommy Dorsey, and Count Basie. Even though his PASIC master class will concentrate on big band drumming, Shaughnessy has performed with many small groups dating back to the late 1940s with George Shearing, Jack Teagarden, Georgie Auld, and Charlie Ventura. His performance and recording list also includes such luminaries as Gene Ammons, Roy Eldridge, Billie Holiday, Charlie Parker, Clark Terry, Mundell Lowe, Charles Mingus, Shirley Scott, Jack Sheldon, Horace Silver, and others. He is also credited with discovering vocalist Diane Schuur.

When asked what essentials he would be covering in his master class, Shaughnessy replied, “I’m going to go over things that are often overlooked by the drummers I hear in the high school and university big bands I’ve worked with or adjudicated.” Ed’s “essential” list includes:

1. Clarity: “Here I’m referring to getting clarity from your cymbals. I’ll be covering cymbal types and stick types, and how not

Ed Shaughnessy

Essentials of Big Band Drumming

BY JIM COFFIN

paying attention to those details affects your musicality. Trust me, it’s the subtle things that count.”

2. Changing of color: “Unfortunately, paying attention to changing cymbal color is not often done by drummers who feel that the ride cymbal is it. You gotta use your ears and make the sound fit.”

3. Using the hi-hat: “There are so many ways to use the hats. The closed stick sound when it is appropriate and fits the style of the arrangement. The up-and-down ‘Pa Ti Ti Pa’ sound when it’s appropriate. The loose ringing sound like a rivet cymbal. There are so many different ways to make the hi-hat sound fit the chart.”

4. Size of drums: “Although I’ll touch on all the drums in the kit, mainly it is the size of the bass drum. It should be a 20-inch or a 22-inch; an 18-inch kick really doesn’t work well, I don’t care how you tune it. When I started at age 17 I used two different sized bass drums tuned about a fourth apart, which were fun to use on odd-meter tunes: 5/4 and 7/4. For example, I would use the left bass drum in place of the hi-hat and play ‘boom bam bam/boom bam’ in 5/4, and ‘boom bam boom bam/boom bam bam’ in 7/4. Of course, that was for drum solos, not behind a flute solo. Now, for a big band, I use a 14x24 on the right and a 14x22 on the left. In small band work I use a double pedal on a 22-inch drum.

5. Tuning for a full sound: “There’s probably been more written on tuning than any single topic. After playing in all types of settings—big bands, combos, studio, TV, outdoors and indoors, miked and not miked—I’ve come up with ways to make my drums have a full sound, especially for a big band.”

6. Playing important figures: “I guess I could sum up this by saying play the important figures, but not too many.”

Shaughnessy will be demonstrating his take on the “essentials” backed by the University of Louisville Jazz Ensemble I, directed by John La Barbera, who has composed and arranged many classic charts for the big bands of Buddy Rich,

Woody Herman, Doc Severinsen, Count Basie, and others. “John’s university band is great,” Shaughnessy says. “Also, not only is he a great arranger, but what a musical family—his brothers Pat [saxophonist with Buddy Rich and Elvin Jones] and Joe [drummer with the Bill Evans Trio and Woody Herman]. It’s going to be a treat for me to play with the band.”

Currently, not only does Shaughnessy maintain an active playing and recording career, but his all-encompassing skills have resulted in his being a sought-after teacher, presenting clinics, giving lessons at summer band camps, and performing at a variety of jazz festivals. This past June at the Elkhart, Indiana, Jazz Festival, he was honored and cited as “an ambassador in the world of jazz.” He also leads his own 17-piece band, Energy Force.

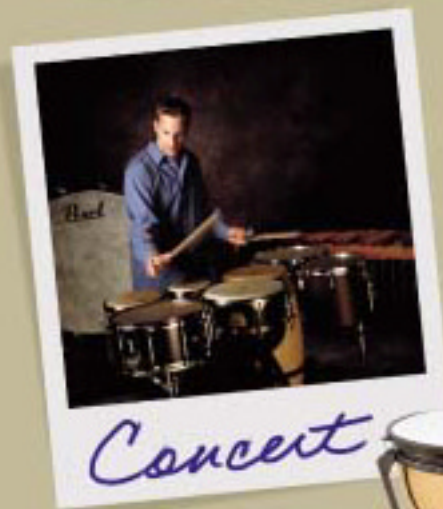
In addition to his musical skills, Shaughnessy has a great sense of humor and approaches each appearance with unbridled enthusiasm. In the June 22, 2003 issue of *The Elkhart Truth* newspaper, he is quoted in an article written by Marcia Fullmer as saying in his master classes, “They all try rock ‘n’ roll first. That’s natural. I try to show them the difference between that and jazz. It’s like two different languages. I tell them that jazz and baseball are the only truly American art forms.” In an upcoming *Modern Drummer* issue, he will have a feature commemorating his 75th birthday on January 29, 2004.

Shaughnessy has been a PAS member for over 36 years. His teacher, Morris Goldenberg, with whom he was studying timpani and mallets, suggested PAS membership knowing of Shaughnessy’s interest in all aspects of percussion. “PAS has been one of the best things in my percussion life,” Shaughnessy says. “The many great friends and multiple sources of information have enriched my life and made me encourage young players through the years to also join PAS. If you love to learn, as I do, this fellowship is an inexhaustible goldmine of material and inspiration.” **PN**

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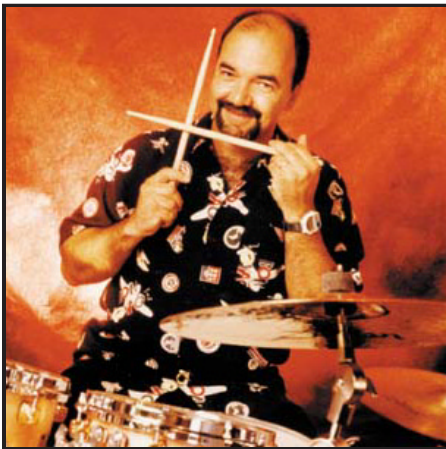
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PETER ERSKINE

DRUMSET CLINIC
SATURDAY 1:00 P.M.
EXHIBIT HALL 1-A

While exploring various concepts and ideas for his PASIC 2003 clinic presentation in Louisville, Peter Erskine came up with the idea that “getting better” is not just an additive or building process in which one accumulates skills. It is also a shedding process in which the musician will want to leave things behind. In other words, “getting better” is sometimes about “letting go.”

“Any craft that involves mechanical motion or requires some measure of dexterity can be improved upon by practice,” Erskine says. “Repetitive exercises build muscles, and muscle provides ‘chops.’ There are two stereotypical images of athletic and muscular achievement: the huge ‘muscle-bound’ body trainer, and an athlete whose prowess comes from nimble agility. For me, practicing is more about increasing physical confidence so I can relax more when playing, as opposed to flexing my muscles.”

After considering his many options to meet the time requirements of a PASIC clinic, Erskine came up with the following guidelines:

Practice: It’s important to establish a routine for one’s practice sessions. This can be as basic as a set of warm-up exercises involving single and double-stroke patterns and paradiddles:

LRLRLRLRLRLRLRLR
LLRRLRRLRRLRRLRR
LRLRLRRLRRLRRLRR etc.

Mechanical/Motion: Move from one pattern to the next, trying to make the sound of the sticks hitting the pad as seamless as possible between the stick-

Peter Erskine: Getting Better by Letting Go

BY JIM COFFIN

ing variations. This involves the ear, which in turn affects the fingers, hands, wrists, and arms.

Sound/Feedback, Sight/Awareness: Become as aware as possible of various other performance aspects that involve the relative height of the sticks, the angle of the hands and wrists relative to the surface of the pad (or drum), the position of arms and shoulders, posture, breathing, and so forth.

“To the above, add Tempo/Timing, Concentration/Focus, and so on,” Erskine advises. “Thus, one very basic series of sticking exercises provides an opportunity for an almost infinite exploration of one’s mechanical abilities. To these basic stickings can be added the 5-stroke roll, flams, and ruffs. Then there is the challenge of playing in unison without flams on both the practice pad and the drumset.

“Practicing can utilize playing things that can be done easily but could always be better,” Peter adds. “In addition, there is the challenge of trying something new: new stickings, new rhythmic counterpoints, or sight-reading. Finally, one must pay particular attention to tempo awareness, variety of tempo, and never forget dynamics.”

Erskine stresses that the goal of practice is to develop confidence, not to show off technique. “If we look at the art of the muscle building we’ve started, we seem to enter into the stream of duality where we are ‘building up’ in order to ‘let go,’” he explains. “If you learned grammar and vocabulary just for the purpose of being able to drop words like ‘vicissitude,’ ‘erudite,’ and ‘mendacious’ into the conversation, you would be considered boring and boorish. Knowledge gives the wise person confidence and depth. Maybe that’s the key right there—the difference between being ‘smart’ and ‘wise.’ Experience doesn’t hurt, and getting older can often mean ‘getting better,’ although it is not automatic.

“I know that it is hard enough just

trying to stay ‘au currant’ with the music scene,” says Erskine, who began his professional career at age 18 with Stan Kenton and increased his musical stature with such groups as Maynard Ferguson, Weather Report, Steps Ahead, Steely Dan, and so many more. “But listening is the only way that anyone is going to have a chance of hearing and knowing what’s going on in the musical world. Simply put, keep your ears open. Music, much like life, is an ocean of paradoxical delight and absurdity. Things are not always what they seem. Sort of like Zen and the art of playing drums in a wedding band.”

According to Erskine, although wishing to get better is a desirable goal, one must not become obsessed with the outcome. “It is a Darwinian drive to want to improve,” Peter says. “But could it be possible that the way to get better is to stop trying? In other words, don’t *try*, just do it! I’ve heard myself say this to my students, and I imagine it’s as irritating to hear as it is to read. Let’s put it in gentler terms: Concentrate on what you’re doing and don’t worry about the results.

“When I think of colleagues and friends whose drumming I have envied and admired for years, I notice that the ones who have remained ‘themselves’ have also grown into that sense of self as musical voices and identities. They haven’t changed fashion or begun sporting musical bell-bottomed pants. Most of what they have added to their style vocabulary consists of older truths rather than new licks. In a way, it is a matter of honoring that kernel of who we are, or allowing for the acorn to become the oak.

“Musical truth is surrender,” Erskine says. “We shouldn’t impose any agenda upon the music other than to honor its language and prepare a path for our colleagues to do their best. Simple rules for life and drumming: Stay aware, be honest, and express the love—every day!”

Not only will Erskine be covering

these points and others at his PASIC 2003 clinic, but he will be joined by one of his friends, the great vibist Mike Mainieri, along with the rest of the "American Diary" group who will be playing a PASIC concert on Saturday night. "We will run through some music, and I will play some of the same tunes in different ways," Erskine says. "The results may surprise and enlighten some members of the audience when 'better' is seen and heard not to be so much 'better' after all." PN

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THURSDAY 10:00 P.M. ROOM 219

**KALANI AND
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FRIDAY 10:00 P.M. ROOM 108

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JIM CHAPIN
TECHNIQUE MASTER CLASS
THURSDAY 11:00 A.M.
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JOE MORELLO
TECHNIQUE MASTER CLASS
FRIDAY 11:00 A.M.
ROOM 109



GORDY KNUDTSON
TECHNIQUE MASTER CLASS
SATURDAY 11:00 A.M.
ROOM 109

Chapin, Morello and Knudtson

BY JIM COFFIN

No, the title of this article doesn't refer to a baseball team's infield, but to a PASIC Master Class trifecta. Trifecta is a horse-race betting term (which is appropriate for the upcoming PASIC in Louisville, home of the Kentucky Derby), and if you attend these three master classes, you will definitely come out a winner.

Jim Chapin is no stranger to PASIC, a familiar figure with practice pad and sticks at the ready to instruct players on how to get through his seminal 1948 instruction book, *Advanced Techniques for the Modern Drummer*, without jumping off a cliff. In the early 1940s he was playing with the famed jazz saxophonist Flip Phillips at New York's Hickory House jazz club when Uncle Sam told Chapin "I Want You," and he was off to World War II. After Jim got out of the army he continued playing jazz gigs, toured with the Casa Loma orchestra for awhile, and finally put together the Jim Chapin Sextet in the mid-'50s.

Chapin didn't begin playing the drums until he was 18 years old, and several people, including Gene Krupa, suggested that he study with Sanford Moeller. The main thrust of his PASIC master class will be explaining and demonstrating the Moeller system of sticking. In a 1981 *Modern Drummer* article, Chapin said, "Moeller made you play things with a continuous motion. The motion was the message. You made the motion and the stick played it. After a while, it almost played itself.

"Moeller analyzed everything and stressed taking everything apart. If you played a paradiddle, you would learn what each hand did by itself. So from the time that Moeller showed me that, I was able to think in terms of doing one thing with one hand and one thing with the other. That was the reason I got into things that later developed into my book."

Chapin watched other musicians and came to the conclusion that if pianists and organists can play a line with one hand and a counter-line with the other, why do drummers have to play every-

thing hand to hand? Show up at his master class and get the answer.

The second PASIC 2003 master class installment of sticking techniques will be presented by Joe Morello, who became a household name during his 12-year stint with the Dave Brubeck Quartet and has not only amazed the drumming world with his technical skills but with his musicality. On the quartet's recording of "Take Five" he performed one of the most famous drum solos in jazz. Commenting on that solo in a *Modern Drummer* interview, Morello told writer Rick Mattingly, "When people use the word 'technique' they usually mean 'speed.' But the 'Take Five' solo had very little speed involved. It was more about space and playing over the barline. It was conspicuous by being so different."

Although Morello appeared with the Boston Symphony Orchestra at the age of nine as a soloist performing the Mendelssohn Violin Concerto, he switched to drums at age 15. His studying with the legendary George Lawrence Stone and later with Radio City Hall percussionist Billy Gladstone gave Morello a very secure technical foundation. Recalling Stone, Morello said, "I'd work out of his book *Stick Control*, and after I could play the sticking patterns I'd start throwing in accents in various places." Impressed with Morello's ideas, Stone incorporated them into his next book, *Accents and Rebounds*.

"The secret to technique is relaxation," says Morello. "It's a matter of natural body movement. When your hand is relaxed, your thumb isn't squeezing against your first finger and your wrist isn't at some funny angle. The stick just rests in the hand in a very natural position. When you strike a practice pad, you should be able to hear the ring of the wood stick. The average person chokes the stick and that comes through on the drum. The whole thing is relaxation and letting the sticks do most of the work."

Morello has written several drum methods, including *Master Studies*, and

Photo by Rik Sferna

made an instructional video. "Technique is only a means to an end," he stresses. "The more control you have of the instrument, the more confidence you will get and the more you'll be able to express your ideas. But technique is only good if you can use it musically."

The third PASIC 2003 master class on sticking is the result of a 12-year quest by Gordy Knudtson, a Minneapolis-based drummer who tours with the Steve Miller Band, is head of the Percussion Department at Musictech College, is heavily involved recording jingles and industrial film scores, and has backed such luminaries Ernie Watts, Diane Schurr, Bobby Shew, Phil Woods, and many others. As a result of a student asking Gordy why he couldn't conquer an old multi-stroke technique, Knudtson ultimately developed what he calls the Open/Close Technique—a revolutionary new take on an old drumming technique that, until now, drummers have only used in one hand at a time.

"Over time I began to understand that this technique wasn't just a method to produce a fast stream of notes," Knudtson says, "but rather could be used to create a new way to approach, explain, and understand the mechanics of drumming."

In April 1999, Knudtson's article "A New Approach to the Single Stroke Roll," was published in *Percussive Notes*, and at PASIC 2000 he presented a master class on the same subject with additional information on short rolls. "At this presentation," Knudtson recalls, "I defined and named the fundamental components of the Open/Closed technique. Along with demonstrating the basic hand movements and basic strokes, I also showed some simple ways to synchronize these strokes to create various types of long and short single stroke rolls."

The publication of *The Open/Close Technique* Books 1 and 2 in 2001 was followed by an instructional video in

2002 by GK-MUSIC.com that Ed Shaughnessy endorsed by saying, "You have developed a historically important form of technique that ranks with the Moeller System." In his 2003 PASIC Master Class presentation, Knudtson will review and explain the fundamentals of the technique as well as demonstrate some of the interesting possibilities it creates. (For further information, see "A Physiologic Analysis of the Open/Close Technique" by Michael Croy in the August 2003 issue of *Percussive Notes*.)

These three master classes present a rare opportunity to learn about those special sticking techniques that the professionals make look so easy. Plan on attending and keep your eyes and ears open.

PN

BRUCE KLAUBER
 DRUMSET PRESENTATION
 FRIDAY 9:00 A.M. ROOM 201

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PASIC 2003 Marching Percussion Preview

BY JEFF MOORE

Marching percussion events at PASIC 2003 include a wide variety of presentations and performances from across the entire spectrum of the marching genre. Clinics and master classes from experts include a first time clinic and concert by the Corps of Drums from Her Majesty's Royal Marines. Sessions and performances will focus on arranging in the 21st century, contemporary applications of the Ancient Rudimental style, advanced snare techniques, and the evolving role of the tenor drums. These events, combined with our popular high school/college individuals and drumline competition, make this a PASIC you will not want to miss.

CLINICS

On Saturday, Nov. 22, the English-based Corps of Drums from Her Majesty's Royal Marines will present a

clinic/performance. The history of this group is truly awesome. The development of music in the Royal Marines is bound up with the evolution of British military bands. The drum was the normal method of giving signals on the battlefield or in camp, as well as providing lively airs and the beat that enabled columns of marching men to keep a regular step. As long ago as the days of Drake and Hawkins the drummer's rhythm would advertise the changing watches or beat the men to quarters. Without a doubt, groups of musicians existed in the service before this, but in 1767 the Royal Marines Divisional Bands were formed at Chatham, Plymouth, Portsmouth, and Deal.

The Corps of Drums receive thorough training and pride themselves on maintaining the highest standards of drill, bugling, and drumming. Their glittering presence at the front of all Royal Ma-

rines Bands on the march gives the bands a visual impact that is second to none. Of special interest to convention attendees is that the drummers in the Royal Marines Band will also perform on bugles. The concert will provide a glimpse at our English rudimental heritage and pageantry with the unique opportunity of hearing the drummers double as buglers.

Jim Casella will present "Arranging in the 21st Century" on Thursday, Nov. 20. Jim states that as the marching activity continues to evolve, so have the methods used by percussion arrangers. Today, it is possible to use newer, more modern tools to accomplish tasks that we traditionally handled manually (or not at all). This session will explore using technology in the varied tasks involved in creating an effective percussion arrangement for marching band or drum corps.

The majority of contemporary percussion arrangers use computer notation programs when writing music. Not long ago, composing was all done with pencil and paper. The obvious benefits of computer notation are that making musical



HER MAJESTY'S ROYAL MARINES

MARCHING CLINIC SATURDAY 2:00 P.M. ROOM 208



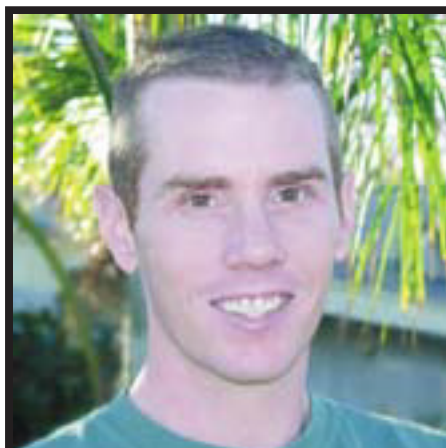
JIM CASELLA

MARCHING CLINIC
THURSDAY 11:00 A.M.
ROOM 215

changes is much cleaner and quicker. Printing individual parts from a musical score, as opposed to copying by hand, can save hours of time. When writing this way, arrangers have the option of actually hearing their creations play back, which can be an invaluable compositional tool. With the use of live samples of marching percussion instruments, it is now possible to hear a very accurate rendering of your writing, before ever passing it out to the students. Playback recordings can also be used as a teaching tool in assisting students and other show designers.

In this clinic session, Jim will demonstrate the computer techniques used when arranging for percussion ensembles such as the Santa Clara Vanguard, as well as basic high school ensembles. Topics will include making musical cuts with audio software, integrating wind music with the percussion score, setting up a system to hear accurate sample playback, creating recordings for CD or MP3, and outputting PDF parts that can be emailed to students or staff.

Jim is the Arranger and Percussion Designer for the Santa Clara Vanguard Drum and Bugle Corps from Santa Clara, California. Educated at San Jose State University and the San Francisco Conservatory of Music, Casella was a member of SCV from 1989–91. He continued with the organization to become an instructor and arranger for the Vanguard Cadets (1992–94). In 1995 he was



BILL BACHMAN
MARCHING CLINIC
THURSDAY 12:00 P.M.
ROOM 108

on the percussion staff of the Concord Blue Devils, and in 1996, he became the percussion caption head and arranger for the Santa Clara Vanguard.

Also on Thursday, tenor drum experts Bill Bachman and Sean Vega will present “The Evolving Role of Tenors.” Details about the topics covered can be found in Bachman’s article elsewhere in this issue.

MASTER CLASSES

Following up their triumphant performance in last year’s Drummer’s Heritage Concert, Nick Attanasio, with

Dominick and Therese Cuccia, Gus Cuccia, Jr., and Nicholas Cuccia will present a master class on Saturday, Nov. 22. They will focus on rudimental snare and bass drum technique, interpretation, and the impact of traditional rudimental performers on contemporary percussionists.

The session is titled “The Fife and Drum Effect on the Modern Drummer” and will connect some legendary rudimental drummers through a “family tree” to today’s percussion performers. For example, J. Burns Moore will be linked to Charley Poole. Ed Lemley, composer of “Crazy Army,” is linked to Steve Gadd, and Ed’s son, Ken Lemley, was one of Billy Cobham’s most influential teachers. Finally, Nick Attanasio’s influence on modern drum corps bass drum playing and writing will be examined. Nick marched in the Sons of Liberty with Bobby Thompson and Les Parks and had a tremendous impact on the way the two of them approached the bass drum. Handouts detailing the rudimental family trees and the music that is performed during the session will be provided to the audience. The session will conclude with a jam session featuring representatives from the different rudimental family trees in a one-of-a-kind spectacle.

Also on Saturday, Jeff Queen presents a master class titled “Next Level Rudimental Snare Techniques.” This session will focus on contemporary rudimental snare drumming and answer questions

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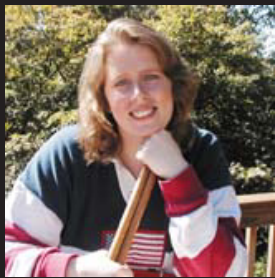


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NICK ATTANASIO, DOMINICK CUCCIA, THERESE CUCCIA, GUS CUCCIA, JR., NICHOLAS CUCCIA

MARCHING CLINIC/PERFORMANCE SATURDAY 11:00 A.M. ROOM 104

regarding technique, practice, and application. The clinic will start with a brief solo and introduction followed by an explanation of the two main stroke types Jeff uses: the Moeller Stroke and the Velocity Stroke. A demonstration of the fundamentals of each approach and the benefits as related to sound and/or speed will follow. Next, a few different approaches to attaining the next level of speed with different rudiments will be covered. This leads into proper practice techniques to achieve maximum gain.

Some of the best advice Jeff ever received was to make sure you are enjoying what you are doing; he will share how to do this and get better faster. Along the lines of having fun playing a snare drum comes stick tricks and backsticking. Jeff will be looking for some volunteers to teach a few tricks

and backsticking patterns to at this point in the session. After all the tricks, Jeff will explain how to put together an individuals solo and how to prepare for auditions. The session closes with "The Evolution of Snare Solos"—a brief look at some solos of the past (including "The Downfall of Paris" and "The Three Camps") closing with Jeff's four-time championship solo, "Tribute." The clinic promises to be educational and informative for all, regardless of age or ability.

Jeff marched in the snare lines of the Canton Bluecoats, Velvet Knights, Santa Clara Vanguard, Blue Knights, and the University of North Texas. Jeff was the 1994 and 1995 Individual Snare Drum Champion for both DCI and the PAS Collegiate Division. Jeff was the snare instructor for the Carolina Crown Drum and Bugle Corps from 1998 to 2002, and

is now the Percussion Caption Head. He has also worked with the Blue Knights and The University of North Texas. Currently, Jeff is touring with the Tony and Emmy award winning Broadway show *Blast*, where he has been original cast member, solo performer, and battery instructor since 1999.

PAS MARCHING FESTIVAL

The ever-popular PASIC Individuals and Drumline competitions begin with the College and High School Individuals Competition Thursday, Nov. 20, at the Kentucky International Convention Center. Students may compete in four categories: snare drum, tenors, keyboard, and timpani. There is a high school and college division for each of the four categories. The individual competitions have proven to be highly com-

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JEFF QUEEN

MARCHING MASTER CLASS
SATURDAY 12:00 P.M.
ROOM 208

petitive, 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 take place on Friday, Nov. 21 at Louisville Gardens arena (approximately 2.5 blocks away from the Convention Center). The ensemble divisions and categories include:

1. College and High School (10 or more members).
2. Standstill: College and High School (10 or more members).

3. Small Ensemble: College and High School (3 to 9 members). This category offers greater flexibility to accommodate smaller school units, single instrument lines, and creative small ensembles (*a la Hip Pickles*) to participate.

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 again 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 procedures for the individuals and drumline competitions, visit www.pasic.org or e-mail Jeff Hartsough at: jeff@pas.org.

Doug Neil is the local coordinator for this year's marching percussion events,

and he has been working with PASIC 2003 host Rick Mattingly, the local planning committee, and the PAS Marching Percussion Committee to ensure that everything runs smoothly. We will see you in Louisville!

PN

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

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: PAS On-Line Research Journal
701 NW Ferris Avenue
Lawton, OK 73507-5442
2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

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Rudimental Challenges in Quad Drumming

BY BILL BACHMAN

The connection between the rudiments and quality quad drumming is often overlooked. In contemporary marching percussion, a good quad line will meet the same rudimental demands as the snares while adding color and excitement. Some percussion programs are putting their most advanced players on quads, rather than snare drum, and as a result, the center quad player is the best rudimental performer in the drumline.

What path must a quad player take to achieve this level? The first priority in achieving quality quad drumming is rudimental development of the hands, focusing on one drum. It is recommended that quad players spend 80 percent of their time developing technique on one drum, and the other 20 percent of their time moving patterns around the drums. As vital rudimental basics are built and refined, the ability to take patterns around the drums correctly will follow. Focusing on one drum first will produce the best results with less effort than making drum-to-drum movement the first priority.

Developing rudimental vocabulary involves mastering two tasks per rudiment: individual hand motion and coordination between the hands. Because both hands are connected in the same manner to the brain via the spinal cord, it would seem that each hand would work exactly the same way. In reality, and no matter how hard we try, our hands will never be truly matched. Nevertheless, quad players must strive for hand equality by practicing slow, repetitive motions to develop muscle memory when developing a rudimental vocabulary.

Once a technique has been mastered at a slow tempo, resist the urge to speed it up; instead, do at least ten minutes of repetitions at the slow tempo. Increasing the speed will then be easier because the hands will feel like they are on automatic pilot. Repetitions will reinforce proper hand motions only at a tempo at which the hands are completely comfortable and in control. Once each hand has been trained to execute its part in a rudiment, mastery becomes a matter of coordinating the hands.

In my book *Rudimental Logic*, the 40 PAS rudiments and a selection of hybrids are broken down into many hands-separate exercises. Exercises follow that gradually put the two hands back together to complete the rudiment. These exercises work to develop a complete understanding of each hand's motion as well as the necessary coordination. See Example 1.

Once playing a rudiment is comfortable, the traditional rudimental breakdown (open/closed/open, or slow/fast/slow) is the ultimate tool used to attain mastery. Every rudiment should be broken down over the course of one minute: accelerated evenly for 25 seconds, maintained at high speed for 10 seconds, and then slowed down evenly for 25 seconds. Spend as much time (or more) practicing the slowing-down portion of the breakdown, which can be more demanding.

The technique used to play a rudiment will change gradually

Example 1: Paradiddle-diddle Builder

in correlation with the speed. In order to conserve energy and motion, stick heights will drop the faster the rudiment is played. With much practice, the slow-fast-slow rudimental breakdown will result in mastery of the technique(s) required to play rudiments at any tempo, and the muscle memory to execute them in any musical context.

After focusing on rudimental development, the next step is to relate each rudiment to the quads and move it from drum to drum. My book *Quad Logic* explains the X/Y axis of quad drumming. The Y axis is the vertical axis, relating to how you play on one drum; the X axis is the horizontal axis, relating to the lateral movement from drum to drum. The Y axis should always be the priority, because once excellence has been achieved on the Y axis (on one drum), the player will be able to play the rudiment around the drums with better sound quality, rhythmic accuracy, and dynamics/stick heights. So while the X axis is crucial in moving around the drums, one must maintain focus on the Y axis to achieve excellence in rudimental quad drumming.

For rudimental development, quads actually have a large advantage. They can separate the hands on two different drums and expose the execution of each hand individually during the performance of the rudiment.

Example 2: Flam Tap Builder

The days of less accomplished quad players executing simple patterns merely to color the snare voice is no longer the standard. A quad player should be as accomplished a rudimental drummer as a snare drummer. Mastering the rudiments must happen before adding drum-to-drum movement to increase mu-

sical and technical challenges. Again, the quad player's rudimental ability along the Y axis should be the priority, because a quad player will then be able to play more demanding music around the drums with much better sound quality, rhythmic accuracy, and dynamics/stick heights. The progression of tenor drumming will continue and gather momentum as more and more programs put emphasis on quad players' rudimental proficiency.

For an in-depth discussion of tenor drumming techniques, the tenor drum's evolving role in the indoor/outdoor ensemble, and a look at the history and potential future of tenor drumming, I encourage all to come to my and Sean Vega's PASIC clinic on "The Evolving Role of Tenor Drumming," which will include a lively discussion and demonstration of "all things tenor." We look forward to seeing you.

Bill Bachman has studied percussion performance at the University of North Texas and is a graduate of the Berklee College of Music. He has played quads with the University of North Texas indoor drumline and the Cadets of Bergen County Drum and Bugle Corps. Bill's awards include DCI's first-place percussion with the Cadets at the world finals in 1994 and first place at the PAS 1996 Indoor Drumline Competition with the University of North Texas. Bill has been an instructor for the Bluecoats and Blue Knights, and he is now with the Carolina Crown Drum and Bugle Corps. He's the author of *Quad Logic*, *Rudimental Logic*, and *Bass Logic* (all published by Row-Loff) and co-founder of HeavyHitterPads.com. PN

PERCUSSION ENSEMBLE LITERATURE
 FRANK ODDIS WITH THE YOUTH
 PERFORMING ARTS PERCUSSION ENSEMBLE
 TODD PARKER, DIRECTOR, MSU PERCUSSION
 ENSEMBLE AND ALUMNI ENSEMBLE
 THURSDAY 4:00 P.M. ROOM 208

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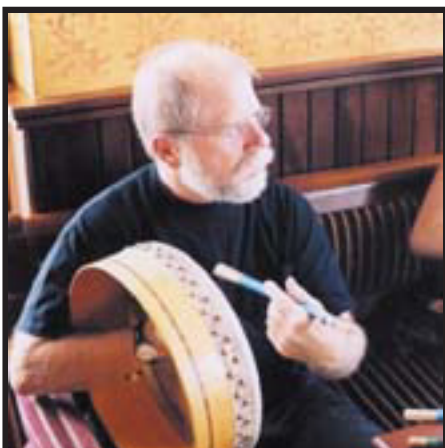


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STEVE FORMAN

WORLD CLINIC
SATURDAY 10:00 A.M.
ROOM 110



RAY YSLAS

WORLD CLINIC/PERFORMANCE
FRIDAY 3:00 P.M.
ROOM 108



ALLESANDRA BELLONI

WORLD CLINIC/PERFORMANCE
FRIDAY 12:00 P.M.
ROOM 219

World Percussion at PASIC 2003

BY B. MICHAEL WILLIAMS

World music is well represented at PASIC this year. In fact, there are more offerings in world percussion than in any other area, with 21 clinics and several concert performances and drum circles featuring some of the most notable names in the business.

Among the highlights are studio percussionists Steve Forman, Ray Yslas, and Ed Roscetti with Maria Martinez; drum circle facilitators Jim Greiner, Bob Bloom, Kalani, and the "Father of the Drum Circle," Arthur Hull; hand drummers Marc Quinones with Bobby Allende, James Armstrong with Travis Knepper, Tom Teasley, and the ever-popular Hands On'Semble with John Bergamo; the Renaissance Steel Band, Pantasia, Chabot Panhandlers, Panoramic with Liam Teague, steel bands from the University of Florida, University of Mary with Rubin Alvarez and Mat Britain, University of Wisconsin Oshkosh, and the West Virginia University Steel Band with Hall of Fame recipient Ellie Mannette; the Kent State Thai Ensemble and the Miami University of Ohio Gamelan; and multi-faceted percussionists Valerie Naranjo and Allesandra Belloni.

Los Angeles studio percussionist Steve Forman has worked with a host of the biggest names in show business, including Christina Aguilera, Michael Bolton, David Bowie, Amy Grant, Earl Klugh, John Lennon, Kenny Loggins, and James Taylor, groups Fleetwood Mac, Pink Floyd, REO Speedwagon, and The Beach Boys, and has worked on dozens of blockbuster movie projects. Steve's PASIC clinic is on the Irish bodhran in traditional Celtic music.

Ray Yslas is another L.A. percussionist whose clinic shouldn't be missed. Ray has toured with Patti Labelle, Christina Aguilera, and The Backstreet Boys, and has recorded with 98°, Shadowfax, and The Rippingtons. His television work includes *The Today Show*, *The Tonight Show with Jay Leno*, *World Music Awards*, *Teen Choice Awards*, and *Sex in the City*.

Percussionist Valerie Naranjo has made several PASIC presentations on the West African gyil, a xylophone of the Dagaare people of Ghana. She also performs with the *Saturday Night Live* band, and has recorded with The Philip Glass Ensemble, David Byrne, Tori Amos, Selena, Airtio, and the international percussion ensemble Megadrums with Milton Cardona, Zakir Hussein, and Glen Velez. In addition, she performs with and arranged for the percussionists in Julie Taymor's *The Lion King*. Valerie's clinic, which includes the percussion section from "The Lion King" touring company (which will be playing in Louisville during PASIC), will focus on world percussion in Broadway shows. (See Valerie's article elsewhere in this issue.)

Allesandra Belloni's clinic is titled "Tarantata: Dance of the Ancient Spider," featuring music from her stage production based on the ancient Greek myth that is the origin of the famous and often misinterpreted dance known as the tarantella. The word tarantella means "little spider." "Unfortunately, in the United States, this powerful dance is known as a silly wedding dance," says Belloni. "In reality, it is a wild erotic trance dance of purification performed mainly by women to cure the mythical bite of the tarantula. The original dance is 'pizzica tarantata.' Pizzica literally means 'bite,' a reference to the 'bite of love' that begins during puberty and is caused by an experience of unrequited love, abuse, or depression. A woman afflicted by this bite is called tarantata. In Greece, Southern Italy, North Africa, and Spain, when this mythical 'bite' or mental condition afflicted women, their only cure was through music and dance."

"Tarantata: Dance of the Ancient Spider" is dedicated to all women who have known the anguish and desperation of feeling trapped in a mythical spider web. Allesandra's wish is to bring this ancient cure of dancing back to all women who need to free themselves from this spider web and find their true expression.

Several world clinics focus on some

PAS 2004 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

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

AWARDS: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2004 (November 10–13) in Nashville, TN. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

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

PROCEDURES: 1. Send five identical non-edited CDs (preferred) or cassettes to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Recordings should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Recordings should include only works that have been performed by the ensemble since January 2003. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Recordings become the property of PAS and will not be returned. 2. The recordings will be numbered to ensure anonymity and will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble. 4. Ensembles will be notified of the results in June.

PAS 2004 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Category: High school College/University

Ensemble's Name _____

School Name _____

Ensemble Director's Name _____

Address _____

City _____ Country _____

State/Province _____ Zip/Postal Code _____

Telephone Number (include area code) _____

Ensemble Director's PAS Membership Code Number: _____

On a separate page list ensemble members and their PAS Membership Numbers (Please note: without ensemble membership numbers and names your application cannot be processed.)

To ensure the same quality as the performance tape, please indicate the number of returning ensemble members: _____

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

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____

DEADLINE IS APRIL 15, 2004

ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT MEMBERSHIP NUMBERS,
5 RECORDINGS, PROGRAMS FOR VERIFICATION) MUST BE RECEIVED BY APRIL 15, 2004.

very practical issues. Jim Greiner's clinic is on "Hand Percussion in Popular Music," Frank Kumor presents "World Percussion in Your Jazz Program," Tom Teasley's clinic focuses on "World Percussion for Western-trained Musicians," Richard Grimes and Viktoria Herenscar ("First Lady of the Cimbalom") will give a clinic on the Hungarian cimbalom, Anthony Douglass and Evan Fraser will present "Introducing the Bakita," and Kalani's clinic is titled "Drum Circle Music: New Ways to Work Together in Rhythm." The world awaits at PASIC in Louisville!

B. Michael Williams is Associate Editor for world percussion for *Percussive Notes*. He teaches percussion at Winthrop University in Rock Hill, South Carolina. PN

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VALERIE NARANJO

WORLD CLINIC/PERFORMANCE
THURSDAY 2:00 P.M.
ROOM 109

Heralded as a show that would change the face of Broadway, *The Lion King* garnered six Tony awards and the Grammy award for its original cast recording its opening year. Reviewed as “the eighth wonder of the world,” *The Lion King* on Broadway is, in its sixth year, consistently at the top of Broadway and touring company ticket sales.

Set in Africa, the show’s story is rife with Pan African cultural display. Central to the show’s visual effect (costume and set design, dance style, etc.) is director Julie Taymore’s careful research and study of sacred traditional masked art and puppetry. Crucial to the audio effect is her ear for the important role of percussion in African music. With half of the percussion section in full view of the audience, *The Lion King’s* African percussion showcase potential has been apparent from its inception.

The show’s initial reading, in August 1996, included only four musicians, two of whom were percussionists (myself and drummer/percussionist Satoshi Takeishi). Each of us brought in a multiple setup of as many traditional instruments and styles as tastefully possible. From these initial exercises and experiments, percussion arrangements took shape for five players on dozens of instruments.

AUDITIONS

During the audition process for the percussion section, in which we screened musicians from the top of Broadway’s ranks, it became clear to me that many otherwise great percussionists lacked the particular kind of train-

African Styles in the Broadway Pit

BY VALERIE DEE NARANJO

ing and experience needed to perform a show of this kind. The successful auditioners are still members of our current Broadway section: Rolando Morales-Matos, Junior Wedderburn, and Tom Brett. (I and drummer Tommy Igoe were already on board.)

Our interviews/auditions sought to judge each musician’s ability in several areas: 1. the appropriate skills, including reading ability and command of a number of African and Western percussion instruments; 2. a good work manner and good communication skills, both musically and otherwise; e.g., “Is this person confident enough to be willing to try things that might show the player’s vulnerability?” (People who missed, or were late for, their audition were disqualified.); 3. stamina and stage presence; “Is this person able to embrace the spirit of the music and make it his or her own?” Two of *The Lion King’s* percussionists are in full view of the audience, connected to the rest of us in the pit through the conductor and headphones; 4. a general sense of commitment.

SUBBING

The subbing audition process took these considerations into yet more depth, since substitutes are an essential part of the orchestra. A bit of advice if you are considering subbing on Broadway: If you are really serious about subbing a show, please hone up your “seeking spirit” and be willing to invest some serious time. There is a lot to learn about the particulars of *any* show, and likely, the principal is already a bit weary of teaching it again and again. If I inform an interested musician that my book has a shekere part and ask if he or she has studied shekere, I’d rather hear someone say, “I have never studied shekere, but if you can recommend a good teacher, I would be willing to study with that person right away,” than to hear, “Oh, I’d be able to play that.” Please *don’t* say, “Oh, I can learn any in-

strument” (although it might be true!). Principals are looking for subs who will take on responsibility for their own learning process, in all of its tedium, and who seem to be able to assess their progress sensibly and accurately.

PASIC CLINIC

The PASIC presentation, “African Styles in the Broadway Pit,” will delve into 1. Specific traditional and contemporary West African styles that I drew from as I wrote *The Lion King* percussion arrangements; 2. a brief demonstration of the instruments that seem to be most challenging for classically trained percussionists; and 3. some of the actual arrangements.

If you are a classically trained percussionist, you already have the most important skills and aptitudes that you need to “cross over” into the world percussion pit. You can read. You can follow a conductor. Through your training in sight singing you’ve developed the ability to hear and repeat. You have discipline, and you have learned to perform on many percussion instruments. Your open mind and seeking spirit are most important as you develop additional skills:

The Linguistic and Aural Approach: The instrumental lines of most traditional music are based on either a sung line or the derivation of one. As speakers we become fluent in a new spoken language if, after learning some basics, we practice expressing ourselves in that language. If possible, try to learn at least the basics in the home languages of the instruments you are going to study. Find out the translations of song lyrics and understand the stories, beliefs, and other pertinent information. This approach will allow you to learn so very much faster and more thoroughly.

Groove is the essence of dance music in any part of the world. Repeated patterns create a flow that should get into the veins of our listeners and make them *have* to dance.

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Life condition (i.e., stage presence or stage presentation): Music is, in essence, an elixir, meant to lift, or at least alter, one's life condition. You, the musician, are the one responsible for passing that to those who listen/dance to you.

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Most of all, relax and enjoy yourself when you play and, in general, take your music seriously and yourself with a sense of humor and patience.

Valerie Dee Naranjo broke a gender barrier by being the first woman to perform on gylil (traditional marimba) and to become a first-place prize winner in Ghana's Kobine Festival of Traditional Music. She has performed on six continents, including eight African countries and plays percussion for NBC's *Saturday Night Live* band. Other American credits include Philip Glass, David Byrne, Tori Amos, Airtó Moreira, Zakir Hussein, and Glen Velez. Her CD *Orenda - Native American Music to Heal the Spirit* is released by Ellipsis Arts, and her collaboration with master percussionist Kakraba Lobi (CD and written transcriptions), *West African Music for the Solo Marimbist*, is published by Mandara Music. PN

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MARIA MARTINEZ & ED ROSCETTI

WORLD CLINIC/PERFORMANCE
FRIDAY 3:00 P.M.
ROOM 110



Olodum

BY MARIA MARTINEZ AND ED ROSCETTI

The capital of Bahia is Salvador, recognized as one of the most unique and exciting cities in Brazil. The Olodum (oh-low-dune) rhythmic style originated in the Northeast region of Brazil and is heavily influenced by African culture. "Olodum" means "God" in the Yoruba language.

The group Olodum is one of the most popular and admired "bloco-Afro" performance groups, which is best described as a singing and percussion ensemble. The music and lyrics of Olodum carry a clear message that uniquely identifies the African culture of northeast Brazil. Some of the traditional percussion instruments utilized in this style are the surdo drums, repiniques, snare drums, and timbales.

We will explore ethnic and hybrid rhythms on different percussion instruments including drumset. Both traditional and non-traditional instruments will be used to play the composition. We encourage you to use an alternate for any instrument you may not own. This hands-on approach will teach musicians and non-musicians of all levels how to feel and move time with each percussion part, while gaining a rhythmic awareness that can be applied to any musical instrument.

The Olodum score shows all the percussion, breaks, and drumset parts. Take the time to learn the parts and concentrate on your feel, different tempos, and dynamics.

We look forward to seeing you at PASIC on Friday, Nov. 21.

Maria Martinez, who was born in Camaguey, Cuba and raised in New Orleans, Louisiana, is a respected drummer, percussionist, clinician, and educator. She is the author of several educational publications, including *Instant Guide to Drum Grooves* (book/CD package), *Brazilian Coordination for Drumset*, and *Afro-Cuban Coordination for Drumset* (video and book/CD packages), all published by Hal Leonard. Maria is a contributing author for *Modern Drummer*, *Percussive Notes*, *Drum!*, and *Latin Percussion Educational Newsletter*. She is co-author of the *World Beat Rhythms (WBR) Beyond the Drum Circle* book/CD series (Hal Leonard). Martinez pursues an active free-lance career performing, conducting clinics, and sharing both stage and studio with such artists as Barry White, El Chicano, Peach, Rita Coolidge, Nel Carter, Angela Bofill, Steve Trovato, Klymaxx, Emmanuel, Johnny Paycheck, and Trini Lopez.

Ed Roscetti is a drummer, composer, educator, author, and clinician, living and working in Los Angeles. His Hal Leonard book/CD, *Drummers Guide to Odd Meters*, was chosen as the number-two method book in *Drum!* magazine's 2001 readers poll. He is also the author of the *Blues Drumming* book/CD package and *Funk & Hip Hop Drumming* book/CD package, both published by Hal Leonard. He's a curriculum author at Musicians Institute (PIT) and is also co-author of the *World Beat Rhythms Beyond the Drum Circle* book/CD series (Hal Leonard). Roscetti has worked or collaborated with: Quincy Jones, Herbie Hancock, Joe Sample, the Crusaders, Benny Golson, and Robben Ford, and has composed and produced numerous compositions for records, television and films.

Musical examples begin on next page.

World Beat Rhythms Beyond the Drum Circle is a book/CD series that explores rhythmic styles from different regions of the world, including Brazil, Cuba, and Africa. The hybrid composition and rhythms in this article are influenced by the popular Olodum style of northern Brazil.

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Olodum 4/4

The score is written for 12 percussion instruments in 4/4 time. The notation includes rhythmic patterns with specific articulation marks: '+' for muted tones, 'o' for open tones, and parentheses for ghost notes. The instruments and their patterns are as follows:

- Large Surdo:** Alternating eighth notes with muted tones (+) and open tones (o).
- Small Surdo:** Eighth notes with muted tones (+) and open tones (o).
- Medium Surdo:** Eighth notes with muted tones (+) and open tones (o).
- Pandeiro:** Slap patterns with muted tones (+) and open tones (o).
- Shaker:** Continuous eighth-note patterns with accents (>).
- Tamborim:** Eighth notes with muted tones (+) and open tones (o).
- Triangle:** Eighth notes with muted tones (+) and open tones (o).
- Toms:** Eighth notes with muted tones (+) and open tones (o).
- 2 Caxixis:** Eighth notes with muted tones (+) and open tones (o).
- Drumset:** Complex pattern with muted tones (+) and open tones (o).
- 16" Djembe:** Eighth notes with muted tones (+) and open tones (o).
- Conga:** Eighth notes with muted tones (+) and open tones (o).
- 12" Djembe:** Eighth notes with muted tones (+) and open tones (o).
- Agogo Bells:** Eighth notes with muted tones (+) and open tones (o).

+ = muted tone o = open tone () = ghost note

Breaks

Three musical staves illustrating rhythmic patterns for breaks. The first staff is in 4/4 time with a sequence of quarter notes and rests. The second staff is also in 4/4 time with a sequence of eighth notes and rests. The third staff is in 6/8 time with a sequence of eighth notes and rests, including accents.

PN

PANEL DISCUSSIONS

SYMPHONIC PANEL THURSDAY 10:00 A.M. ROOM 201

KEYBOARD PANEL THURSDAY 2:00 P.M. ROOM 215

MUSIC BUSINESS PANEL FRIDAY 9:00 A.M. ROOM 106

MUSIC TECHNOLOGY PANEL FRIDAY 12:00 P.M. ROOM 100TC

HEALTH & WELLNESS PANEL FRIDAY 11:00 A.M. ROOM 206

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PERCUSSIVE ARTS SOCIETY CALL FOR PROPOSALS

PASIC 2004 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 2004, November 10–13 in Nashville, Tennessee. 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 a PASIC Session Application from the PASIC Web site (www.pasic.org/2004.html). A completed session application must be submitted, in addition to an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project.

**Send all proposals and 2004 session applications to:
Percussive Arts Society,
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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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PASIC Children's Concert Taps Into the Fun and Diversity of Drumming

A special concert for children has been added to the exciting calendar of events scheduled to take place during PASIC 2003 at the Kentucky International Convention Center. Based on the drums and drumming styles of both traditional ethnic and contemporary popular music, the one-hour "World Drumming" Children's Concert will feature world-renowned percussion-

ist Tommy Igoe, principal drummer and conductor from the original Broadway production of *The Lion King*, along with the three percussionists from the touring company of the award-winning show, which will be running in Louisville during PASIC.

"Drumming is a worldwide phenomenon and our organization is dedicated to facilitating its growth," says PASIC

2003 Director, Jeff Hartsough. "Drumming has many developmental, cultural and recreational benefits for people of all ages and abilities. By letting the children of Louisville see, hear and touch the drums and percussion instruments from around the world, our Children's Concert will allow them to experience the fun, diversity and excitement of drumming while inspiring a healthy interest in the art of drumming, as well."

The 2003 PASIC Children's Concert will take place on Thursday, Nov. 20 at the Kentucky International Convention Center. Seating is reserved for elementary and middle school classes. To maximize the impact of the entertaining yet educational event, pre-registered teachers and their students will receive lesson guides and activity sheets prior to the concert. Teachers and school administrators interested in having their students attend are asked to contact local percussion instructor and Children's Concert coordinator Diane Downs c/o Norton Elementary School, (502) 485-8308.

The PASIC Children's Concert is a joint production of the Percussive Arts Society (PAS) and the Percussion Marketing Council (PMC), the trade association of the drum industry. For additional details visit www.pasic.org or www.playdrums.com

PN



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CHILDREN'S CONCERT THURSDAY 12:00 P.M. ROOM 208

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- Leo Ouderts (B)
- Emmanuel Séguinot (F)

EXTRA JURY - Final Round

- Alberto Ferron Olivares (B)
- Jan Kuyper (Nl)
- Zofeino Nandayapa (Mex)

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Island Music

BY NANCY ZELTSMAN

Timing is everything. It is something of a miracle that all the busy people involved in this project could be available to attend PASIC 2003 to introduce "Island Music." The piece has been in the making for some three years. Composer Michael Tilson Thomas' inspiration for it came from noodling on an Indonesian instrument during a vacation in Bali. Shortly after this, MTT told me he was composing a marimba solo for me. How one of the world's great conductors—Music Director of the San Francisco Symphony, founder and Artistic Director of the New World Symphony, and Principal Guest Conductor of the London Symphony Orchestra—finds time to compose is unbelievable but, as you will see for yourself at PASIC, Tilson Thomas is a man of remarkable warmth, spirit, energy, creativity, and talent.

Some months later, MTT "apologized" that he was getting carried away; it was turning into a marimba duo. The odd but wonderful coincidence was that, by that time, I had recently met and performed some marimba duos with Jack Van Geem, Principal Percussionist of the San Francisco Symphony (one of MTT's orchestras). Jack's earliest musical experiences were at the marimba, and it's been

his secret passion and specialty. I'm doing my best to spill that secret! (Jack and I expect to release a duo marimba CD at PASIC; it won't include "Island Music," but we hope that will be next.)

Just like the Indonesian instrument on which MTT first improvised in Bali, the theme of "Island Music" is built on a pentatonic scale. He developed the piece into a large, through-composed rondo; each time the theme returns, it has been developed and amplified. The theme has a boisterous quality that MTT compares to the glee of being on a vacation. Some of the alternating sections have a darker quality which, for him, are like the dark thoughts that dog you while you're away—reminders of things you need to do when you get back home.

MTT first considered the title "Bali Music," but as the work developed, he realized he was borrowing from the music of many islands, including Afro-Caribbean styles. Lou Harrison, a close friend of MTT's, was extremely important in inspiring composers of his generation to draw from and credit influences of various world musics, which was one reason it made so much sense to MTT that Lou be one of those to whom the work is dedicated. The sad and slightly eerie thing is

that Jack and I preview-premiered the duo marimba version of "Island Music" at San Francisco Conservatory of Music on the evening of February 2, 2003. We learned the next morning that Harrison had passed away on February 1.

I say "preview-premiered" because, by February of this year, MTT already recognized that he wanted to further expand the piece to include four other percussionists: two of whom would play additional marimbas to support the lead marimba parts, and two who would play a variety of other wooden percussion sounds to expand on that aspect of the piece, and also to make further reference to gamelon ensembles.

The final score of "Island Music" reads, "for Lou Harrison and in memory of Bill Colvig and Ingolf Dahl." Bill Colvig was Harrison's companion, and Dahl was Tilson Thomas' composition teacher at the University of Southern California.

We premiered the final version of "Island Music" on Sunday, April 13, at the Lincoln Theatre in Miami Beach, Florida with percussionists of the New World Symphony: Marc Damoulakis, Rhett Del Campo, Alex Orfaly, and Charles Settle. The performance included MTT's "Street Song" for brass quintet and was internationally transmitted live via the Internet. This was the first such endeavor by the New World Symphony and represented one of the first audio and visual transmissions of a classical music concert over the Internet. It also marked the final weekend of the New World Symphony's 15th anniversary season.

At PASIC, Jack Van Geem and I will be lucky enough to perform again with members of the New World Symphony percussion section. (Thankfully, they're available because the NWS schedule features Baroque music that week.) My thanks to Jack for taking off from San Francisco Symphony that week, and also for contributing to this article.

"Island Music" exemplifies how a seed of an idea can grow once "the muse" strikes. MTT's intention to compose a little marimba solo turned into a sextet that spans about 25 minutes, played con-



**MICHAEL TILSON THOMAS, NANCY ZELTSMAN,
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tinuously. It's very groove-oriented, but never static. It's dense, but never convoluted.

In a word, it's *fabulous*: absolutely one of the most dynamic contributions to the literature I've encountered. I predict that hearing this piece and, especially, hearing it introduced by Michael Tilson Thomas himself, will be a highlight of your PASIC '03 experience. Hope to see you there!

PN

SPRING 2004 INTERNSHIP APPLICATIONS

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in January 2004. Many successful candidates for this position have either used internships at PAS as capstone semesters to complete music business degrees or have been recent graduates of such programs. However, all percussion students who wish to gain industry experience as a way of promoting career goals are encouraged to apply.

PAS interns acquire broad industry experience by assisting with a variety of staff projects. The spring 2004 intern will be part of the team that produces our next international convention in Nashville. The opportunity to work on preliminary marketing projects for PASIC will make this internship especially valuable to any young adult who is considering a career in the field of music business. Interns are also encouraged to develop projects that will put their specialized interests and skills to work for the organization.

Interns live in a furnished apartment provided by PAS (water, electricity, and cable bills are also paid). In addition, interns receive a \$500 stipend each month.

We invite prospective candidates to send the following information:

- a résumé of academic and work experiences
- a copy of a paper submitted in an upper division course that includes an evaluation written by the student's professor
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information
- a cover letter that both describes the applicant's career goals and also discusses (based on a review of the public-access pages of our website) how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org or may be sent to our postal address: Intern Coordinator, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Priority will be given to candidates whose applications are received before November 1, 2003.

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JIM CHAPIN

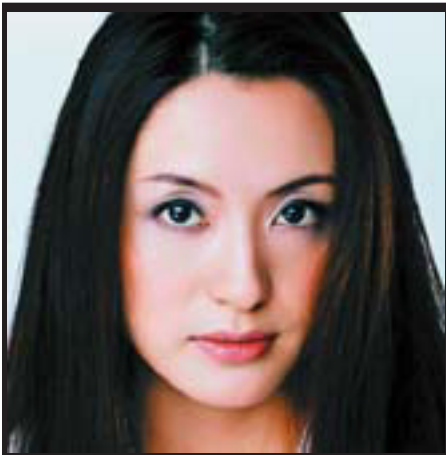
THURSDAY 11:00 A.M. ROOM 109

JOE MORELLO

FRIDAY 11:00 A.M. ROOM 109

GORDY KNUDTSON

SATURDAY 11:00 A.M. ROOM 109



NANAE MIMURA

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Using together such diverse genres as rock, jazz, Latin, classical, and world music, Nanae Mimura has created a dynamic ensemble with a unique sound and a fresh perspective. Raised on classical music, Nanae has spent her life honing her skills and captivating audiences with extraordinary displays of musical prowess. The Nanae Mimura Trio is the manifestation of Mimura's desire to incorporate non-classical genres into her style.

"My interest is not just classical music now, but music generally," Nanae says. "I hope to create my own style, while at the same time expanding the possibilities for the marimba and creating greater exposure for the instrument. The trio is just the beginning of this process."

A native of Tokyo, Japan, Nanae began to play marimba at age three, piano at age four, and percussion at age 13. She completed her undergraduate studies at the Kunitachi College of Music in Tokyo, where she was awarded the prestigious Takeoka award, and then went on to earn a master's degree in marimba performance at the Boston Conservatory, where she studied with Nancy Zeltsman. In recent years she has toured and recorded extensively, won competitions including the prestigious Concert Artists Guild, taught students around the globe, commissioned and premiered new works, and solidly established herself at the forefront of an ever expanding marimba world.

Founded in 2002, the Nanae Mimura Trio's current lineup features Tetsuro Toyama on guitar, Ryoichi Kayatani on percussion, and Nanae on marimba and vibraphone. "I experimented with several

Nanae Mimura

BY SHAWN MICHALEK

combinations of instruments when I recorded my second CD, *Universe*," Mimura explains. "I wanted keep my sound as diverse as possible so that every track would be a new experience for the listener."

Nanae ultimately chose guitar and percussion as the instruments that afforded the widest range of possibilities for her trio. "I needed percussion to accentuate the groove and also provide rich colors," she says. "Ryoichi's versatility encompasses many instruments and his vast array of sounds keeps the ensemble sounding fresh from one arrangement to the next."

While the percussion instruments provide contrast, the guitar provides complement. "To me," says Nanae, "the guitar is a natural complement to the marimba. In general, I play the melody and bass line while the guitar fills out the harmony and texture playing chords. The guitar is also a wonderful lyric instrument with greater sustain than the marimba, so I will also divide the melody between marimba and guitar. It really depends on what the music calls for."

Finding the right players for her trio was crucial. "I wanted musicians who were adept at playing in the many styles that my repertoire incorporates and who had the flexibility to read or improvise proficiently," Mimura explains. "Often when I create an arrangement I will just sketch out the chords or some basic patterns with instrument suggestions. I let the players flesh out the parts, but guide them as they do. I have a clear vision in my mind and try to convey that verbally; it's not about controlling every note and rhythm as much as it is about creating energy."

Guitarist Tetsuro Toyama was a natural fit. Toyama earned his bachelor's degree in guitar performance from the Berklee College of Music in 2001. Currently residing in Tokyo, Toyama is also a singer/songwriter, studio musician, and an accomplished composer. "I listened to many of his concerts when he was a student," Nanae says. "He was playing both electric and acoustic at the time and was

involved with many styles. I was looking for a guitarist who would play non-classical music on an acoustic guitar, so he was perfect."

Percussionist Ryoichi Kayatani completed his undergraduate studies at the National University of Fine Arts in Tokyo in 1998, where he earned a bachelor's degree in Percussion Performance. Although trained as a classical percussionist, Kayatani's primary musical interests lie outside of the classical world. "His experience with diverse genres has given him the adaptability necessary for his work in the trio," says Mimura. Kayatani also resides in Tokyo, where he is an active studio musician and performs for numerous musicals including *Les Miserables* and *The Lion King*.

Currently, the trio's repertoire includes 20 arrangements and two original compositions by Mimura. "I'm always searching for new works both for my solo repertoire and my trio," she says. "Sometimes a score in the library will catch my eye, or I'll hear a promising work on a CD, or in concert. I first heard 'Balkan Tale' by Duke Bojadziew at a Berklee concert while he was still a student. After the concert I asked him if I could arrange the piece for my trio. He said yes and has since written two new trios for the group and one marimba solo for me!"

Nanae continues to seek out composers from whom she can commission works, but keeps her options open for the future. "I want to continue exploring possibilities for the marimba and for myself as a musician," she explains. "I might change the ensemble, include different instruments, experiment with computer sounds, etc."

The blend of styles in Mimura's trio is just one aspect of Nanae's career. "I still love playing classical music and solos, but will continue to branch out into different areas," she says. "I recently recorded background music for 'Gunslinger Girl,' a Japanese anime TV show. The soundtrack was mostly computer-generated drum'n'bass with improvised marimba. Projects like this are very interesting to me and I think they will

greatly benefit the advancement of the instrument. I feel that we are now entering a renaissance period for the marimba and there will be an explosion of opportunities in the future.”

Shawn Michalek completed his Bachelors degree at SUNY Geneseo where he studied percussion with Jim Tiller and composition with James Willey. Currently, he is pursuing a Master of Marimba Performance degree at the Boston Conservatory, where he studies with Nancy Zeltsman. PN

EVENING CONCERTS KROUMATA

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A Quarter-Century of Kroumata

BY LAUREN VOGEL WEISS

This has been an eventful year for the Swedish percussion sextet Kroumata: in January they premiered a new work for percussion ensemble and orchestra with the Los Angeles Philharmonic, and next month they will perform at PASIC 2003 in Louisville. In between have been dozens of other performances around the world. But perhaps the most significant aspect of 2003 is that this unique chamber ensemble celebrates its 25th anniversary.

Founded in 1978 by several students at the Royal University College of Music (formerly the State Academy of Music) in Stockholm, three of the original members are in the current ensemble: Anders Loguin, Leif Karlsson, and Anders Holdar.

Loguin graduated from Kungliga Musikhögskolan (the Academy) in 1977 and joined the faculty that fall at age 23. Twenty-six years later, he is still there, serving as the head of the percussion department for the past 19 years and as a Professor for eleven. "Teaching keeps your analytical skills and verbal thoughts about music and music-making very much alive," Loguin says. He has also been a member of the Stockholm

Philharmonic and Oslo Philharmonic, as well as a freelance percussionist.

After graduating from Ingesund University College of Music in Arvika in western Sweden, Leif Karlsson joined the Västerås Symphony Orchestra. During the 1970s, he worked as an orchestral percussionist with the Royal Stockholm Philharmonic, Gothenburg Symphony Orchestra, and Drottningholm Opera, and he knew Loguin and the others through the small but strong percussion community in the country. Karlsson has been the conductor and Director of Music for the Norrbotten Youth Symphony since its founding in 1991 and, in addition to his musical duties, handles public and media relations for Kroumata.

The third original member, Anders Holdar, also studied at the Royal University College of Music in Stockholm, as well as the Hochschule für Musik in Würzburg, Germany and the École de Musique de Montreuil in Paris, France. He is a Senior Teacher at the Stockholm School of Music Education (SMI) and, in addition to performing with Kroumata, manages the Capitol Theatre, which is the ensemble's home.

The first "newcomer" to the group was

Johan Silvmark, who joined in 1984 almost immediately after graduating from the Royal University College of Music in Stockholm. "It feels like he's been with us the whole time," Loguin says. Silvmark served as Principal Percussionist at the Royal Opera in Stockholm for a year before devoting all of his attention to Kroumata.

Two other former founding members are now involved in different areas of the state-funded Swedish National Concert Institute: Jan Hellgren is in charge of the Nybrokajen 11 Concert Hall, and Ingvar Hallgren is a "computer whiz" for that organization. Roger Bergström replaced Hellgren in 1991, and the latest addition to Kroumata is John Eriksson, who replaced Hallgren in 1999. The six current members of Kroumata, who are also employees of the Rikskonserter (Swedish National Concert Institute), continue as Sweden's only permanent contemporary music ensemble as well as Swedish cultural ambassadors.

"The personnel changes were very natural," explains Loguin. "The person going out took the initiative to leave for his own reasons. Now three of my former students—Johan, Roger and John—are members of the group!"

Asked why he is still a member of the ensemble, Loguin smiles. "If somebody would have told me in 1978 that this is what I would be doing for the next quarter of a century, I wouldn't have believed them! If we were only playing the same repertoire the same way that we did five years ago, this group would have been over. I personally feel more musically mature, and I think that goes for Kroumata as a group as well.

"Within the group, there are six very different individuals," he continues. "Sometimes we disagree about what we're doing or how we're doing it, but we always find a consensus. There is no 'artistic director,' which I think is very important. We have created a sound and a style that is Kroumata and nobody else's. The combination of all the people that we work with—the composers, other musicians, orchestras—creates a new chal-



PHOTO BY BERTIL NORDAHL

KROUMATA

EVENING CONCERT THURSDAY 8:00 P.M. CASCADE BALLROOM

lence all the time. Sometimes we struggle, but we also have a lot of fun. Going on tour, being on stage is fantastic! People keep telling us, 'You look like you really enjoy what you do and are having fun.' That is no fake image; that's really what it is. So when people don't say that to us anymore, it's time to go!"

Since PN last visited with Kroumata on the occasion of its 20th anniversary (in the June 1999 issue of *Percussive Notes*), the ensemble has slightly shifted its focus. "We find ourselves performing more frequently as soloists with orchestras all over the world," Loguin explains. "We have commissioned new concertos from some of the world's great composers and are working with some of the world's great conductors. There are many reasons why we choose to do these collaborations: Working with orchestras means you are affiliated with an organization that frequently organizes concerts; they usually have a home, or concert hall; they have an audience; and they have a need for new ideas."

During the past few years, Kroumata has appeared with the Berliner Symphoniker, Lithuanian National Symphony Orchestra, Malmö Symphony Orchestra, Iceland Symphony Orchestra, the Swedish Radio Symphony Orchestra, and Lahti Symphony Orchestra. They have performed at many festivals, including Huddersfield Contemporary Music Festival, Inventionen Berlin, Wien Modern, and the Hong Kong Arts Festival. Their list of achievements also includes 18 CDs, several in collaboration with other artists or ensembles. (A complete discography can be found on Kroumata's Web site at www.kroumata.rikskonsorter.se)

The 2002–2003 season was busier than ever for Kroumata. They gave a sold-out concert in New York's Lincoln Center, performed at the Berliner Philharmonie in Berlin, Germany and Wiener Konzerthaus in Vienna, Austria, and toured to Taiwan, Portugal and Finland, bringing the total number of countries where they have performed to nearly 40! When Stockholm celebrated its 750th anniversary in 2002, Kroumata was invited by the King and Queen of Sweden, who are fans of the percussion ensemble, to perform at the Courtyard of the Royal Palace for a special summer concert. Accompanied by over 40 drummers as well as the church bells of the city, they enter-

tained an audience of nearly 8,000 people.

In January 2003, Kroumata performed the world premiere of "Altar de piedra (Altar of Stone)" by Gabriella Ortíz, with the Los Angeles Philharmonic under the direction of Esa-Pekka Salonen. Commissioned by the L.A. Philharmonic, the three-movement work featured the four soloists in front of the orchestra—three on multi-percussion setups and one on timpani. Instruments ranged from the familiar xylophone, vibraphone, bongos, congas and triangle to the more unusual tuned cowbells (played with four mallets!) and Peruvian boxes.

During the spring, Kroumata was involved in a special project with the Swedish dance company Norrdans, comprising dancers from eight countries. Following a month of rehearsals, they participated in over 30 performances throughout Sweden of a new work for eight dancers and six dancing percussionists, "Slice of Time" by Swedish composer Fredrik Högberg, choreographed by American Jeanne Yasko.

"It was unusual for Kroumata to be involved in such a lengthy production," states Loguin. "Although we have done many tours, this was the first time we've spent three months on one production. We were onstage dancing and playing at the same time, which was really challenging—and fun. We had to work *real* hard on that!" he adds with a laugh.

The fall promises to be quite hectic, too. In September, they gave several informal concerts called "On Your Way Home" at their own theatre in Stockholm, the Capitol. One of the performances was the complete version of Steve Reich's "Drumming." "We have done it several times, including a performance with Nexus in Hannover, Germany," Loguin elaborates. "On various occasions we have done the first part or the second part, but Kroumata has never before done the whole piece ourselves." Later that month, the ensemble participated in Klangspuren, an Austrian music festival outside of Innsbruck.

Kroumata's "official celebration" of their 25th anniversary begins this month with a residency at the Philharmonic Hall in Gothenburg, Sweden's second largest city. In addition to a recital of percussion works, they will be soloists with the Gothenburg Symphony Orchestra, under the direction of Marcello Viotti, where they will give the world premiere



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of “Concert Pieces for percussion and orchestra” by acclaimed Swedish composer Sven-David Sandström, who is currently Professor of Composition at Indiana University in Bloomington. Two weeks later, Kroumata will perform this 30-minute work commissioned and dedicated to them with the Royal Stockholm Philharmonic Orchestra, under the direction of Stefan Solyom.

In November, Kroumata will perform

at a festival in Odense, Denmark, the hometown of Hans Christian Andersen. They will then cross the Atlantic to give a concert at the University of Buffalo (SUNY) in Buffalo, NY. This will be their only other North American performance before they play at PASIC in Louisville, KY.

Kroumata’s performance in Louisville will be their fourth at a PASIC. “Our program represents Kroumata very well,”

Loguin says. “Three out of four pieces were composed for Kroumata, which is typical of many of our concerts. Although we have our own repertoire, we enjoy playing music that belongs to the world—composers like Xenakis, Takemitsu, Cage, etc.

“When you create a program, there are many factors to consider,” he continues. “You have to take into consideration where you are playing, who you are playing for and the logistics of equipment. Another important factor is the shape of the program. You don’t want to line up pieces that individually are great but don’t work well together. For example, a great meal doesn’t consist of steak, followed by steak, and finally another steak—except perhaps in Texas,” he says with a chuckle.

Kroumata’s PASIC 2003 program will feature “Origins/Glades” by Henrik Strindberg, “Kimmo” by Anders Eliasson, “Schlagmusik 2” by Georg Katzer, and “Peaux,” the last movement from “Pleïades” by Iannis Xenakis.

“The first piece is quite different in our repertoire,” explains Loguin. “The piece was commissioned by Kroumata to be premiered in Taiwan in 1993, and we recorded it in 1997–98. Although the composer is from Sweden, Strindberg knew that the first performance would be in Asia. It’s ethnic because of the choice of instruments, which come from all parts of the world, but most interesting is that there are no mallets involved. All the drums and even metal objects are played by hand. This may be the only piece in our repertoire where we sit on the floor to play! It’s a very nice piece to begin a concert, or even to open the second half after intermission.

“The second piece is by Anders Eliasson, who is certainly one of the most important Swedish and Scandinavian composers today,” Loguin continues. “This piece was commissioned in 1995–96 for a tour we did with Swedish trumpet player Håkan Hardenberger. This time we will perform it with a fabulous young female trumpet player, Tora Thorslund, who is Principal Trumpet with the Royal Opera in Stockholm.

“The third work is more of a performance or theatre piece,” explains Loguin. “Schlagmusik 2” was commissioned by Musik Bienale in Berlin in 1990 from a composer we didn’t know at the time: Georg Katzer, an East German from Ber-

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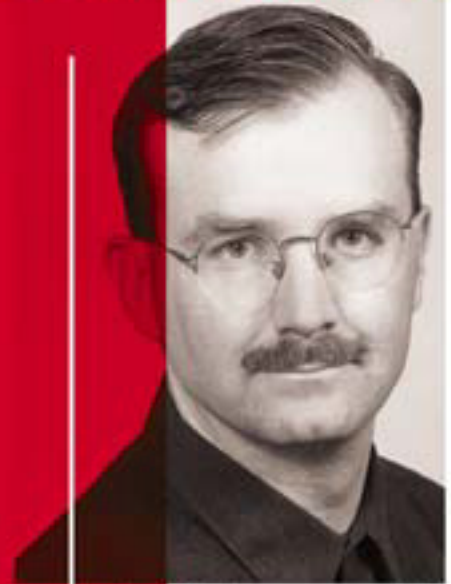
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lin. He is quite a prolific composer in Central Europe, and in 1997 he wrote a concerto for Kroumata with orchestra that was commissioned by the Konzerthaus Berlin (Berlin Concert Hall) and their resident orchestra, the Berliner Sinfonieorchester. So we now have a strong connection with the composer.

"Since 'Schlagmusik' is written for five percussionists, I came to one of the rehearsals where the others were practicing," Loguin recalls. "Despite the bland title, 'Percussion Music 2,' it's a fabulous piece! There are so many built-in possibilities for humor, and that's the way it developed—approved, of course, by Mr. Katzer. This piece has stayed in our repertoire and we perform it frequently."

"It is like a musical theatre comedy on stage," Karlsson agrees with a chuckle. "We perform it with noises, talking, and acting, in addition to the music!"

All six Kroumata members will return to the stage for "Peaux," the final movement from Iannis Xenakis' massive work "Pleiades." "Peaux" is a French word for skin," explains Loguin. "This is the movement that employs only drums. All six players have exactly the same setup: a pair of bongos, a conga, three tom-toms, and one timpani. Although we play the whole 'Pleiades' from time to time, we often do this movement as a final piece on a program. It shows percussion music at its best. Although the composition is very complex, the audience can enjoy it without having to think about it intellectually. The listener is not interested in how things are notated or whether it's difficult to play, he or she just wants to know if it works or not. And this piece can make any crowd, from those who have never been in a concert hall to the most experienced audience, go wild."

"Peaux" has become a trademark for Kroumata," adds Karlsson. "We have performed it all over the world for the past two decades. We even played it on the night that Mr. Xenakis received the Polar Prize from the hand of the Swedish King."

Next season, Kroumata will tour Sweden, England, and Germany. There are also plans to play Ortiz's "Altar de piedra" with an orchestra in Mexico, the composer's native country. Another possibility is a return engagement at Lincoln Center in New York City. Plus there are several new concertos being written for Kroumata and various orchestras.

"The Icelandic composer Askekk Masson is writing a concerto for us," says Loguin, the excitement evident in his voice. "It is a co-commission between Kroumata and conductor Osmo Vänska, who is currently the Music Director for the Minneapolis Symphony Orchestra. He's from Finland, so it has not yet been decided where the premiere will be. It could be in Minneapolis, or Iceland, or Finland."

"And just to show that we're planning to be around, we have commissioned a concerto from Sofia Gubaidulina to perform in 2008 for our 30th anniversary!" Loguin says, shaking his head in mock disbelief. "She composed a piece for us about ten years ago: 'In Erwartung,' which we recorded with the Raschèr Saxophone Quartet. It's a wonderful piece for six percussionists and four saxophones. In the past decade, she has become quite a popular composer with commissions from the Berlin Philharmonic, the Philadelphia Orchestra, the Boston Symphony, and the Vienna Philharmonic. We don't even know which orchestra we will play it with yet but I'm already looking forward to that performance."

So while Roger Bergström, John Eriksson, Anders Holdar, Leif Karlsson, Anders Loguin and Johan Silwmark celebrate Kroumata's 25th anniversary, they are already planning the festivities for number 30! PN

SUBMITTING PROGRAMS

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

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Amsterdam Percussion Group

Decades of a Different Sound

In the last decades of the 20th century, percussion ensembles grew from mere curiosities to full-fledged members of the artistic and cultural community. One of the earliest pioneers was the Amsterdam Percussion Group, who performed regularly in the mid-Sixties. In 1980, reorganized by the percussion section of the Royal Concertgebouw Orchestra, the group (then called NSA, Nieuwe Slagwerkgroep Amsterdam) became an integral part of musical life in the Netherlands under the artistic direction of Jan Pustjens and Niels Le Large.

Since 1991, when Josep Vicent took over its artistic direction, the Amsterdam Percussion Group has attracted a growing international reputation. Increasing concert activities have taken the group to Taiwan, Spain, Sweden, Lithuania, France, Hungary, Italy, Poland, France, the USA, Germany, Belgium, Switzerland, and the Russian

Federation, where it has performed concerts, instructed master classes, and appeared on radio and television. Other highlights have been their great series of recordings and festivals, like in 1998 when the Amsterdam Percussion Group hosted the festival Xenakis, the new music Xperience, a highly acclaimed series of concerts in Amsterdam featuring the complete percussion works of the Greek composer Iannis Xenakis. The group also performed at his UNESCO Composition Prize concert.

The following interview is with Josep Vicent, artistic director and percussionist with the Amsterdam Percussion Group.

Are you excited about your trip to PASIC 2003? Does your group often engage in international tours?

Vicent: We last visited PASIC in 1997 in Los Angeles, and we remember it of-

ten when we look at the PAS Award of Recognition on our studio wall. The convention is a very important meeting point for the drumming community all over the world, so it's a pleasure for us to bring some of our repertoire and share our vision and experience as a professional percussion group.

We now have the direct support of the Dutch Ministry of Culture, so our main performing activity nowadays is centered in our concerts in Holland, where we have 30 to 35 performances a year. But our group has a long tradition of touring, so every season we travel to two or three foreign countries. Last season we were in Spain, Poland, and Taiwan—countries where we have built an enthusiastic audience that follows our new productions—and next season we'll be in Switzerland and the United States.

Over the past years, we've traveled to more than 15 countries, and the experiences we shared by encountering other cultures are fundamental to the musical and emotional development of our group. I remember several years ago when we visited Russia for the first time. We truly had the feeling of being tremendously important to musicians there and a breath of fresh air for audiences who enjoyed certain repertoire for the first time. Moments like that make us understand why we became musicians.

Is playing in the Amsterdam Percussion Group your main commitment? Do you believe that percussion ensembles are experiencing a period of growing reputation?

Vicent: It's been a natural process for me. I slowly discovered that all my musical dreams and ambitions not only would fit perfectly in the group environment but they would be enhanced by the possibilities you get in a group like this. Playing solo, playing chamber music, writing, improvising,



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growing, discovering new repertoires, enjoying touring, recording—all those things and many more are part of your daily work when you devote yourself to such an ensemble.

Percussion ensembles are without a doubt an important part of world music today. Playing an active role and constituting testimony of our time is an exciting prospect. That should always be important for any artists who want to share their feelings and have an influence on their neighbors, city, friends. I consider the environment of a percussion ensemble to be uniquely valuable to all-around players with high performance standards and musical ambitions across a wide spectrum of styles.

The better-known percussion ensembles have become a significant force in the international concert community, not only at percussion festivals but also in other concert venues. The fact that we maintain close contact and friendship with other groups such as Kroumata, Amadinda, Synergy Strasbourg, and Nexus is a sign of the health of the medium. We hope to organize a big percussion event next season and invite all of these groups to Amsterdam. By doing so we are trying to develop a creative environment.

The Amsterdam Percussion Group has performed solo with ensembles like the Netherlands Wind Ensemble, the North Holland Philharmonic Orchestra, the Royal Concertgebouw Orchestra, the New Music Choir, the Doelen Ensemble, the Interval Chamber, the Dutch Chamber Choir and the Xenakis Ensemble. All of these projects were great learning experiences for us. So much so in my own case, that I started conducting orchestras myself. This now represents 50 percent of my professional commitments. Every time I stand in front of a new orchestra, I have a clear sense that our colleagues respect the fact that I am a percussionist. If you ask older colleagues and teachers, they'll tell you it wasn't always like that in the past. Percussion is no longer a secondary set of instruments. In concert halls all over the world, we're entering the cultural community through the big stage doors and becoming the musical focus of our century. You can

clearly see that too by looking at the repertoire of the great living composers. How much of it gives percussion a central role? Most of it!

Ethnic influences are often part of your programs, including the performance you'll be giving at PASIC 2003. Tell us why.

Vicent: We've always tried to be an active force in exploring new repertoires. With the advent of new and demanding repertoire, the Amsterdam Percussion Group has been one of the moving forces behind the presentation of contemporary music in all its forms and configurations, including music with more pronounced ethnic influences. We live in a period of globalization where music from other cultures has easily become available. Musicians need to be aware of the responsibility they have in understanding all those ethnic influences, growing with them, and building a future together. If we don't succeed in a respectful absorption process, we could easily create a new naïve cultural colonialism that would be negative for all cultures involved. What is more, the creative process would come to an end.


With that in mind, we choose composers who write for us, and we study techniques and theories of ethnic instruments from Africa, India, Latin countries like my own (Spain), or Asia. We have great colleagues from those countries who have joined our productions from time to time, such as Ali N'Diaye Rose from Dakar and Manjunath from Bangalore—really great drummers who were an incredible inspiration to our playing. You can see some examples of this in many of our albums, especially on the CD *African Circle*.

Ultimately, it's all about playing great music and having fun. It's encouraging to realize that, at the end of the 20th century, the music that's being made is at least as glorious as any music of the past! This makes us feel optimistic about the future of art and mankind in the new Millennium. But maybe the most important reason for us as musical individuals is that we really enjoy all those ethnic sounds, colors, rhythms, and melodies that bring in ideas from far and wide.

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Who's who in the Amsterdam Percussion Group?

Vicent: Over the years, we've created our own personal sound, which has developed, of course, but always keeps some basic philosophy of direction, projection and character that makes it recognizable to our audiences. In a way, you could talk about an "Amsterdam tradition," strongly influenced, of course, by our historic players like the great timpanist Jan Labordus or the snare drum master Jan Pustjens. Right now, the group has a fantastic team of six players, each with very different skills and things to offer.

Herman Rieken is the oldest member of the group. He'll soon be celebrating 25 years with the ensemble. We've played together for almost 15 years now, which allows us to understand music together as if we knew in advance what the other was thinking. Mike Schäperclaus, with his fabulous energy and vitality, is one of the pillars of the ensemble. Diego Espinosa, the youngest member, is a very free player full of new ideas. Mark Haeldermans has classical skills and control that gives us the balance we need. Murk Jiskoot contributes astonishing technique and great ethnic drumming. And the other member is myself, of course.

Last but not least is our great team at the office, directed by Jeroen Blokker, with Henny van den Abbeelen taking care of business matters. It's really like one big family where even our sound engineer, Paul Pouwer, and our publicity department, run by Rietje Gijsbers, are a vital part of the team. We've also been through times of discussion and disagreements, which we've tried to resolve to improve the quality of the group as best we can.

We have a very broad repertoire, so we also play concerts with four or five players, or even as a trio. This allows us to keep up such a demanding schedule of performances, because some players can rotate. Last season, for example, in addition to our normal programs, we performed a very big tour consisting of more than 20 concerts with a dance company. It's important to make use of the opportunity to share our work with a

big team. Personally, I also find this very inspiring.

What will be the program at PASIC?

Vicent: Our concert in Kentucky will have three separate ingredients that we think will make up a total program where sections will balance each other. We'll perform some of our home-based repertoire with our own works such as "Release," "Sound Dessert," and "Maracata." We'll also venture into a fusion of styles with a great new work that the great French vibraphonist and composer Emmanuel Sejourné wrote for us. The piece is called "Famim" and it's really fantastic! It will allow us to invite the fabulous jazz pianist Michiel Borstlap [Thelonious Monk Award winner] to join us on stage. I consider this work a real masterpiece. We'll perform the American première, so I hope the American percussionists will love it and make it their own.

In the past, many of our repertoire pieces have become big hits worldwide; allow me to mention as examples "Marimba Spirituals," which was specially written for us by Keiko Abe, and "Go Between," which we recorded with Bill Bruford.

We'll also share our ideas on some of the American repertoire. We chose some music from Steve Reich and John Cage to make the program complete. Of course, we'll include some ethnic sounds. I'm sure we'll have loads of fun.

Your ensemble has quite a bit of recording activity and a wide discography.

What are your future plans?

Vicent: In the Amsterdam Percussion Group, we're lucky to often be the stimulus for the composition of a great many works, thus enriching the repertoire by its very existence. We have been lucky to work closely with such distinguished composers as Ton de Leeuw, Iannis Xenakis, Jan Bus, Rafael Reina, David Clark Little, Jan Rokus van Roosendaal, Theo Loevendie, Emmanuel Sejourné, and others. All of this new repertoire needed to be recorded.

From 1984 on, the group has produced a broad discography for different labels: Willibrord Classics, Vanguard Classics, Virgin Records

(The album *Go Between* became one of the most successful percussion recordings ever and quickly sold out), Ensayo-RBA, Composer's Voice, and Etcetera Records, and we have covered a wide range of repertoires featuring guest artists such as Bill Bruford, Jannie Pranger, Abdulai Senë, Ernest Rombout, Lucas van Merwijk, Keiko Abe, Ali N'Diaye Rose, and Michiel Borstlap. Those collaborations have been a great inspiration for us, but nowadays the market is completely upside-down. I have the feeling that big changes are about to happen in the recording industry.


Anyhow, the reason we record is to have sound documents of special pieces, great concerts, or special musical moments. CDs are not only commercial products but are also a historic, emotional record of an event. That's why we've launched our own label in order to give our albums the attention they need. Our last two recordings were made on our own APGMUSIC label. This involves more work, but lots of pleasure in producing the CDs.

What would you say to students to encourage them to join or create new percussion ensembles?

Vicent: I really need to tell them how amazingly exciting my life has become with great concerts and fantastic travel experiences since I was fortunate enough to join the Amsterdam Percussion Group. The joy of making music together is one of the most sublime spiritual experiences I know.

I was always a very active young musician and my musical ambitions were wide. I loved drumming and playing solo, but was madly in love with other sounds and also wanted to play chamber music and reach big audiences. And I wanted to talk about a big repertoire and technically challenging stuff. You could say all of those things together are not possible! But I have to tell you that I found the right environment: the Percussion Group! If you want to go deep into percussion, the percussion ensemble allows you to discover all of the extreme possibilities of drumming. **PN**

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Voices of Time: New Works for Choir and Percussion

Voices of Time is a metaphor representing several aspects of a commissioning project devoted to creating new music for choir and soloistic percussion begun in 2000 by John Pennington of Fort Lewis College in Durango, Colorado, and Gary Cook of The University of Arizona in Tucson.

Voices of Time—the percussion duo of Pennington and Cook with the Fort Lewis and Mesa Community College Chamber Choirs conducted by Linda Mack and Glenn Bennett—will perform at PASIC 2003 at 2:00 p.m. Thursday, Nov. 20 in the Cascade Ballroom. Several of the new works created by *Voices of Time* will be performed, including pieces by G. Bradley Bodine and world premieres by Emmanuel Séjourné and Anders Åstrand.

Through collaborations with the Arizona Repertory Singers and the Animas Music Festival, the *Voices of Time* commissioning project has yielded a trilogy of pieces by American composer G. Bradley Bodine titled “Desert Songs I, II and III.” Bodine, who is well known for his “Concerto for Marimba and Orchestra or Wind Ensemble” and other solo works for marimba and marimba and flute, worked closely with Pennington and Cook in setting the text of the Southwest author Byrd Baylor from her book *Desert Voices*. In “Desert Songs I,” which was commissioned and premiered in June of 2000 in Durango

at the Animas Music Festival, Bodine writes for unique combinations of marimba and tuned bodhran, marimba with small and large caxixi, marimba with riq, and a four-hand marimba finale. Other combinations of percussion used to word-paint the texts *Spadefoot Toad*, *Rattlesnake*, and *Buzzard* include marimba, vibes, bowed crotales, glockenspiel and shaker, suspended cymbal, and remote hi-hat.

In “Desert Songs II,” which was premiered in Tucson in March 2003, Bodine continues his unique word painting of the texts *Cactus Wren*, *Lizard*, and *Coyote* by pairing marimba with Philippino buzzing sticks, guiro and glock; with caxixi and chimes; with shakers and glock and glock and claves; with djembe; and with a drum “kit” of pedal cajon, woodblocks, and timpani.

“Desert Songs III” will complete the trilogy setting of texts from “Desert Voices” and will be premiered in Tucson on March 3, 2004. The “Desert Songs” are published by Honeyrock Music.

In 2002 *Voices of Time* commissioned a composition from well-known French composer Emmanuel Séjourné. Much to everyone’s delight, Séjourné created an unusual setting of a Latin text by the 11th-century monk and author Bishop Marbode (1037–1125), who taught science at the University of Angers. “Book of

Gems” is a suite of five miniatures based on five precious stones: 1. *Beryllus* (Beryl), 2. *Sapphirus* (Sapphire), 3. *Sardonyx* (Sarde), 4. *Jacinthus* (Hyacinth), and 5. *Jaspis* (Jasper). Each stone transmits a specific color, emotion, particularity, and essence. Séjourné sets each miniature revealing these characteristics throughout the composition. Séjourné calls for each choir member to play a pair of stones in the first movement. Improvisation plays a central role in this work by both the soloists and choir. Soloistic and accompanimental percussion provide a vast array of sonorities and textures throughout “Book of Gems” and features Pennington and Cook both on marimba, vibes, elaborate percussion, and timpani. The first three movements of “Book of Gems” were premiered at the Animas Music Festival in Durango on May 16, 2003. The entire “Book of Gems” will be premiered at PASIC 2003 with the Fort Lewis and Mesa Community College Chamber Choirs.

Well-known Swedish composer and percussionist Anders Åstrand is creating a new piece for choir and percussion titled “Gutenses Signo” for a world premiere at PASIC 2003 that promises to further stretch the dimensions of this wonderful musical combination. It is a four movement setting of Latin texts from the 12th and 13th centuries representing the people and countryside of Gotland, Sweden. Åstrand writes eloquently for marimba, vibes, bells, crotales, hand drums, and gongs with the choir.

Voices of Time has multifaceted metaphorical connotations: It is the commissioning project itself dedicated to creating the highest quality new music for choir and percussion, it is the ensemble of SATB choir voices and the voices of the percussion duo of Pennington and Cook, it is the setting of Byrd Baylor’s “Desert Voices” and the voices of composers G. Bradley Bodine, Emmanuel Séjourné, Anders Åstrand, and soon to be others.

If you are interested in new works that feature virtuoso, yet reasonable, percussion writing in delightful new musical contexts with SATB choir, you will definitely want to hear the *Voices of Time* showcase concert.



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The Caixa Trio

BY NANCY MATHESSEN

Caixa is a professional percussion trio based in Tennessee. They perform eclectic repertoire including classical, contemporary, world, and rudimental percussion. Formed in 2000, the trio members are Julie Davila, Amy Smith, and Julie Hill.

How did you choose the name Caixa for your trio?

Hill: We were searching for a name that sounded interesting, looked aesthetically pleasing on paper, and also represented an interesting facet of percussion. Caixa is the word used for snare drum in the *escolas de samba* (samba schools) of Brazil.

Davila: We wanted a name that we could market, but also one that would describe the trio without putting us in a certain category. We wanted a name that didn't describe us as just a mallet trio or an all-girl trio.

Smith: The name Caixa brings in our world music influences. Julie Hill speaks Portuguese and has studied in Brazil, I have spent time studying in

Africa, and we each have a variety of influences and interests in percussion that are reflected in our repertoire.

How did you get organized?

Smith: Julie Hill suggested that the three of us get together and read through some trio music. We were doing more teaching than playing, so it was a good opportunity for us to play together. We really enjoyed our first session, so we decided to continue and see where the music would take us.

Hill: I had never been in a situation where there were three women with the advanced skills we have, so I thought, why not?

Smith: When you're not studying music at an institution, it's rare to find people that have the same type of training and interests as you. After the first rehearsal, we realized that we wanted to continue playing together. Soon afterward, we were asked to play in public, and the responses we received were very encouraging. We came to the conclusion that there was a market for us

in the percussion world and that we had something different to offer.

Davila: We get along so well. Our personalities mesh. We have some long-term professional goals and are really comfortable playing together for a long period of time. It's great to be friends on top of that.

Summarize your individual backgrounds and specialties that each of you brings to the trio.

Hill: We all have similar educational backgrounds in that we are percussionists with degrees in Music Education/ Percussion Performance. Also, we have all developed strong percussion programs as educators and performed in a variety of venues.

Davila: Of the three of us, I have a little more marching experience, because I was part of the drum line and steel band at the University of North Texas. I think one thing I contribute to the trio is the ability to clean passages thoroughly. All three of us are well rounded, but maybe I contribute a little more rudimentally because I've spent the past dozen years working with a high school drum line.

Smith: I worked with teachers that were very knowledgeable in symphonic techniques and literature. Since I have been in Murfreesboro, I have had opportunities to play in the Nashville and Murfreesboro Symphonies, and have also played with other area symphonies. I feel that I can share the techniques and skills from my symphonic background. I am also able to share what I learned in Africa with the trio. We perform a piece that I brought back from Africa that only women play.

Hill: I also have a well-rounded background, but I began being more influenced by world percussion and steel pan while at Arizona State. I have been playing percussion with 27bstroke6, an all-original world funk band, for seven years, which I think has really helped in my exploration of world rhythms and improvisation skills. In the past few years, I have become focused on



THE CAIXA TRIO

JULIE HILL . AMY SMITH . JULIE DAVILA

TERRACE CONCERT THURSDAY 1:00 P.M.

ACCESSORIES FUNDAMENTALS SATURDAY 9:00 A.M. ROOM 206

Brazilian musical styles. I feel that I am able to bring some more ethnic styles to the trio.

Smith: We complement each other very well by having different skills and backgrounds.

Hill: Our backgrounds are so different that it makes for interesting choices in literature. The focus of our ensemble is diversity, not one instrument or the other. One of the things I like is that we learn from each other about other areas of percussion. We are all life-learners and plan to keep growing as percussionists. It is great to know, as you are learning new repertoire, that you are gaining proficiency on a style that you otherwise might not have learned.

Davila: We are going to write some of our own music. I think that our different backgrounds will be very evident in our compositions.

The music you perform often has a strong visual presentation. Please discuss how you incorporate the visual aspect of your performances.

Hill: We try to maximize all aspects of a piece. In some works, we experiment with sections that lend themselves to a visual presentation. If we decide that coordination of body movement will support a particular section of the music, then why not make the most of it?

Davila: We are all detailers. We definitely don't think it's necessary to have visuals in every piece, but on some works it is a nice effect.

Smith: All three of us move naturally with the music while we play. Sometimes we take this movement and define it if we feel it will help the audience better understand what they are hearing.

Each of you has said that your first exposure to PASIC was a turning point. Would you elaborate?

Hill: I was considering going into chemistry before I began taking private percussion lessons and attended PASIC in Nashville. PASIC opened my world and changed my career goals. I loved seeing all the things I could do—if I worked hard.

Davila: Your first PASIC, I think for anyone, opens your eyes and inspires you to feel part of something you never want to let go of.

Smith: You are a part of a bigger community, and you feel that playing percussion is so much bigger than just yourself.

Davila: Part of the PASIC experience is seeing some of the people whose literature you have been playing for years and then observing them as real people. Also, attending all of the clinics helps you realize that percussion can be a valid career.

Hill: PASIC has always been a terrific motivator for me. Everyone has the opportunity to expand their knowledge and skills, while also having opportunities to network with each other. PASIC can be inspirational to anyone, especially women. Now there are women drumset artists, women in top orchestra spots, and female Latin percussionists. I think it proves to aspiring female percussionists that they can make a viable contribution to percussion.

Caixa is gaining recognition at percussion festivals and state Day of Percussion events. What types of clinics/concerts do you present?

Smith: One of our clinics is titled "The Importance of Total Percussion." We emphasize the necessity for versatile percussionists in today's professional world. We incorporate the teaching of various techniques by introducing literature and discussing how important it is to be proficient on every instrument in order to be marketable.

Davila: We try to incorporate education through performance rather than lecture. We have established a variety of clinic formats for age groups ranging from elementary level to college master classes.

Hill: We manipulate the focus and literature of our clinics depending on the skill level of our audience and the type of event.

Smith: Another clinic we present is titled "Performing in a Chamber Ensemble." Here we discuss the difference between large ensembles and chamber groups. We try to emphasize such skills as listening, using visual cues, interpretation, determining phrasing, and choosing sticking. Again, we play literature to stress each point.

Davila: Hopefully, we are an example and inspiration for other percussionists.

Unfortunately, there are still some biases

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about women in percussion. Have you experienced any negative reactions?

Smith: As a trio, we have not experienced any negative reactions. We are a professional trio who happen to be women.

Davila: We want to be recognized because we are great players. I think that being women has worked to our advantage, because many people have asked us to perform at their festivals because they have more girls in their programs than ever before. Directors feel these girls will be inspired by seeing women playing aggressively on such diverse literature. They feel we are fantastic role models.

Hill: There is still a little prejudice in some middle and high school programs. Sometimes boys are allowed to play the snare drum parts while girls are handed the mallet parts; both are deprived of a well-rounded percussion education. I think some band directors still foster that archaic attitude. We are trying to break that cycle. We want to be good role models for female and male students. Some of the kids that see our presentations will be future educators. We want them to someday instill in their students a desire to strive for excellence, regardless of sex.

There is a Women's Brass Conference in this country every year. Do you think that a Women's Percussion Conference could be advantageous?

Hill: I don't condone one-sex conferences. There is too much to learn and share with each other, and most percussionists I know, both male and female, have such a giving spirit and desire to share their knowledge with everyone.

Smith: We performed at the International Percussion Festival in Puerto Rico last May. The festival was dedicated to women percussionists of all styles. There were also internationally recognized male percussionists who gave clinics/concerts. The balance was excellent and a good example for other festivals.

Hill: I do think that our performance opened the eyes of several audience members that night to the world of women in percussion.

What are your goals for Caixa?

Smith: One thing I would like to do as a trio is to commission more works and do more of our own writing. We have

already commissioned two works, one for marimba and percussion trio, and another for percussion trio and CD.

Hill: We have many long-term goals, but presently we are just taking it as it comes and enjoying the process of continuous growth. Hopefully, through the trio, we will continue to evolve as performers, but also continually strive in our pursuit of becoming outstanding educators for future students and audience members.

Davila: I personally hope that we can stay together for a very long time.

Nancy Mathesen is a Professor of Music at the University of Tennessee at Martin, where she teaches applied percussion and conducts the UTM Percussion Ensemble. PN

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HEARING TESTS
THURSDAY & FRIDAY 9:00 A.M.
ROOM 114

HEALTH & WELLNESS CLINIC/
PRESENTATION
THURSDAY 1:00 P.M.
ROOM 106

HEALTH & WELLNESS PANEL
FRIDAY 11:00 A.M.
ROOM 206

Each year at PASIC, the PAS Health & Wellness Committee sponsors a panel discussion on injuries that confront the drummer/percussionist. This has become an exciting tradition. This workshop is presented in a casual setting that encourages the panel members and audience to share experiences on alleviating aches and pains, eye-opening advice, and even funny stories.

The tradition will continue this year featuring top artists from five 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 the past, adding great wisdom through experience. This year's panel will include the same level of musicians as in previous years.

Dr. Darin "Dutch" Workman, Chair of the PAS Health & Wellness Committee and author of *The Drummer's Injury Book*, will be the panel moderator, and

PASIC Health & Wellness Injury Panel to Feature Top Artists

he will offer clarification and a doctor's opinion/advice on the injuries discussed. He has many experiences from the numerous drummer/percussionists that he has treated over the years.

With each PASIC, the panel gets more laid back, informative, and funny. Questions are taken from audience members and answered by the panel members. (You never know what will happen at this point in the workshop.)

This workshop provides a great opportunity not only to have your questions answered, but also to get to know great players in our area of music on a personal level. In addition, instruments will be provided for the panel members to demonstrate as they teach, giving the workshop an extra musical dimension.

INJURIES OF THE HAND, WRIST, AND FOREARM

The PAS Health & Wellness Committee is also sponsoring a clinic that will address injuries to the hand, wrist, and forearm. These are some of the most common injuries to drummer/percussionists. Such an injury can terminate a player's ability to perform his or her art.

Many percussionists suffer from an injury to this area of the body to some degree. Now is the time to learn more about what is happening, how to treat it, and how to prevent it.

Dr. Workman, who will be giving the workshop, is a leading expert on drummer/percussionist injuries, and has done numerous workshops and presentations on injuries to the drummer and percussionist. In addition, he has been a drummer/percussionist of over 25 years and plays in a number of groups. He works on numerous top professional drummers and percussionists.

Workman is the author of a soon-to-be-published book outlining 75 of the most common injuries to drummers/percussionists. It teaches the basics of each injury, how to prevent it, and self-help guides on helping the healing process. In addition, it provides numerous stretches, exercises, and techniques to use for various injuries.

The workshop will discuss how injuries to the hand, wrist, and forearm occur from playing, and simple steps on how to prevent and treat them. In addition, the audience will learn the basic anatomy of the arm and what causes injury. Demonstrations will be given on various instruments, and time will be given for the audience to ask questions.

Most musicians are surprised to see that many of the injuries we encounter can be 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. Workman will be available to answer individual questions for those whose injuries hinder their playing.

FREE HEARING TESTS

Hearing has always been a concern of the drummer/percussionist. In recent years, learning more about preserving hearing has become a hot topic. The PAS Health and Wellness Committee strongly encourages protection of one's hearing.

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, or just to make sure that one's hearing is all right. The tests are completely confidential and professional.

This year, The University of Louisville School of Medicine will be conducting the tests. There will be multiple booths in order to accommodate the growing numbers of musicians that have shown an interest in knowing more about their hearing, checking for possible hearing loss, and learning more about the hearing protection currently available to musicians.

Doctoral students and technicians will be there to answer questions and supply information to those interested in knowing more about their hearing. They will offer professional advice on protecting your hearing. If you always wondered about having any hearing loss, but never

PASIC 2003 LAB SESSIONS

First introduced at PASIC 2001, "Labs" are designed to be mini hands-on clinic/master class sessions. The presenter demonstrates and performs for a portion of the 50 minute session during which, five or six student players take their turn performing and receive a helpful critique. If a student performer is interested in participating, he or she may sign up via e-mail, phone, or by fax before November 1, 2003. Each person may sign up for more than one lab, but ultimately acceptance will be based on a first come-first serve basis. For more information, contact Jon Feustel, E-mail: intern@pas.org; Tel: 580-353-1455; Fax: 580-353-1456.

DRUMSET IN THE ORCHESTRA BRIAN KUSHMAUL

Louisville Orchestra, Chautauqua Symphony
[Thursday, 12:00 PM Room 201]
Pop Rock i.e.
"Millennium Swing"
"Beatles Medley"
Broadway/2 Beat i.e.
"No Business Like Show Business,"
"Oklahoma"
Latin i.e.
"West Side Story,"
"Caravan"
Ballad i.e.
brushes

GLOCKENSPIEL ERIC MILLSTEIN

Chicago Lyric Opera
[Thursday, 4:00 PM Room 201]
Dukas "Sorcerer's Apprentice"
Respighi "Pines of Rome"
Debussy "La Mer"
Rimsky-Korsakov "Russian Easter Overture"
Wagner "Waldweben"

MISCELLANEOUS INSTRUMENTS Techniques and Symphonic Repertoire Examples

BRIAN DEL SIGNORE

Houston Symphony
[Friday, 1:00 PM Room 103]
Wood Blocks, Slapsticks, Ratchet, Sleigh Bells,
Flexatone, Cow Bells, etc.

TAMBOURINE DAVID FISHLOCK

Cincinnati Symphony
[Friday, 3:00 PM Room 103]
Dvorak "Carnival Overture"
Stravinsky "Petrouchka"
Tchaikovsky "Nutcracker Ballet"
Bizet "Carmen" Suite 2
Debussy "Iberia"

SUSPENDED CYMBALS ANTHONY CIRONE

San Francisco Symphony (retired), Indiana University
[Saturday, 9:00 AM Room 219]
Rimsky-Korsakov "Scheherazade"
Shostakovich "Symphony I"
Debussy "La Mer"
Bartok "Music for Strings, Percussion, and Celesta"
De Falla "Three Cornered Hat"
Mussorgsky/Ravel "Pictures at an Exhibition"

TIMPANI

Head Mounting and Clearing
MARK YANCICH
Atlanta Symphony
[Saturday, 2:00 PM Room 219]

Notate which lab(s) in which you would like to participate. If multiple labs are selected, number in order of preference.

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GET INVOLVED

If you want to get involved in the PAS Health & Wellness Committee, we will be holding a committee meeting at PASIC (check the program for time and place). Anyone can attend to see how the committee is run, and PAS members can 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 Dr. "Dutch" Workman at druminjuries@juno.com PN

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GREG BEYER

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THURSDAY 3:00 P.M.
ROOM 100TC



KENNETH SCHWEITZER

PAPER PRESENTATION
FRIDAY 3:00 P.M.
ROOM 100TC



HEATHER SLOAN

PAPER PRESENTATION
SATURDAY 3:00 P.M.
ROOM 100TC

Scholarly Research Presentations

BY LAURA FRANKLIN

The PAS Scholarly Research Committee (formerly the Scholarly Papers Committee) is pleased to sponsor three paper presentations and two research posters at PASIC 2003. The paper presentations will take place daily at 3:00 p.m. in Room 100 TC, and the posters will be on display in the Listening Room throughout PASIC.

Whether you want to know more about 20th-century music analysis and performance, ethnic or folkloric music, music teaching, or the status of college percussion teaching positions, you will find something of interest at PASIC 2003! The PAS Scholarly Research Committee hopes you will join us for these exciting and informative research presentations.

PAPERS

On Thursday, Greg Beyer will present an analysis of Iannis Xenakis' "Rebonds" in a presentation titled, "All is Number." In his analysis, Beyer has discovered that the concept of the Golden Section plays an integral role in the formal structure of the work.

Beyer's presentation will begin with a discussion of the Golden Section concept and of its importance to Xenakis as seen in both his musical compositions and in his architectural style. He will further address general formal issues of the piece, including the question of which order the movements may be played. Beyer will compare the two movements of the work and will demonstrate his assertion that movement "b" is sectional while movement "a" is directional. He will also demonstrate where the climax of each movement lies in relation to the Golden Section.

Beyer's aim is to convey how knowledge of this work's proportional structure may give the performer both an interpretive advantage and a deeper appreciation for the composition.

On Friday, Kenneth Schweitzer will present his research on Cuban rhythms and drumming in a paper titled "Authenticating Rhythms: The Aesthetics of Cuban Bata Drumming in Diaspora." Schweitzer's research included a close examination of the Santeria religion, a syn-

thesis of West African Oyo orisha (saint) worship and Spanish Catholicism that developed in Cuba as a byproduct of colonial expansion in that country. In the Santeria religion, ceremonies are performed in which the believer is possessed by his or her saint within the context of a drumming and singing ritual. In these rituals, according to Schweitzer's research, the "talking drums," known as "bata," provide the means by which humans communicate with the orisha.

Schweitzer's discussion will trace bata drumming and the Santeria religion from its roots in colonial-era Cuba to its spread to U.S. cities during the Cuban revolution of 1959. Schweitzer will compare the religious rituals and traditions of Santeria as practiced in Cuba and the United States, including the techniques, repertoire, and context of bata performance within these rituals. He will also discuss the various methods by which the rhythms and meanings of bata drumming are transmitted in this oral tradition. Schweitzer's presentation will give the audience a glimpse of the very spiritual role drumming plays in one culture.

On Saturday, Heather Sloan will present her paper, "Desde La Media Isla: The Central Role of Percussion in the Folkloric Music of the Dominican Republic." Sloan conducted research on Dominican folkloric music in 2000–2001 with the aid of a Fulbright fellowship. Her research included an extensive exploration of the geographical, historical, and political context of Dominican folkloric music.

Sloan's presentation will reveal the impact felt on Dominican folkloric music by the dictator Rafael Leonidas Trujillo, who attempted to suppress any African link to Dominican culture. Although Trujillo's efforts were successful, some folkloric genres survived. Sloan will discuss some of these, including the *salve*, *gaga*, and the songs and traditions of *Los Congos de Villa Mella*. Each of these genres relies heavily on percussion instruments, including drums that are primarily African in origin. Sloan will conclude with a discussion of future possibilities for Dominican folkloric music.

POSTERS

Kristin Clark will present a research poster regarding the use of Musser marimba etudes to teach music theory. Clark



DARIN KAMSTRA

POSTER PRESENTATION
SATURDAY 8:00 A.M.
ROOM 113

provides a basic harmonic analysis of etudes Op. 6 no. 8, 9, and 10 and explains how these etudes can be used to teach and reinforce harmonic concepts commonly addressed in undergraduate music theory curricula.

Darin Kamstra will present a poster outlining results of his survey on qualifications and duties of advertised percussion faculty positions at institutions of

higher education in the United States from 1992–2001. Kamstra investigated four areas: (1) the importance of having an earned doctoral degree; (2) the most commonly requested secondary areas of expertise; (3) the most preferred areas of specialization; and (4) the institutions that most frequently place graduates in college teaching positions. PN

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ASPEN MUSIC FESTIVAL AND SCHOOL

Jonathan Haas, member of the percussion faculty at the **Peabody Conservatory** and the **Aspen Music Festival and School** will schedule a complimentary college consultation and early admissions audition at the PASIC 2003. The session can serve as an official audition for Aspen, as well as an advisory session for an eventual Peabody audition. Parents are welcome.

Please email jonahaas@aol.com for an appointment. Available times are limited, and will be scheduled in the order received.

Peabody Conservatory Percussion Faculty:
Jonathan Haas and Robert Van Sice

Aspen Music Festival and School Percussion Faculty:
Jonathan Haas, Benjamin Herman, Douglas Howard, and Thomas Stubbs

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COMMITTEE MEETINGS

COLLEGE PEDAGOGY

THURSDAY 8:00 A.M.
ROOM 100TC

CONTEST & AUDITION PROCEDURES

THURSDAY 8:00 A.M.
CONFERENCE THEATER-HYATT

HEALTH & WELLNESS

THURSDAY 8:00 A.M.
OAKS SUITE-HYATT

KEYBOARD

THURSDAY 8:00 A.M.
DERBY SUITE-HYATT

MARCHING

THURSDAY 8:00 A.M.
SATURDAY 8:00 A.M.
KEENELAND SUITE-HYATT

INTERNATIONAL

THURSDAY 1:00 P.M.
DERBY SUITE-HYATT

NEW MUSIC/RESEARCH

THURSDAY 1:00 P.M.
ROOM 100TC

SCHOLARLY RESEARCH

THURSDAY 1:00 P.M.
OAKS SUITE-HYATT

WORLD

THURSDAY 1:00 P.M.
KEENELAND SUITE-HYATT

PAS Committee Activities At PASIC 2003

BY GARY COOK

There are currently 18 committees in the Percussive Arts Society. These groups are made up entirely of volunteers who give many hours of their time and expertise to their respective committees, communicating primarily through e-mail and Committee Forums at www.pas.org. All PAS Committees hold their annual meeting at PASIC, and many sponsor panel discussions, listening labs, master classes, and other activities that are integral to the success of each PASIC.

If you are interested in a particular committee, you are welcome and encouraged to attend their annual meeting and sponsored sessions. For membership opportunities on a PAS committee, speak to the committee Chair. Check your PASIC program for exact locations of meetings and other sessions. For more online information on PAS committees visit: www.pas.org/About/committees.cfm/.

COLLEGE PEDAGOGY COMMITTEE

Michael Gould, Chair

The College Pedagogy Committee (CPC), under the leadership of newly appointed Chair Michael Gould, will hold its annual meeting at 8:00 a.m. Thursday and sponsor a panel discussion at 9:00 a.m. Friday. This year's panel discussion will look at teaching percussion from an international perspective and promises to be another provocative CPC-sponsored session.

COLLEGIATE COMMITTEE

Thad R. Anderson, Chair

The newly formed Collegiate Committee will have its first meeting at PASIC 2003. The Collegiate Committee was formed after PASIC 2002 to provide a forum for active college-student percussionists to become more involved in the percussion field. The Collegiate Committee's objective is to facilitate a more informed and well-rounded college percussion student and emerging professional. Foundational goals of the committee include:

- Networking: Supplying a database of contact information for aspiring professionals.
- Leadership: Offer opportunities through PAS to help develop the future leaders of our field.
- Dissemination: Dispersion of professional-level information from various individuals and points of view.
- Interrelations: Development of mutual relationships regarding the percussive arts.
- Discussion: Provide opportunities for scholarly discussion concerning topics that students encounter on a regular basis.

At PASIC 2003, the Collegiate Committee will be recruiting new student membership. The committee meeting will be held at 8:00 a.m. on Friday and it will include topics such as developing a networking database, organizing future PASIC endeavors, and membership growth. Interested collegiate PAS members are encouraged to become active on the Collegiate Committee.

COMPOSITION CONTEST COMMITTEE

Lynn D. Glassock, Chair

The Composition Committee will meet at PASIC 2003 at 1:00 p.m. on Friday to review the 2003 Composition Contest, including the number of entries, selection of judges, and the responsibilities of committee members. Another topic will be the 2004 contest, including discussion of the previously cited categories, the qualifications for judges, and the assignments and distribution of responsibilities of committee members including the selection judges. They will also review the previously selected categories for 2005 and select the two categories for 2006. (Reviews of the winning pieces from the 2003 contest appear elsewhere in this issue.)

CONTEST AND AUDITION PROCEDURES COMMITTEE

Chris Hanning, Chair

The Contest and Audition Committee,

under the leadership of newly appointed Chair Chris Hanning, will meet at 8:00 a.m. Thursday. The Committee is sponsoring the annual PAS Percussion Competition at PASIC 2003 on Thursday. This year, the committee recruited five distinguished judges for the preliminary round of the Marimba Competition: Michael Burrirt, William Moersch, Leigh Howard Stevens, Gordon Stout, and Robert Van Sice. This is a change from the typical format of having committee members judge the PAS contest. Another improvement for 2003 is a scoring/comment sheet that will provide anonymous feedback to all participants, and awards will be given to the winners of this year's competition.

The committee received 56 applications from which four finalists have been chosen to compete at PASIC 2003. The committee will select five distinguished marimba artists to judge the final competition at PASIC. Preliminary judges may judge the final competition as long as they do not have a student performing.

At their annual meeting the committee's focus will be on the 2004 competition and the committee's role in judging and organizing the event. They will also review the scoring/comment sheet and make any changes based on feedback from judges and participants.

DRUMSET COMMITTEE

Jim Rupp, Chair

The PAS Drumset Committee is the central planning and idea committee for all drumset areas of the society. They meet twice at each PASIC to review the current convention, work on ideas for the next one, and plan special projects for the drumset area of the society. At PASIC 2003 the committee will be meeting Thursday at 2:00 p.m., and Friday at noon. Interested PAS members are welcome to attend.

Since PASIC 2002, the Drumset Committee has been working on several areas. The first is the planning of the various drumset clinics and master classes for PASIC 2003 which will include Steve Smith, Bun E. Carlos, David Garibaldi, Carl Allen, and international artist Peter Ostlund, to name a few. Artistic excellence and educational offerings are first priority, but there is also a concern for presenting a stylistically diverse lineup of artists with broad based industry support. The committee worked with the local host Rick Mattingly and the

PAS home office to coordinate this lineup.

Each year the committee works to come up with special ideas for master classes. This year the committee wanted to do a series titled "It's all in the hands." The idea was to bring in drumming legends Jim Chapin and Joe Morello, along with the outstanding educator Gordy Knudtson to give a master class each day focusing on hand technique. As these gentlemen are the proven masters at working on hand development, it seemed like an ideal idea to bring them together at PASIC.

Another topic that came from the Drumset Committee meeting was to hold a panel discussion around the business side of music. Various PAS members from all aspects of the industry have been recruited to serve as panel members. Long-time PAS supporter and respected industry veteran Jim Coffin was recruited to chair the panel at 9:00 a.m. Friday. It is hoped that this will fill a void in the educational experience of younger PAS members.

EDUCATION COMMITTEE

Cherissa Legendre, Interim Chair

The Education Committee will hold their annual meeting at 8:00 a.m. Friday. The Committee is sponsoring several FUNdamentals sessions on Saturday for young percussionists, as well as a College Auditions clinic for older percussionists who want to learn more about preparing for college auditions. This panel will be held on Saturday at noon.

HEALTH & WELLNESS COMMITTEE

Dr. Darin Workman, Chair

In addition to its annual meeting at 8:00 a.m. Thursday, the Health & Wellness Committee will present a number of workshops at PASIC 2003. They will sponsor their annual hearing tests and analysis Thursday and Friday, present a session on health and injury at 1:00 p.m. Thursday and hold their open "Injury Panel Discussion With The Pros" at 11:00 a.m. Friday on the topics of hand, wrist, and forearm injuries.

INTERNATIONAL COMMITTEE

John H. Beck, Chair

The International Committee is a sounding board for international concerns between PAS headquarters and PAS international chapters. When a concern comes forward, the chair contacts

COMMITTEE MEETINGS

DRUMSET

THURSDAY 2:00 P.M.
FRIDAY 12:00 P.M.
OAKS SUITE-HYATT

COLLEGIATE

FRIDAY 8:00 A.M.
OAKS SUITE-HYATT

EDUCATION

FRIDAY 8:00 A.M.
KEENELAND SUITE-HYATT

MUSIC TECHNOLOGY

FRIDAY 8:00 A.M.
ROOM 100TC

SYMPHONIC

FRIDAY 9:00 A.M.
DERBY SUITE-HYATT

COMPOSITION CONTEST

FRIDAY 1:00 P.M.
ROOM 100TC

PERCUSSION ENSEMBLE

FRIDAY 1:00 P.M.
DERBY SUITE-HYATT

RECREATIONAL DRUMMING

FRIDAY 1:00 P.M.
OAKS SUITE-HYATT

PASIC 2004 HOST

FRIDAY 3:00 P.M.
CONFERENCE THEATER-HYATT

the committee for their response and then reports to PAS headquarters. If the PAS administration needs to communicate information to the PAS international chapters, it generally goes through the International Committee. The International Committee will meet at 1:00 p.m. Thursday.

The International Committee also works in conjunction with the International Task Force, and to this end has established an Internet link with them on the Committees Forum section of the PAS Web site. This helps facilitate communication between the two committees and thus have more input regarding international concerns.

KEYBOARD COMMITTEE

Michael Burritt, Chair

The Keyboard Committee, with newly appointed Chair Michael Burritt, will hold its annual meeting at 8:00 a.m. Thursday and sponsor a panel discussion at 2:00 p.m. Thursday. This year's topic is "Learning Changes/Hearing Chords" and will include panelists Anders Åstrand, Dave Samuels, and Dan Moore. It will be the first time the panel discussion from the Keyboard Committee focuses on vibraphone. The Keyboard Committee is expanding its membership to represent a more comprehensive keyboard percussion initiative. New committee members include Swedish vibraphonist and composer

Anders Åstrand, and Chris Norton, marimbist and xylophone soloist with the Jack Daniels Band.

The Keyboard Committee is also working on an update of the PASIC Listening Room. In the past it has been marimba focused. The intention is to reflect a collection of artists from around the world as well as adding other areas of keyboard percussion to include vibraphone, xylophone, and a more comprehensive marimba representation.

MARCHING PERCUSSION COMMITTEE

Julie Davila, Chair

The Marching Percussion Committee is the central planning committee for all marching percussion clinics and activities at PASIC. The Committee will meet twice at PASIC 2003, Thursday at 8:00 a.m. and Saturday at 8:00 a.m. They organize and sponsor the PAS Marching Percussion Festival on Friday and all the individual competitions on Thursday. They will also sponsor a marching percussion clinic on Thursday at 11:00 a.m. with Jim Casella, a tenor clinic at noon with Sean Vega and Bill Bachman, and a snare drum master class on Saturday at noon with Jeff Queen.

MUSIC TECHNOLOGY COMMITTEE

Kurt Gartner, Chair

The annual meeting of the PAS Music Technology Committee will be held at

8:00 a.m. on Friday. The meeting is open to current members, and those who are interested in serving on this committee are also encouraged to attend. Additionally, the Music Technology Committee will be involved in several projects to be highlighted at PASIC.

At noon on Friday, MTC Chair Kurt Gartner will moderate the panel discussion "Wired for Sound: Uses and Implications of Music Technology." A collaborative effort, the panel will include representatives of other PAS committees, in order to provide the greatest possible breadth and depth of discussion. Still, the panel discussion should be useful to both the novice and expert. Panel members will include Anders Åstrand, Darin Workman, Daniel Moore, and others.

Also at PASIC will be newly archived entries for the Listening Room. These entries, refereed by MTC members, will include scores and recordings of new works for percussion that involve aspects of music technology such as computer sequencing, MIDI controllers, and electro-acoustic accompaniment. Otice Sircy is the archivist and Listening Room Coordinator. The Listening Room will be open throughout PASIC.

The MTC will again provide an all-day "Hands-On Music Technology Lab" on Saturday. The day will be segmented into several mini-sessions, during which participants may experience various applications of music technology for percussionists. Anticipated sessions for PASIC 2003 include incorporation of music technology in teaching and more uses and techniques for looping. These sessions are useful, informal and user-friendly. Please drop in!

NEW MUSIC/RESEARCH COMMITTEE

Larry Snider, Chair

The New Music/Research Committee sponsors and organizes the Wednesday Focus Day at PASIC. This year the theme is "Moving Sound" (percussion with dance) and is highlighted in detail elsewhere in this PASIC Preview issue of PN. They will hold their annual meeting at 1:00 p.m. on Thursday at PASIC 2003.

The Committee has recently selected the topic and host for the PASIC 2004 Focus Day. Tom Goldstein will be the host, and although the exact title is yet to be determined, the subject will be avant-garde percussion music—new and old. More emphasis will be placed on the new,

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and the committee hopes to feature some new composition artists in that area.

PASIC 2004 HOST COMMITTEE

George Barrett, Host

The PASIC 2004 Host Committee meeting will be Friday at 3:00 p.m. This select committee will discuss plans for PASIC 2004 to be held in Nashville with host George Barrett.

PERCUSSION ENSEMBLE COMMITTEE

Dan Moore, Chair

In addition to auditioning the annual entries for the 2003 PAS International Percussion Ensemble Contest to select the outstanding college and high school percussion ensemble to perform at PASIC each year, the Percussion Ensemble Committee is again sponsoring the popular Percussion Ensemble Literature reading session at 4:00 on Thursday at PASIC 2003. The 2003 PAS International Percussion Ensemble Contest winners are Northern Illinois University, Rich Holly, director; University of Houston, Dr. Blake M. Wilkins, director; Millikin University, Brian Justison, director; Marcus High School, Corinth, Texas, Kennan Wylie, director; Lewisville High School, Lewisville, Texas, JJ Pipitone, director; and Brazoswood High School, Lake Jackson,

Texas, Eric Harper, director. The Committee will hold its annual meeting at 1:00 p.m. on Friday.

RECREATIONAL DRUMMING COMMITTEE

Kalani, Chair

The newly formed Recreational Drumming Committee will have its first meeting at PASIC 2003. This Committee was formed at PASIC 2002 with Kalani as the inaugural Chair to help with the Society's involvement in drum circles and recreational drumming. The Committee will meet at 1:00 p.m. on Friday and is sponsoring drum circles every evening at PASIC, led by Jim Greiner, Bob Bloom, and Chet Dobo. They are also helping with PAS's new Sunday event, the Drum Circle Facilitation Workshop featuring Arthur Hull.

SCHOLARLY RESEARCH COMMITTEE

Laura Franklin, Chair

The Scholarly Research Committee (formerly Scholarly Papers Committee), with Dr. Laura Franklin as the newly appointed Chair, reviewed several proposals for paper and poster presentations for PASIC 2003. The Committee invited three paper presenters and two poster presenters to share their research with PASIC attendees. Elsewhere in this issue is a

summary of each presentation, and the Scholarly Research Committee hopes you will take advantage of these opportunities to learn more about the ever-expanding world of percussion. The Committee will hold its annual meeting at 1:00 p.m. on Thursday.

In April, the committee was asked by the PAS Executive Committee to consider taking an active role in reviving the Percussion Research Journal. Committee members agreed to assume this new role and began forming submission guidelines for the revived journal. The new research journal will be an online publication and will be available to all PAS members through the PAS Web site. Submission guidelines and criteria appear on page 29 of this issue, and we encourage submissions in all areas related to percussion, including teaching, performing, historical research, analysis, jazz, world music, and medical or physical issues. Questions about the new research journal may directed to Dr. Laura Franklin, Scholarly Research Committee Chair, at phillil@brevard.edu.

SYMPHONIC PERCUSSION COMMITTEE

Alan Abel, Chair

The Symphonic Percussion Committee will be sponsoring several clinics and or-

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chestral labs throughout the convention including such artists as Tony Cirone, Tim Genis, Ted Atkatz, Brian Kushmaul, and Michael Udow, as well as the popular Mock Auditions on Thursday, Emeritus presentation at 2:00 p.m. on Friday, and Panel Discussion at 10:00 a.m. on Thursday. The Committee will meet at 9:00 a.m. on Friday, and one agenda item will include discussion of a new Chair for the Symphonic Percussion Committee, as the Committee agreed at its inception that it should have a rotating Chair every three years.

WORLD PERCUSSION COMMITTEE

Sal Ferras, Chair

The World Percussion Committee is the central planning committee for all world percussion activities at PASIC. With the PASIC Host Committee they help select and sponsor the World Percussion clinicians, which showcases an international roster of artists this year including Bobby Allende, Marc Quinones, Ray Yslas, and Sandip Burman. The Committee will meet Thursday at 1:00 p.m. at PASIC 2003.

PN

SYMPHONIC

MICHAEL UDOW

THURSDAY 2:00 P.M. ROOM 104

NICHOLAS ORMROD

FRIDAY 10:00 A.M. ROOM 219

DAVID HERBERT AND WILLIAM KRAFT

FRIDAY 11:00 A.M. ROOM 104

ALAN ABEL, THOMAS SHERWOOD AND JACK VAN GEEM

FRIDAY 4:00 P.M. CASCADE BALLROOM

TIM GENIS

SATURDAY 10:00 A.M. ROOM 108

TED ATKATZ

SATURDAY 3:00 P.M. ROOM 108



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

*James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.*

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

Difficulty Rating Scale

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

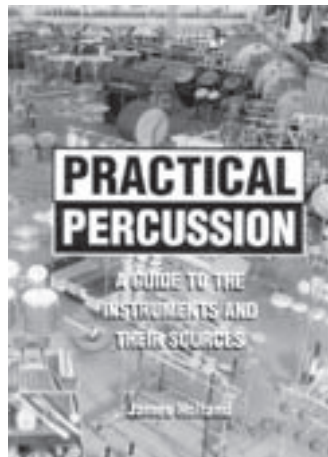
PERCUSSION REFERENCE TEXTS

Practical Percussion: A Guide to the Instruments and Their Sources

James Holland
\$39.50

Scarecrow Press, Inc.

James Holland's 110-page, hard-back tome includes chapters on The Instruments; The Orchestral Percussion Section; The Percussionist as Soloist and in Ensembles; Writing and Publishing Music for Percussion Instruments; Percussion in Education; Percussion Manufacturers and Suppliers; The Percussive Arts Society; and List of Works. Based upon his 45-year career in percussion performance (primarily with the London Symphony Orchestra), Holland provides a helpful, illustrated dictionary of most percussion instruments commonly



encountered by performing percussionists. The black-and-white photographs in chapter one are sharp and, in selected instances, demonstrative of performance technique or explanatory in terms of mounting the instruments (not all instruments are pictured).

Over half the text is contained in the opening illustrative dictionary. The remaining chapters are shorter, with the exception of the chapter on manufacturers and suppliers, which is 13 pages and contains Holland's annotations as to their history and, in his opinion, their specialty of percussion instruments. Overall, this text would be an asset to the school or university library, as well as a welcome resource and guide to the non-percussionist educator or conductor. Although not comprehensive, this book does live up to its title of being "practical."
—Jim Lambert

Arranging for Large Jazz Ensemble

Dick Lowell and Ken Pullig; edited by Michael Gold
\$39.95

Berklee Press

This is primarily a focused arranging textbook on the large jazz ensemble; however, the percussionist can learn a lot about how percussion fits into the large jazz ensemble arrangement. The topics of this 204-page text range from "Basic Information" to "Style" to "Analysis of a Complete Arrangement." An accompanying CD pro-

vides 68 tracks that relate to the topics and specific examples. This text could be utilized by a music arranger, or it could be the text in a college/university jazz arranging course.

—Jim Lambert

INSTRUCTIONAL METHOD BOOKS

Hal Leonard Snare Drum Method

Rick Mattingly
\$10.95 (CD included)

Hal Leonard Corporation

At the conclusion of this text's 63 pages and the 33 lessons into which it is divided, the beginning snare drum student will have been introduced to basic musical knowledge that includes reading music notation with quarter, eighth, and sixteenth notes and rests, eighth- and sixteenth-note triplets, and dotted notes and ties. The text also presents a method for counting, and explanations of musical symbols such as repeats, first and second endings, accents, dynamic marks (*p*, *mp*, *mf*, *f*, *ff*, *crescendos* and *diminuendos*), and 2/4, 3/4, 4/4, 6/8, and cut-time meters. Other techniques and concepts "that a snare drummer needs for beginning to intermediate band or orchestra," include explanations and exercises covering the basic stroke, multiple-bounce and double strokes; flams, flam taps, and flam paradiddles; 5-, 9-, and 17-stroke rolls, accented

I-III

rolls, and 6/8 rolls (both "rudimentary" and "orchestral style" rolls are introduced); and drag, single drag tap, and double drag tap. Included are etudes and solos that frame the techniques presented in an approachable performance context. The text concludes with a listing of the 40 PAS International Drum Rudiments. (Band directors will be interested to learn that this publication has been aligned with several popular band methods, including *Essential Elements*.)

The accompanying 65-track CD, cross-referenced with the text, considerably augments and enhances the publication's pedagogical value. Not only does it provide demonstrations of selected exercises and solos, it also offers eight full band play-along tracks that allow the student a practical hands-on experience playing concert and marching band snare drum parts accompanied by a full concert band. The disc also includes play-along tracks for seven duets.

Perhaps one of the most important features of methods such as this is that they help music educators who are not percussionists keep the drummers in their classes learning necessary techniques and concepts while progressing at an appropriate rate of speed.

—John R. Raush

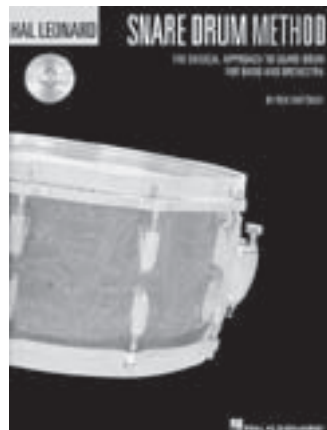
The Total Percussionist: A Beginning...

Brian Tychinski
\$15.95

HoneyRock

The author notes that this 45-page text is an "accessible and versatile book...designed to introduce young students to the 'Total Percussion' concept of music making." It is directed at the beginning snare drummer and keyboard player. No timpani instruction is included. Like other methods that are structured to address the training of the "total percussionist," this publication also recognizes a basic requirement of snare drummers and keyboard percussionists alike—their need to develop musical skills and knowledge. The initial pages are devoted to rhythmic notation

I-II



(half and whole notes and rests, quarter notes and rests, and eighth notes), as well as exercises for full strokes and buzz strokes. (The text eventually covers rhythmic notation utilizing sixteenth notes, and introduces syncopation.) Students are eased into reading on the mallet-keyboard instruments using only three notes, and then introduced to new notes one or two at a time. They will also find simple tunes (e.g., "London Bridge" and "Tom Dooley") to perform.

Musical terms and symbols such as dynamic marks (*mf*, *p*, *f*), *crescendi*, and *decrescendi* are also introduced. The keys of C major, B-flat major, F major, and G major are presented along with exercises, scales, and arpeggio studies. The text offers features that will prove helpful to teachers and make the material more palatable to students, including "musical puzzles," solos and duets, "challenge grids," and boxes at the bottom of every page for the purpose of grading that day's lesson. The incorporation of keyboard training will please those

who believe that such instruction in the student's primary education is the best way to develop the "total percussionist." The author's contention that with this text, "there is much room for flexibility on the part of the teacher" acknowledges the importance of the involvement of a good teacher, who can tailor the text to meet the unique needs of each student and provide additional information and materials when appropriate.

—John R. Raush

KEYBOARD PERCUSSION SOLOS

Elementary Marimba Pieces I-II
Ruud Wiener

\$19.95

Rawi Percussion Publications

This is a creative collection of eight marimba solos, each with preparatory exercises directed to sticking patterns, music reading, and basic improvisation. A play-along CD provides the student with actual per-

formance experience. The solos include an optional marimba accompaniment that can be performed by the teacher or a more advanced student. Both 2/4 and 3/4 meters are covered, and most of the solos feature quarter notes, half notes, and dotted half notes. The final solo, "Desert Train," is written with double-stops, which remain as parallel-fifths. This collection will be of value for all young students, including students who do not have a private instructor.

—George Frock

Cathexis

Scott Johnson

\$8.00

Upbeat Music Corporation

"Cathexis" is a four-mallet marimba solo marked *Largo rubato*. It is rolled throughout except for one measure near the climax, and can be performed on a low-A marimba. The piece begins softly with a single note, gradually moving to two-part harmony, then to three-part and finally four-part harmony. The harmony becomes more disso-

nant and the dynamics increase as the piece progresses. The opening material is repeated near the end as the harmony finally comes to rest on an A-flat triad.

A percussionist with basic four-mallet technique could perform "Cathexis." Teachers looking for intermediate-level four-mallet material that focuses on the legato roll will want to check this out.

—Tom Morgan

Le Carrousel

Benoit Moerlen

\$6.36

Editions Francois Dhalmann

This short, four-mallet marimba solo is reminiscent of a whimsical, Debussy-inspired melody one might hear when riding a carousel at a fair or carnival. The piece offers several technical challenges for the intermediate marimbist, including quarter-note-triplet melodies set against duple subdivisions in the left hand; fixed intervals of fifths in the left hand and octaves in the right hand; some four-mallet independence; and frequently shifting

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John Rommel	Trumpet
M. Dee Stewart	Trombone/Euphonium
Thomas Walsh	Saxophone



Gerald Carlyss, Professor of Percussion, received both his bachelor's and master's degrees from Juilliard, studying with Saul Goodman and Morris Goldenberg. He has performed as the principal timpanist of The Philadelphia Orchestra, chaired the percussion department at Curtis Institute of Music and IU, and was with the Cincinnati Symphony Orchestra. He serves as the substitute timpanist with the Boston Symphony, New York Philharmonic, and St. Louis and Indianapolis symphonies and has recordings with The Philadelphia Orchestra for RCA, EMI, Columbia (Sony), and Telarc Records.



Anthony Cirone, Professor of Percussion, was a percussionist for the San Francisco Symphony for 36 years and has previously taught at San José State University and at Stanford University. He received his Bachelor of Science and Master of Science degrees from the Juilliard School of Music where he studied with Saul Goodman, solo timpanist of the New York Philharmonic. A prolific composer, he has published over 70 titles, including three textbooks, three symphonies for percussion, four sonatas, a string quartet, and seven works for orchestra.

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key centers. "Le Carrousel" would be a suitable encore piece or etude involving four-mallet independence.

—Terry O'Mahoney

Vibes Entertainment III-V
Richard Muller
\$11.17

Alfonce Production

Here is a wonderful book for vibraphonists of all levels. *Vibes Entertainment* is a collection of 20 short solos in a contemporary jazz style. They range from three or four lines to slightly longer than a page. Most include chord symbols and could be developed further and even used in a combo setting.

This book could be utilized in several ways. It would make an excellent etude book for any vibist who has achieved rudimentary four-mallet technique. The solos include no pedaling and dampening indications, and students could learn much by figuring this out for themselves. In addition, students interested in learning jazz voicings will find a wealth of material here for analysis. Finally, the tunes could be used as vehicles for improvisation.

Beyond the fact that the book is so versatile as a teaching tool, the tunes are, without exception, very good. Each one is interesting melodically and has unusual harmonic twists. They are short enough to allow students to focus on a particular musical concept without being overwhelmed by the length of the piece.

This book of etudes reflects the way the vibraphone is used in the real world. Anyone who delves into this material will emerge with a solid foundation of four-mallet vib

technique with a good dose of modern jazz harmony as an added bonus.

—Tom Morgan

Vibra Fun Jazz Vol. 1 III-IV
\$13.83
Vibra Fun Jazz Vol. 2 III-IV
\$10.68

Richard Muller

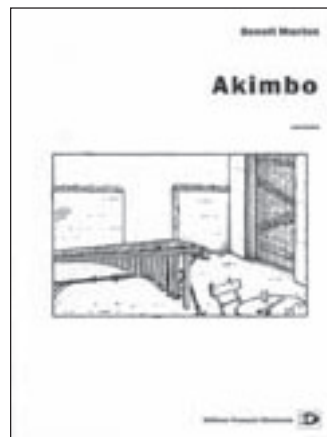
Editions Francois Dhalmann

These books provide the intermediate four-mallet vibist with a collection of short, unique pieces. Each volume contains five pieces, which can be performed separately or as a set. These works will enhance such techniques as double vertical strokes, single independent strokes, and single alternating strokes as well as aid in the development of "pedaling chops." The works featured in Volume 1 are "One Note, A Chord," "Gentle Blues," "Flying White Bow Tie," "U.F.O." and "Silver Sea." Works in Volume 2 are "Top-Hat," "Mister Right," "Triangular Tune," "Slot Machine" and "Jewel Box."

Muller portrays the character of each piece through each title; for example, "Slot Machine" recalls the sights and sounds of Las Vegas. Additionally, the cover art found on each volume is wonderfully whimsical. Finding vibraphone pieces for the intermediate four-mallet player can be a challenge; therefore, *Vibra Fun Jazz* is a welcome addition.

—Lisa Rogers

Akimbo IV
Benoit Moerlen
\$7.46
Editions Francois Dhalmann
This unaccompanied four-mallet marimba solo has the character of



an African ostinato (in the left hand) with complementary melodic rhythms in the right hand. Composed in 2/2 throughout, the quarter, two-eighth-note left-hand ostinato is a constant in this 77-measure solo.

A low-E marimba is necessary for the indicated ranges of the left-hand. This solo would be appropriate for the younger college marimbist to perform on a studio recital or to permit pedagogical growth with the marimbist moving to a more difficult solo. Tonally, "Akimbo" has an a-minor center, with numerous references to near related tonalities.

—Jim Lambert

Constellations #6 – Pisces, the Fish IV
Steve Winstead
\$12.00

C. Alan Publications

"Constellations #6" is written for a low-A marimba. The slow, sparsely scored introduction presents the two main themes, which are transformed throughout the work. The

themes are used with varying accompaniments and contrasting styles, including driving eighth notes, rapid, sequentially-sticked sixteenth notes and flowing eighth-note triplets. The alternating statements of these themes become shorter, finally yielding to a cadenza. The work closes with a virtuosic flurry to the top of the instrument.

This piece requires a marimbist who has the ability to play lively sixteenth-note alternating strokes in the left hand and independent rolls in the right hand. The cadenza contains a few quick linear runs, which will also require some chops. Winstead's work would be an enjoyable piece for the second or third year college student.

—Scott Herring

Jumping Beans (from the sky) IV
Cory Yardley
\$12.00

C. Alan Productions

Compositionally designed in a slow-fast-slow structure, "Jumping Beans" is a four-mallet, unaccompanied marimba solo that contrasts the slower opening with a faster, rhythmic perpetual-motion middle section, before returning to the opening material in a lyrical, slow coda. A four-octave marimba will accommodate this intermediate-level solo. Metered in 4/4, the primary tonal emphasis of this solo is C major, but there are ample modal references to both A-flat major and c minor. This solo would be appropriate for the younger college marimba performer, and it could develop independence between the right and left hands.

—Jim Lambert

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Periphery Mick Rossi \$68.00

C. Alan Publications
"Periphery" for the intermediate marimba soloist with percussion ensemble accompaniment is a wonderful addition to the repertoire. The marimba soloist utilizes four-mallet technique throughout this three-movement work. In fact, the second movement showcases the soloist through the use of a cadenza. The performer will be challenged through the use of single independent strokes and single alternating/double lateral strokes at various intervallic distances on a low-A instrument. Rossi's percussion ensemble parts complement the soloist well through rhythmic dialogue and additive timbres. At least ten players are needed to accompany the soloist utilizing bells, xylophone, two vibraphones, chimes, celesta (optional piano), snare drum, bass drum, triangle, suspended cymbal, finger cymbals, crash cymbals, bell tree, tam-tam, claves, field drum, and timpani.

—Lisa Rogers

Rivers of Wood Gordon Stout \$20.00

Keyboard Percussion Publications
Are you looking for a medium-level marimba piece with piano accompaniment, written by a composer who has already contributed several works that have become standards in the keyboard percussion literature? Gordon Stout's "River of Wood" is written entirely in treble clef and can be performed on a 4-octave instrument. Most of the work requires two-mallet technique, but there are a few three-note chords.

The harmonic vocabulary is largely polytonal and, like Stout's other works, very rich. The piano part, while full of rhythmic vitality, is not excessively difficult, and could be played by most college-level pianists. The piece changes moods several times, contrasting brisk tempos (quarter note = 132) with slower, more lyrical sections. The marimba part is quite chromatic at times but remains loosely tonal throughout. The player will be called upon to do much with dynamic shading, intricate phrasing and coordination with the accompanist.

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This is an ideal choice for the student with nominal three or four-mallet technique who is ready for more challenging, contemporary literature. There is much substance here for musical development and the time spent putting the piece together will be well worth it.

—Tom Morgan

Arcolé

Thomas Vandevenne
\$8.39

Editions Francois Dhalmann

"Arcolé" is a short solo for a low-A marimba and requires four mallets. The quarter note equals 76 and remains throughout with the eighth-note remaining constant. There are numerous meter changes within the composition including 4/4, 2/4, 3/4, 3/8, 5/8, 6/8, 7/8, 11/16 and 13/16. These changes are scattered throughout and produce a highly rhythmic solo. At one point the right hand is in 6/8 with the left hand in 3/4 and the two staves reflect this combination. With its mixed meter and steady, perpetual-motion eighth-note pulse, "Arcolé" gives one the feeling of an agitated dance. It requires a performer with the ability to play complicated rhythms with a steady internal pulse.

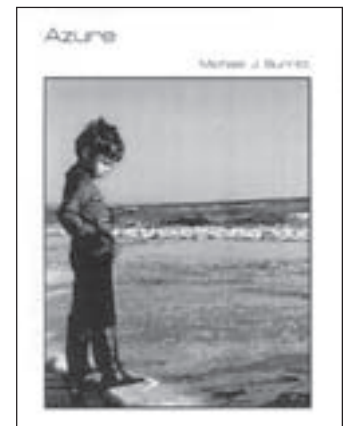
—John H. Beck

Azure

Michael J. Burritt
\$22.00

Keyboard Percussion Publications

I had the distinct privilege of hearing "Azure" performed by Michael Burritt at PASIC '98 in Orlando. Burritt's composition provides the performer with a lyrical setting that frames the mind with visions of blue sky and floating clouds. Technically demanding and "chop"



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building, this work is for the advanced four-mallet player, and musical maturity by the performer is needed to successfully perform the work. Burritt also includes several stickings, which will be extremely helpful. "Azure" provides the advanced four-mallet player with a composition full of quality and quantity to test his or her limits. Take the challenge, it is well worth it.

—Lisa Rogers

V **Value Binaire**

David Friedman
\$5.50

Gretel Verlag Dinklage

Prolific composer and mallet virtuoso David Friedman composed this short, 50-measure marimba solo for Nancy Zeltsman. Using quarter-note triplets and a syncopated melody, it is a modern, quirky take on the traditional Viennese waltz, despite the fact that it is written entirely in 4/4 time. It is deceptively simple looking on paper, until one notices the tempo, M.M. = 180, and the subtly shifting double stops in both hands. The advanced marimbist would find this a suitable encore piece or addition to a recital of more traditional marimba works.

—Terry O'Mahoney

V **Walk Suite**

Scott R. Harding
\$12.00

C. Alan Publications

"Walk Suite" is a five-movement suite for unaccompanied, four-mallet marimba. The movements' titles are programmatic: I. "Stride"; II. "Strut"; III. "Stumble"; IV. "Stroll"; V. "Scamper." A four-octave ma-

rimba will accommodate the performance of "Walk Suite." Each movement is 2–3 minutes in length, and the movements could be performed independently or as a complete suite.

Opening in a jazz-like triplet rhythm, movement one explores the tonalities of B-flat major and C major before returning to B-flat major. Each movement possesses its own unique character and musical structure. The final movement could be performed with two-mallet technique and is like a perpetual motion, bringing the suite to a vibrant conclusion.

—Jim Lambert

VI **Capriccio Cristallino**

Ruud Wiener

\$18.90

RAWI Percussion Publications

"Capriccio Cristallino" is a solo for a five-octave marimba, requiring four mallets; however, the composer has suggested that it can be performed on a low-F instrument by taking some notes up an octave. In the words of Daniella Ganeva, to whom it is dedicated, "Capriccio Cristallino" is a challenging, yet very beautiful little piece that I have thoroughly enjoyed playing."

Written with the quarter note equaling 104–152, this solo has a wide variety of opportunities as to talent-level and programming. At quarter = 104 it is challenging yet accessible to many players and would be excellent on any marimba recital. With quarter note = 152 fewer players could perform it, and its brevity would serve well as a short encore.

The majority of the work is in ascending triplets, either eighth

notes or quarter notes. Within the triplets are accents that produce a melody among the harmonies. The last nine measures of the solo are all in straight eighth notes, yet continue the ascending style of writing. "Capriccio Cristallino" would be fine for an advanced performer's recital.

—John H. Beck

V **A Golden Handshake**

Richard Muller

\$6.39

Editions Francois Dhalmann

This jazz composition for solo vibraphone is written in two flats. Composed in ABA form, the composer challenges us through the use of numerous accidentals and features contrasting tonal centers. With a tempo marking of a quarter note = 116, the composer takes us through many lush chords, with the melodic material often accompanied by passing tones in the other hand. This four-mallet solo offers many challenges, such as establishing clarity with mallet dampening since none is notated. The bridge is particularly challenging with accidentals and chord changes.

—George Frock

VI **Rhythmic Caprice (Second Edition)**

Leigh Howard Stevens

\$15.00

Keyboard Percussion Publications

This is the second edition of "Rhythmic Caprice," originally published in 1989, an exhilarating, bravura showcase for the marimbist that lives up to the conventional definition of a caprice as a "fanciful" composition, by exploiting a number of the more exotic idiomatic capabilities of the marimba. For ex-

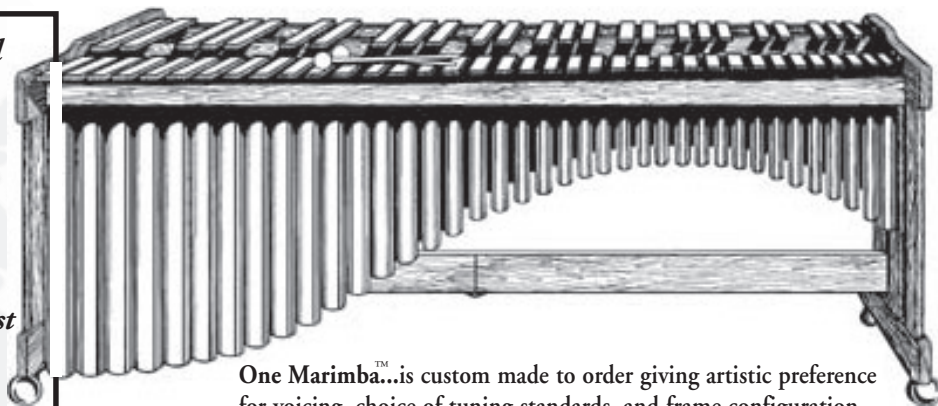
ample, Stevens requires the soloist to manipulate several modes of attack in addition to the normal method of generating sounds from that instrument: using "stick clicks" (striking the edges of the bars with mallet handles), "marimshots" (striking mallet heads and handles together on the bar), and "splash/clusters" (handles are "splashed" down, striking five bars at a time). And, of course, the visual element of executing these procedures adds to the charm of the piece.

The second edition presents a complete rewriting of the original, making it much more user-friendly. For example, rhythmic notation in large portions of the work has been changed. Note values are doubled (e.g., sixteenth notes changed to eighth notes), and a mixed-meter metric scheme is used (the original avoids time signatures completely), making it easier to read. This edition adds a key signature where the original used written-in accidentals, and gives the player a metronome setting for the opening of the work (the original stipulated no initial tempo).

The revised edition indicates a slightly slower speed at letter H than the original. Also found in the second edition are a few pitch changes, rhythmic alterations, changes in modes of attack, the addition of some accents, and directives to the player concerning nuances of performance. In the performance notes, mallet positioning for the performance of "splash/clusters" is graphically illustrated, and the player is given some assistance for handling several rhythmic problems. Those who intend to add, or have already added, this important

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work to their repertoire need to consult the performance-related revisions found in the second edition, which, no doubt, derive from the composer's own experiences in performing the work.

—John R. Raush

Rosewood Dreaming (1997) VI
William Cahn

\$60.00
Keyboard Percussion Publications
"Rosewood Dreaming" is a concerto for the advanced marimbist (needing a five-octave marimba) composed by William Cahn, a founding member of Nexus. The title of the composition reflects its character: *Rosewood* being the material from which the marimba bars are made; *Dreaming* being an illusional state of mind with thoughts passing freely in "a logical, orderly flow and sometimes making illogical connections. Anything may seem possible in this state of being."

The version submitted for this review has an accompaniment of five percussionists; however, the composition also exists with either orchestral or concert band accompaniment (rental/purchase from Keyboard Percussion Publications). The scoring for the five percussionists includes the following: perc. 1—low-

A marimba; perc. 2—low-F marimba; perc. 3—vibraphone; perc. 4—low-F marimba, two medium-large suspended cymbals, three single-headed tom-toms; perc. 5—three single-headed tom-toms, large suspended cymbal, glockenspiel, digital sampling keyboard (for male "ah" voices and for "ah" voices layered over string sounds).

The marimba part is a *tour-de-force* for the soloist, with challenging four-mallet technique needed throughout. An equal level of skill in the accompanying percussion parts makes this composition only accessible to the most motivated and musically skilled performers. This is an outstanding contribution to the marimba concerto repertoire.

—Jim Lambert

SNARE DRUM SOLOS

The Broad Run Jump II
Steve Kastuck

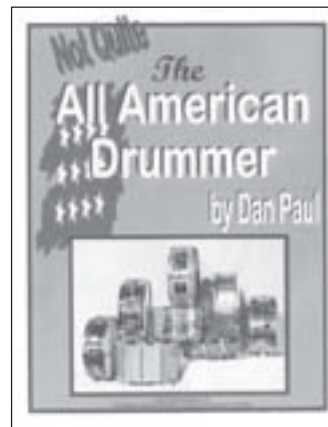
\$4.00
Kastuck Percussion Studio
"The Broad Run Jump" is a short snare drum solo written in orchestral style. The rudiments used are the ones used in orchestra playing: flams, ruffs and rolls. Rolls have to

be closed for proper interpretation and some thirty-second-note diddle patters must be clearly played to sound correct. Musically, the sounds produced when playing the solo imply a broad run jump. Crescendos lead into rhythmic patterns much like running and jumping. The tempo, quarter note = 84–100, seems a bit quick for the execution of the syncopated rhythm for a grade-2 player. Also, to realize a quality snare drum sound, the player must have good technique. This is a fine solo but perhaps misgraded.

—John H. Beck

Not Quite the All American Drummer II-III
Dan Paul
\$12.95

Putty Pete Publishing
Those using Wilcoxon's classic snare drum method *The All American Drummer* now have an excellent intermediate text to use as a precursor. Dan Paul's *Not Quite The All American Drummer* is structured like the Wilcoxon book with two short solos per page. Students need only be able to play five-stroke rolls and read sixteenth notes to begin Paul's book. The 100 solos cover the 26 standard American drum ru-



diments and are well sequenced pedagogically. The solos make musical sense and are traditional in style. Like the Wilcoxon book, dynamics are not dealt with except for the final solo.

The book includes a detailed discussion of basic hand position and posture. While everyone will not agree with all of Paul's instructions, the diagrams and text provide a useful departure point for teaching these important concepts. The book concludes with three longer solos including "Three Camps" (written correctly), "The Downfall of Paris" and a solo by Paul titled "Whip It."

This book provides quality material for the intermediate player. It is concerned with using the traditional rudiments to build fundamental snare drum technique, and there is still no better way to do that.

—Tom Morgan

The Colonel-James Wood II
Steve Kastuck
\$4.00

Kastuck Percussion Studio
This snare drum solo, which is a little over two minutes in length, is rated by the composer as a grade 2 level of difficulty, but the technical content and shifting accents make this a quite challenging piece to prepare. Written in 3/4 meter at a tempo of 80 bpm, the syncopation and accents create a swinging collection of patterns and rudiments. This solo will be a lot of fun for good students, and is recommended for contests or recital formats.

—George Frock

Stickers II
W. J. Putnam
\$7.00

Kendor Music
Stickers is a collection of six elementary-level solos for snare drum. The solos cover common meters including 6/8, 3/4, 2/4 and 4/4. The first four solos have no technical challenges other than single strokes, although there are notated sticking requirements. Solo 5 introduces flams, and the last solo has both flams and short rolls. There are a minimum of dynamic markings for contrast. The solos will be appropriate for beginning students.

—George Frock

P's and 'Ques II III
W.J. Putnam
\$5.00

Kendor Music
“P’s and ‘Ques II” is a rudimental snare drum solo consisting of flamed paradiddles and flamaccues. The tempo of quarter note = 70 is realistic for the execution of these rudiments by an intermediate player. However, don’t expect these rudiments to fall into the normal usage found in traditional rudimental solos (e.g., patterns on the beat and measure-to-measure playing). W.J. Putnam carries rhythms across barlines and sticking patterns, giving the solo a syncopated

feeling and almost a jazz feel. The solo’s different use of flams, paradiddles and flamaccues produces an enjoyable solo for the listener as well as a challenge for the player.

—John H. Beck

Warm-Ups And Mind Reading for the Smart Percussionist
Joel Smales
\$15.00

Phantom Publications
This is a collection of warm-up exercises for snare drum, which will be of benefit for players of all levels. The book has 35 pages of sticking and rhythmic patterns, which include duple and ternary patterns. Technical demands include single strokes, flams, diddles and rolls. The author lists four reasons for warm-ups: (1) to allow you to perform easier with better control; (2) to help prohibit injury; (3) to build chops daily as well as the long haul; (4) to increase technique and control. Each page is similar in format by presenting a 2- to 4-measure pattern, then following this with rhythmic or sticking variations. This collection offers many opportunities to develop creativity and technical levels, and could be used by both snare drummers and drumset players.

—George Frock

DRUMSET

Funk & Hip Hop Drumming II-III+
Ed Roscetti
\$14.95

Hal Leonard Corporation
Funk and hip hop are styles frequently heard on pop radio today, and as such, should be a part of ev-



ery working drummer’s vocabulary. This 48-page book provides some characteristic beats and stresses the importance of playing simply yet precisely in order to create just the right feel (“pocket”) for today’s music.

After a brief history lesson, Roscetti introduces some typical hip hop drumset patterns, followed by example fills, syncopated backbeat patterns, and two play-along charts. One of the most important sections of the book involves how to apply incremental amounts of swing to hip hop patterns in order to achieve the proper feel. When accompanied by the play-along CD, students will certainly be able to grasp the difference between the notation and the interpretation of each pattern. Upbeat phrasing examples, with emphasis on the “ands” of the beat on the hi-hat, conclude the first section.

The hip hop shuffle, using different subdivisions of the sextuplet, “straight time” playing (that encourages forward motion through aggressive beat placement), accent

variations, and several play-along charts conclude the text. *Funk & Hip Hop Drumming* provides exercises that develop technique and the motivation to stick with it—a winning combination.

—Terry O’Mahoney

It’s Rudimentary My Dear Watson! II-IV
Jim Langlois
\$20.00


Langlois Music Productions
This drumset book provides a unique approach to the study of the PAS International Rudiments. Jim Langlois has provided exercises for each rudiment, which are to be played over a repetitive bass drum and hi-hat pattern. All the exercises are in 4/4 and the foot pattern is the same throughout the book: quarter notes on the bass drum with the hi-hat on 2 and 4. Each rudiment is taken through a “pattern,” or a series of permutations beginning with simple quarter notes and progressing through quarter-note triplets, eighth notes, eighth-note triplets, sixteenth

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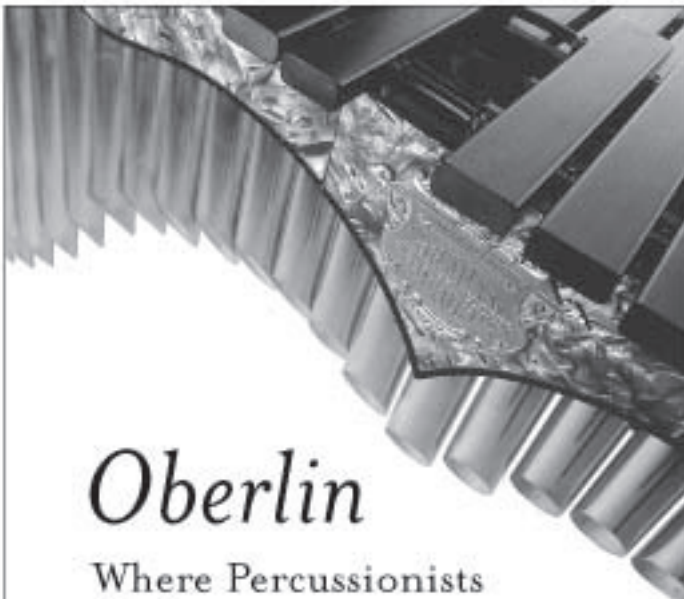
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— Michael Rasen, Professor of Percussion

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Michael Manderer, Director of Admissions
Robert K. Dodson, Dean of the Conservatory

notes, sixteenth-note triplets and, for most exercises, thirty-second notes. Often, polyrhythms or hemiolas are created against the foot pattern. Each variation is two measures long and is to be repeated many times. The student is encouraged to begin at a slow tempo and increase the tempo as more proficiency is gained.

The rudiments are given a difficulty rating from 1 (easy) to 6 (super difficult). This may help the student determine where to begin the exercises, which are grouped according to the PAS rudiment categories rather than by difficulty. This book would make a good supplement to a more traditional rudimental book, and would be an excellent bridge from the snare drum to the drumset.

—Tom Morgan

Jazz Solos: Drum Set Volume 2 III-VI Dave Mancini

\$10.00

Kendor Music

Each of the ten solos in this collection is less than two minutes in length, some are just over a minute in length, and each has a different stylistic focus. The titles provide insight into each solo's character and style: 1. "Swingin' with Ed," 2. "Goin' for the Groove," 3. "Give the Drummer Some," 4. "Jammin' with Vinnie," 5. "Play that Funky Beat," 6. "Sarah's Samba," 7. "Bouncin' with Bill," 8. "Freddy's Mambo," 9. "Thank You Steve" and 10. "Buddy's Tune. This drumset solo collection will provide the intermediate to advanced drumset performer with material for recitals or with material which pedagogically could enhance solos on tunes with similar styles. As a consequence, these solos could be used by either drumset students or by professional drumset performers.

—Jim Lambert

Linear Drumming IV-VI Joel Smales

\$15.00

Phantom Publications

Designed both for the experienced linear drummer and for those who are new to the concept, this book could be called the "Stick Control of linear drumming." The exercises are presented as two-measure patterns that are to be repeated many times. They are well sequenced, beginning with simple eighth-note

patterns involving three limbs, and becoming more challenging as the book progresses. The book concludes with ideas for application, such as linear fills, incorporating bass drum into drum fills, and a final set of more difficult exercises titled "Hang On!" This is a very logical introduction to linear drumming.

—Tom Morgan

The Police Greatest Hits III Transcription Series

\$24.95

Hal Leonard Corporation



Drummer Stewart Copeland set the drumming world on its ear when he emerged as the drummer for the influential rock group The Police in the late 1970s and early '80s. His style was unorthodox, yet tasteful and very individual. Some of his greatest work, along with guitar, bass, and vocal parts, are transcribed in this collection of Police hits. The songs include "Can't Stand Losing You," "Don't Stand So Close To Me," "Every Breath You Take," "Message In A Bottle," "Roxanne," "So Lonely" and "Spirits In the Material World."

—Terry O'Mahoney

Studies in Drumset Independence Volume 2

Todd Vinciguerra

\$12.95

Mel Bay Publications

Studies in Drumset Independence Volume 2 is an instructional book for drumset, focusing on sixteenth-note hand and foot patterns. Based on a typical sixteenth-note groove, the patterns systematically vary the hand and bass drum patterns, teaching the student to become comfortable with various syncopations. As the text progresses, the rhythms become more syncopated,

particularly in the bass drum part.

The drawbacks to this text are its organization and notational practices. The student must either memorize the 14 different hand patterns used in the second chapter, or constantly flip back and forth to them as progress is made. The student may also find the bass drum and hi-hat rhythms difficult to read due to the unconventional beaming and lack of rests. While the content of the text has merit, it will take some digging to sort out the organization and notation of the book.

—Scott Herring

MULTIPLE PERCUSSION SOLOS

Mountain Man V
Murray Houllif
\$4.00

Kendor Music
“Mountain Man” is scored for snare drum, two toms, bass drum with pedal, five temple blocks, cowbell, and two suspended cymbals. Written in a rapid 4/4 meter, the solo opens with a two-measure motive, followed by variations of both the rhythms and the texture. This is accomplished by creatively mixing the drums and accessory instruments with shifting accents and dynamics. The solo offers challenges in sticking patterns and rapid dynamic changes.

—George Frock

TIMPANI SOLOS

Spring Chant IV
Steve Kastuck
\$4.00

Kastuck Percussion Studio
This solo for four timpani is just 46 measures in length. The pitches do not change, but several meter and dynamic changes will require practice. With the tempo marked at 120 bpm, there are three different sixteenth-note sections that require cross-sticking and rapid shifts. This solo is appropriate for the advanced high school student, and should be a valuable addition for the solo contest format.

—George Frock

ORCHESTRAL EXCERPTS

Barber of Seville
Gioacchino Rossini, edited by
Theresa Dimond
Timpani part: \$25
Percussion Score: \$25
Combined Timpani/Percussion Score: \$25
Complete Set: \$62

Flying Dutchman
Richard Wagner, edited by Theresa Dimond
Timpani/Percussion Score: \$20
Touchdown Productions

These editions of the *Barber of Seville* and the *Flying Dutchman* are expressly tailored to the needs of the orchestral percussionist. The *Barber of Seville* is presented in three formats (each neatly packaged as a spiral-bound text): timpani alone, all percussion parts compiled into a score, and a combined timpani/percussion score. The *Flying Dutchman* is available only as a spiral-bound text that has timpani and percussion parts combined in a single score.

Anyone who has had to juggle a number of separate books in which the percussion parts for operas are notated will appreciate the advantages provided by the score formats featured. In these editions, which have been used by members of the Los Angeles Opera percussion section, Dimond has filled in long tacets, replaced or augmented vocal cues with instrumental cues, unified articulation and note lengths with the rest of the orchestra, and even provides a “suggested division of parts.” Timpanists can expect to find a part in which optional notes are provided that better match the harmonic vocabulary (with the original notes given in parentheses), and muffling indicated where note length is apparent.

An excellent example of the value of these texts is revealed in the information found concerning the “sistro,” a problematic instrument required in the *Barber of Seville*, which is notated in the timpani score. Dimond has researched the controversy over this instrument in depth, explaining the rationale for the Los Angeles Opera’s use of glockenspiel for the sistro part. In these performing editions to two popular operas, Touchdown Productions continues to provide

percussionists the tools to perform with an expertise that until now could only be acquired after years of on-the-job experiences.

—John R. Raush

PERCUSSION ENSEMBLE

Favorite Holiday Carols I I-//I
Arr. John Russell
\$35.00

Kastuck Percussion Studio
John Russell has arranged three popular Christmas carols for the beginning percussion ensemble: “Jingle Bells,” “Deck the Halls” and “Good King Wenceslas.” Both “Jingle Bells” and “Deck the Halls” utilize seven players while “Good King Wenceslas” employs eight players. Russell has made careful instrumentation choices in order to accommodate percussion instruments that are typically found in a school setting. Instrumentation for “Jingle Bells” includes: glockenspiel, xylophone, snare drum, bass drum, timpani, two woodblocks and sleighbells. Russell utilizes the following instruments in “Deck the Halls”: glockenspiel, xylophone, snare drum, bass, drum, timpani, three tom-toms and tambourine. Instrumentation for “Good King Wenceslas” includes: glockenspiel, xylophone, snare drum, bass drum, timpani, chimes, temple blocks and suspended cymbal. Timpani parts for all three carols could employ two drums. All parts are of about equal difficulty.

—Lisa Rogers

Diggity-Jig III
Murray Houllif
\$8.00

Kendor Music
“Diggity-Jig” is a short trio for “body percussion”: handclap, knee pat and foot tap. It is written in 6/8 meter at dotted quarter = 80–84. Most of the note values are eighth notes with a few sixteenth notes in one section. Dynamics are plentiful, as are unisons, imitation and mini-solo sections for each player.

“Diggity-Jig” need not be limited to percussionists. It can also be enlarged from its trio format to any size in multiples of three. This cleverly written ensemble would have appeal on any type of program or as a demonstration piece for a clinic. It would be fun to perform and

would require a minimum of rehearsal time.

—John H. Beck

Escape to Freedom III
John Russell
\$30.00

Kastuck Percussion Studio
This percussion ensemble for nine players is scored for a trio of mallet instruments (glockenspiel, xylophone, chimes), snare and bass drums, three toms, tambourine, suspended cymbal and two timpani, and has attributes that make it ideal for the high school level, including performance demands appropriate to that age group. An unusual feature in the score is the chime part, which is given a prominent melodic role throughout and requires the use of two mallets. Set as a stately march with a dramatic drum beat accompaniment provided by membranophonic percussion, “Escape to Freedom” should prove interesting and musically satisfying to a younger ensemble.

—John R. Raush

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Good Vibrations

Brian Wilson and Mike Love
Arranged by Murray Houllif
\$14.00

Kendor Music

"Good Vibrations" is an arrangement for percussion sextet of the song made popular by the Beach Boys. Written with the young percussion ensemble in mind, this arrangement uses two groups of standard percussion instruments, keyboards and rhythm section. For the most part, the bells and vibraphone carry the melodic material, with the marimba and xylophone providing ostinato accompaniments. The rhythm-section parts can easily be played by percussionists of moderate skill, and the shuffle-style drumset part can be handled by most high-school students.

—Scott Herring

Lornabarret

Scott Johnson
\$25.00

Upbeat Music Corporation

"Lornabarret" is a soca tune arranged for the intermediate percussion ensemble. Instrumentation includes steel pans and/or vibes, marimba, guitar, bass and drumset. I believe Johnson's intent is to allow marimba and steel pans/vibes

III parts to be doubled or even tripled, etc. in performance. The work will be challenging for the intermediate ensemble due to syncopated rhythmic passages. I applaud Johnson for writing a piece that easily mixes steel pans with keyboard instruments and includes sections for improvisation.

—Lisa Rogers

Warrior Dance

Murray Houllif
\$14.00

Kendor Music

This percussion septet is scored for three mallet-keyboard instruments, timpani, tom-toms and an assortment of accessory instruments. The work is in three major sections: a lively dance followed by a mysterious slow section and a return to the dance. The dance features eighth-note melodic material driven by a highly rhythmic accompaniment in frequently changing meters. The non-pitched instruments are also given thematic treatment in this section.

With its thin orchestration, the slow section is almost pointillistic, featuring claves, tom-toms, tambourine and other small instruments. The final dance concludes with an exciting crescendo that

ends in a powerful unison. With its rapidly changing meters and opportunities to perform on accessory percussion instruments, this is a valuable training piece for a young percussion ensemble.

—Scott Herring

Black Arches

Reber Clark
\$55.00

C. Alan Publications

This is a challenging work for the intermediate percussion ensemble. Clark employs a 9/8 groove with groupings of 2+2+2+3 as the main rhythmic catalyst. The work employs ten players with the following instrumentation: bells, two vibraphones, chimes, xylophone, marimba (low-F), timpani, suspended cymbal, bass drum, snare drum, triangle, four tom-toms, tam-tam, shaker, wind chimes and piano. The marimbist must employ four-mallet technique (double vertical strokes and single independent strokes). The mallet players and pianist must carefully decipher accidentals in individual parts throughout. Although Clark is mainly known for his band compositions, he proves his compositional prowess in the percussion ensemble medium through "Black Arches."

—Lisa Rogers

Hip-Hop Chops

Murray Houllif
\$8.00

Kendor Music

"Hip-Hop Chops" is a short "body percussion" trio, which can be enjoyed by percussionists of high school age or older. More players can be added to each part, as long as they are added in multiples of three. Each of the three participants is responsible for five sounds: finger snaps, handclaps, thigh pats, tummy pats and foot stomps. The piece is set in a "slow and funky" sixteenth-note groove in which players must coordinate parts, often dovetailing their individual rhythms into a macro rhythm pattern that emerges out of the contrapuntal texture. This collaboration between players contributes to the excitement that the trio can generate. And when Houllif wishes to generate even more excitement, he throws in a flurry of foot stomps, such as those occurring at the conclusion of the piece.

—John R. Raush

Sharpened Stick

Brett William Dietz
\$40.00

Keyboard Percussion Publications

"Sharpened Stick" is an aggressive, percussive work for five advanced players. Instrumentation includes eight tom-toms, bass drum with pedal, splash cymbal, two congas, two bongos, four brake drums, field drum, piccolo snare drum, hi-hat, concert bass drum, Chinese cymbal, large suspended cymbal, three cowbells (high, medium, low), and two woodblocks/jamblocks (high and low).

The work is based on a Native American war song and dance thought to be the derivative of the 1920's Charleston dance. The ensemble is also asked to vocalize "YO-HO" and "WHOO" at certain points during a performance. Attention to stylistic elements and ensemble precision should be the focus in order to achieve a "solid" performance. In my opinion, Brett William Dietz's "Sharpened Stick" will soon become a "favorite standard" in percussion ensemble repertoire.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Silent Night

Franz Gruber
Arranged by Nathan Daughtrey
\$24.00

C. Alan Productions

Scored for four marimbas, this arrangement of the familiar Christmas carol "Silent Night" contains melodic and harmonic variations and rhythmic accompaniment interest. Maintaining B-flat major throughout the 80-measure arrangement, this quartet requires three 4-octave marimbas and one 5-octave instrument. This arrangement will provide interest for the holiday marimba ensemble concert.

—Jim Lambert

Lullaby Rhapsody

Jeffery D. Grubbs
\$25.00

JDG Percussion Enterprises

"Lullaby Rhapsody" is a keyboard percussion duet scored for vibraphone (player I) and glockenspiel and marimba (player II). The overall mood of this work is serene, em-

phasized by the thin scoring and relatively slow tempo. Generally, one part plays the melody while the other part plays simple accompaniment, predominately block chords. The relatively slow melodic rhythm is pushed forward through frequent unstable seventh and ninth chords.

While each part requires some use of four-mallets, only block chords are used, making the work accessible to percussionists with limited technical abilities. The beautiful melodies lend themselves nicely to rubato and give the performers ample room for expression.

—Scott Herring

Deck the Halls

IV

Arranged by Nathan Daughtrey
\$24.00

C. Alan Publications

Nathan Daughtrey deserves high marks for his arrangement of "Deck the Halls" for marimba quartet, which manages to present the old, familiar tune in a refreshing, imaginative, march-like setting. It provides each of the four marimbists an equally important voice in the discourse, as portions of the melody are freely tossed around between them in the cleverly written, fast-paced presentation. (The arrangement, which is ideal for advanced high school or college keyboard players, requires one 5-octave instrument for the bass part.) The only feature of this publication that is disappointing is its brevity; the music comes to an end before the listener is ready.

—John R. Raush

Adagietto from Symphony No. 5

V

Gustav Mahler
Transcribed by J.D. Grubbs
\$32.50

JDG Percussion Enterprises

Scored for vibraphone and four marimbas, this effective transcription of the Mahler masterpiece permits the keyboard percussion ensemble to interpret and perform with delightful results. The melancholy nature of this slow, 10 1/2-minute composition is enriched with the careful articulation marks provided by transcriber J.D. Grubbs, who remains true to the numerous modulations and harmonic nuances Mahler originally composed. Four low-A marimbas are needed for this transcription; additionally, Grubbs suggests mallet hardnesses for the

different voice-parts. This transcription will be quite appropriate for the musically mature college keyboard percussion ensemble.

—Jim Lambert

Paradigma

V. Torchinsky

\$42.00

C. Alan Publications

"Paradigma" is a duet for mallet-keyboard percussionists, one of whom plays both vibraphone and marimba (low-F instrument required) while the other remains on a 5-octave marimba for the entire piece. Written in single-movement form, "Paradigma" is substantial in terms of its length and musical parameters such as contrapuntal writing and its effective use of exotic harmonies within a tonal context. It is cast in several contrasting sections: a metrically free introduction, which juxtaposes melismatic-like statements on the marimba with sustained chords on vibraphone, and several *allegro* sections, at times featuring tightly-knit contrapuntal writing not unlike that found in Baroque instrumental works. Between these are two sections of contrasting textures—a rubato, *andante* section in which players alternate rolled chords on marimbas, and a lyrical section with vibraphone melody accompanied by broken chords on the marimba.

There is one major problem, however: passagework that is virtually unplayable at the metronome markings given. For example, in a section marked quarter note = 108–112, both players are required to execute a left-hand, ostinato bass line in sixteenth notes, at a *forte* dynamic level, which must be stuck 1-2-2-2, with the repeated mallet moving between C sharp and D. Later, both parts contain florid passagework notated in thirty-second notes, moving at this same rapid tempo. There is good music here, however, that will be readily accessible to students if tempo are adjusted.

—John R. Raush

STEEL DRUM

Rakin'

Paul G. Ross

\$30.00

Pan Press

This three-minute work for begin-

ning steel drum band is written in a rock style and utilizes lead, double tenors, double seconds, cello, bass, and drumset. In performance notes Ross suggests that other percussion instruments may be added such as cowbell, tambourine, shekere, congas and woodblock. Additionally, the drumset player may follow the written part or ad lib. Ross has included many dynamic contrasts that, if adhered to, can provide an exciting performance.

—Lisa Rogers

Ana Street

Paul G. Ross

\$35.00

Pan Press

"Ana Street" is an original calypso for intermediate steel drum band that utilizes lead, double tenors, double seconds, cello, quads, bass, drumset and percussion. Although there are no written percussion parts, an engine room needs to be employed with irons, shakers, cowbells, etc. Ross also includes an optional solo section for the lead

pan player to showcase his or her improvisational skills. The calypso melody in "Ana Street" is upbeat and will be a treat for performers and audience alike.

—Lisa Rogers

Another One

Joel Smales

\$15.00

Phantom Publications

"Another One" is an entry-level steel drum quartet scored for lead, double seconds, cello and bass steel drums. This calypso-style piece permits the young steel drum ensemble to have some fun with a syncopated tune in 4/4 and C-major. There is an optional section for improvisational solos.

—Jim Lambert

A Different One

Ernest Backus

\$15.00

Phantom Publications

This steel drum quartet is scored for lead, double-seconds, cello and bass pans. Initially, a duet between

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the lead and double-seconds—accompanied by a basic bass line—thickens harmonically to include the cellos on the melody in this C-major chart. Quarter-note triplets in this 4/4, calypso-style composition provide moderately challenging repertoire for the high school or intermediate-level steel drum band.

—Jim Lambert

When You Smile

Paul G. Ross

\$30.00

Pan Press

This original reggae-style composi-

tion for the intermediate steel drum band is approximately three minutes in length and utilizes lead, double tenors, double seconds, cello, bass and drumset. Ross has included a “juicy” part for the cello and bass pans after letter D. I applaud Ross’s efforts in crafting a well-written tune for the intermediate steel band.

—Lisa Rogers

Groove

Scott Johnson

\$20.00

Upbeat Music Corporation

Scored for steel pan (or vibes), marimba, bass and drumset, this Latin-inspired tune opens with a four-bar lyrical melody, which is interrupted by a marimba groove that sets the tone for the rest of the tune. The main body is a samba with highly syncopated melodies accompanied by marimba ostinatos and a stylistically appropriate bass lines. There are a few melodic opportunities for the marimba, and both the marimba and bass are given optional open solos. The drumset part is notated throughout, but has room for a good drumset player to spice it up.

—Scott Herring

DRUMSET INSTRUCTIONAL VIDEO

Drum Set Crash Course—Tuning Edition

Russ Miller

\$29.95

Warner Bros. Publications

One of the first things other instrumentalists learn to do is tune their

instruments. Many young drummers do not confront this issue until several months into their studies. Russ Miller addresses this oversight in his 90-minute *Drum Set Crash Course Tuning Edition* instructional video. He discusses the various parts of each drum, terms relevant to tuning (tone, pitch, sustain, feel, rebound, pitch bend), stylistic tuning considerations for different types of music, the effect of the snare strainer, snare drum vs. tom tuning, various muffling devices, basic microphone considerations, tuning procedures, head tuning relationships, and equipment choices to suit specific styles of music. All of the advice is sound and based on years of experience. This video is targeted at the new drummer who has questions about how to achieve a good drum sound or anyone interested in achieving a better live/studio drum sound.

—Terry O’Mahoney

Back to Basics

Dave Weckl

\$24.95

Warner Bros. Publications

Anyone who has been playing drumset for the past 20 years or so is probably aware of what has now become a classic instruction video: *Back to Basics* by Dave Weckl. Now all the material contained on the video, and a lot more, is available as a DVD. Weckl discusses the fundamentals of drumset playing including grip, setup, hand technique, foot technique, tuning, and much more. His demonstrations are informative and inspiring.

The DVD features bonus tracks such as Dave playing with Walfredo Reyes Sr. and a performance of “Time Check” with the Buddy Rich Big Band. (This is mistitled as being played by Steve Smith, who plays on another section of the DVD.) Also included are printable educational materials and Internet connectivity.

—Tom Morgan

In Session

Steve Gadd

\$39.95

Warner Bros. Publications

In Session is a re-issue of one of the first great instructional drum videos by Warner Bros. and features Steve Gadd performing a variety of different musical styles with two

different rhythm sections in a recording studio.

After opening with a drum solo accompanied by a drum machine, Gadd soon serves up a gospel tune with brushes, a driving cross-stick funk/pop tune, a shuffle/reggae tune, slow rock blues, funk, an R&B ballad, jazz brush tunes, jazz ballad, several takes of a samba (including a solo over a vamp), a fast bebop tune, a montuno (Latin vamp), and some great solos. He even demonstrates his brush technique on a cardboard box!

Throughout the DVD, Gadd primarily teaches through example as the DVD often features several takes of each tune as well as the discussions between the musicians as to how to shape the song. The viewer gets to see how even great musicians must agree on the interpretation of a particular song.

Through short interviews, Gadd describes what drummers may expect in a studio situation, how to stay creative during the recording process, creating a cohesive bass/drum part, and the concept of beat placement in this 90-minute video. Bassists Will Lee and Eddie Gomez and pianists Richard Tee and Jorge Dalto accompany Gadd through the various styles.

Bonus features on the DVD include a duet with Giovanni Hidalgo (at a *Modern Drummer* festival), Gadd playing with brushes (and singing) “Bye, Bye Blackbird” (at a PASIC), “Ya Gotta Try” with Vinnie Colaiuta and the Buddy Rich Band, complete Gadd catalog info, and Internet connectivity.

—Terry O’Mahoney

Metallica 1983–1988

Nathan Kilen

\$14.95

Cherry Lane

Drummer Nathan Kilen replicates and analyzes the early work of heavy metal drummer Lars Ulrich of Metallica in this instructional DVD. Kilen dissects the songs “Seek & Destroy,” “For Whom The Bell Tolls,” “Fade To Black,” “Battery,” “Master of Puppets,” “Welcome Home (Sanitarium),” “Lepre Messiah,” and “Blackened” section by section, demonstrating the patterns and fills Ulrich used, explaining the philosophy behind Ulrich’s approach, and breaking down almost every measure in every song. The explanations are simple

PASIC 2003 LISTENING ROOM

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NEW FEATURES
Keyboard Committee plans expansion of current collection. New compositions and performers available this year.

Composition Contest Committee archive, 1974 to the present. Manuscripts, published scores, CD performance recordings. 2003 contest winners: Marimba Solo and Percussion Ensemble (6–8 players).

Music Technology Committee archive Compositions featuring one or more technology-related attributes: Midi controllers, computer sequencing, electro-acoustic accompaniment.

POSTER PRESENTATIONS
Kristen Clark—*The use of Musser Études to teach music theory.*
Darin Kamstra—*Percussion faculty positions at US institutions of higher education advertised from 1992-2001: Qualifications and duties.*

HALL OF FAME “ONE-ON-ONE”
Meet the 2003 Hall of Fame inductees in a relaxed setting Saturday from 1–2:30 pm in the Listening Room. Everyone is encouraged to drop by ... listen to old stories, talk about the future, and (bring a camera!) have your picture taken with the newest members of the PAS Hall of Fame.



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enough for viewers who do not read music, although the ability to read and conceptualize music would make it easier to absorb the information. Kilen does a nice job of explaining the use of odd meters and special effects often found in Ulrich's playing. Numerous overhead camera shots, as well as a "footcam" that shows the double bass drum patterns, help the viewer see every part of the pattern.

—Terry O'Mahoney

Metallica 1988–1997 III–IV

Nathan Kilen

\$14.95

Cherry Lane

This instructional DVD, featuring drummer Nathan Kilen, breaks down the drum parts to some of heavy metal band Metallica's biggest hits from the band's "intermediate years" and includes "One," "Enter Sandman," "Sad But True," "The Unforgiven," "Nothing Else Matters," "Until It Sleeps," "King Nothing" and "Fuel." Each section of a song is performed, discussed, and analyzed. The ability to read music is not required, but a good memory or ability to conceptualize how a song is constructed would be helpful. Overhead camera angles



and a "footcam" help the viewer see all aspects of the drumset.

—Terry O'Mahoney

The Next Step III–V

Dave Weckl

\$24.95

Warner Bros. Publications

This is a DVD reissue of Weckl's original instructional video from the early 1990s. On the DVD, Weckl opens with a performance of a funk tune, then discusses "developing an internal clock," constructing a drum part, odd-time playing, phrasing concepts, cymbal technique, beat displacement (a Weckl

signature), and performs three songs found on his instructional package *Contemporary Drummer + One*. Bonus features include performance footage with Walfredo Reyes, Sr., a Chad Smith video, Weckl catalog info, and printable educational material.

—Terry O'Mahoney

Rhythmic Visions IV–VI

Gavin Harrison

\$29.95

Warner Bros. Publications

Drummers familiar with Gavin Harrison's books *Rhythmic Illusions* and *Rhythmic Perspectives* will be interested in his new DVD, *Rhythmic Visions*. Harrison demonstrates his ability to use rhythmic displacement to transform both simple and more complicated grooves, creating the illusion of tempo and meter changes.

The teaching portion is well-organized and Harrison clearly explains what he is doing before each demonstration. As each example is performed, helpful on-screen notation appears at the top of the screen. He covers displacement, or moving a rhythmic pattern around in relation to the meter, on a simple level before moving to more complex examples. He is a master of

hemiola patterns, and has devised a logical system of organizing the rhythmic components.

Also included are several complete tunes that give Harrison a chance to illustrate how these concepts can be applied in musical situations. In another informative section, "Coda," he discusses how he developed some of his ideas and who his inspirations were.

Harrison's technique is beautiful to behold, but he is not just a technician. He plays with much fire and emotion along with impeccable musical taste. The production quality is top notch, with great camera angles including an overhead view that lets you see everything. Besides being a great educational tool, *Rhythmic Visions* is an example of how far the drumset has developed through the work of thinking musician/drummers like Harrison.

—Tom Morgan

Play Drums Today!

Scott Schroedl

\$14.95

Hal Leonard Corporation

Play Drums Today! is a self-teaching method that comes with a DVD and accompanying 46-page booklet, designed to provide "a complete guide to the basics: beats, songs,

goes through various phases and developments that reflect the mysterious and unpredictable mood changes of two people in a close relationship.”

To this end, Colgrass writes violin effects such as the utilization of the low register with mute, trilled octaves and thirds, tremolo, strummed chords, *glissandi* and harmonics, playing at the fingerboard, and special bowings. He explains his use of the “marimbas-a-multiple-instrument.” For example, the marimba part contrasts resonant lower register chords played with soft hammers with piercing, explosive attacks in the upper register executed with hard mallets.

Colgrass coined some terms for several compositional procedures he exploits in “Hammer and Bow.” One technique he labels “invisible doubling” applies to passages in which both players’ parts are woven together in a manner that will “make the listener wonder which one is playing.” Another technique, termed “non-unison doubling,” applies to examples in which both instruments play the same notes at the same time “but not in the same rhythms.” Anyone who examines the score of “Hammer and Bow” will readily appreciate the hand of an accomplished composer with keen insight into the unique idiosyncrasies of the marimba.

—John R. Raush

Three Inventions for Flute and Percussion

V+

Mario Gaetano

\$42.00

C. Alan Publications

Scored for flute and a multi-percussion setup consisting of vibraphone, bass drum, tom-toms, two snare drums, China cymbal, brake drum and hi-hat, “Three Inventions” is composed in three brief movements, each in a contrasting style. The dance-like first movement, written primarily in 6/8, requires the percussionist to perform mainly on vibraphone. Often, the performers play the same melodic material either in unison, at a remote transposition or in canon. The second movement, marked *very freely*, features the flute with frequent watery lines and flutter tonguing. The vibraphone’s role in this movement is of an accompanimental nature with frequent clusters of notes in

parallel motion. The non-pitched percussion instruments receive more attention in the third movement, which is highly energetic. The flute and percussion share in thematic responsibilities throughout the constantly changing meters, ending in an exciting unison.

“Three Inventions” requires a flautist and percussionist of reasonable accomplishment and would make an excellent chamber work for a junior or senior percussion recital.

—Scott Herring

Duo Concertante for Violin and Marimba

Raymond Helble

\$25.00

Keyboard Percussion Publications

Commissioned by Leigh Howard Stevens in the 1970s, this work is idiomatic for the marimbist and requires advanced four-mallet technique. The four-mallet stroke types employed include double vertical strokes, single independent strokes, single alternating/double lateral strokes, and one-handed rolls. Helble’s compositional style creates a melodic dialogue between the marimbist and violinist that is quite appealing to the listener. This is an excellent composition that showcases both instruments well.

—Lisa Rogers

PERCUSSION RECORDINGS

Animato

Jasmin Kolberg

\$18.00

Lady Hamilton Productions

Although relatively new on the solo marimba scene, Jasmin Kolberg brings superb talent matched with delightfully contrasting repertoire into an elegant mix of pure enchantment coming from the solo marimba. A native of Stuttgart, Germany, Jasmin includes 15 compositions on *Animato* including “Doctor Gradus ad Parnassum” by Claude Debussy; “Rotation II” by Eric Sammut; “Two Mexican Dances” by Gordon Stout; “Fugue from Sonata in g-moll” by Johann Sebastian Bach; “Solemn and Majestic” from “Caritas” by Michael Burritt; “Promenade a l’automne” by Marcel Tournier; “Tango Nr. 1” from “Tango Suite” by Astor Piazzolla; “Variation Nr. 19” from “Goldberg Variations” by Bach;

“Variations on Japanese Children’s Songs” by Keiko Abe; “Invention in d-moll” by Johann S. Bach; “Ghanaia” by Matthaias Schmitt; “Fugue in C-dur” by Johann S. Bach; and “Kalimbob” by Jasmin Kolberg.

Kolberg possesses enormous talent and attention to detail of the nuance of each composition. Kolberg has studied with Leigh Howard Stevens, Gordon Stout, Michael Burritt, Keiko Abe, Klaus Tresselt, Eric Sammut and Frederic Macarez.

Given the fact that Jasmin has had the aforementioned opportunities for study and that her family is musical (Kolberg Percussion), she has made the most of her timings in percussion throughout her 29 years. Of unique interest on this CD is “Rotation II” with Eric Sammut on vibraphone and Jasmin on marimba. The warmth and lyricism of Jasmin’s marimba performance permeates each work on this CD. There always seems to be an underlying passion that provides the thread of unity throughout the CD. Also performing on this CD are Michael Sanderling, cello, Jurgen Spitschka, marimba and percussion, and Marta Klimasara, kalimba and percussion.

Kolberg’s own composition, “Kalimbob,” provides an earthy conclusion to this superb recording. Beginning with the sounds of an ocean drum and kalimba, Jasmin’s marimba performance evolves into a frenzy of magnificent ostinati, which encapsulates her vibrant energy and feeds off the accompanying musicians. If you’ve not heard of Jasmin Kolberg, buy this CD. If you have heard of her, this is a delightfully entertaining and dynamic recording—well-worth having in your personal library.

—Jim Lambert

First Construction

Winthrop University Percussion Ensemble

\$15.00

Eagle Editions

Here is an excellent percussion ensemble recording showcasing a variety of works. The “old standards” include the delightful “Prelude and Dance” by Ronald Lo Presti. This keyboard ensemble is probably not as well known as it deserves to be; hopefully, this recording will expose it to wider audience. Cage’s “First

SHOWCASE CONCERTS

MILLIKIN UNIVERSITY

THURSDAY 9:00 A.M.
CASCADE BALLROOM

LEWISVILLE HIGH SCHOOL

THURSDAY 10:00 A.M.
ROOM 208

SO PERCUSSION GROUP WITH THOMAS BURRITT

THURSDAY 11:00 A.M.
CASCADE BALLROOM

NEW MUSIC FOR CHOIR AND PERCUSSION

THURSDAY 2:00 P.M.
CASCADE BALLROOM

UNIVERSITY OF HOUSTON

FRIDAY 9:00 A.M.
CASCADE BALLROOM

BRAZOSWOOD HIGH SCHOOL

FRIDAY 10:00 A.M.
ROOM 208

JU PERCUSSION GROUP

FRIDAY 2:00 P.M.
CASCADE BALLROOM

NORTHERN ILLINOIS UNIVERSITY

SATURDAY 9:00 A.M.
CASCADE BALLROOM

MARCUS HIGH SCHOOL

SATURDAY 10:00 A.M.
ROOM 208

NANCY ZELTSMAN, MICHAEL TILSON THOMAS AND JACK VAN GEEM

SATURDAY 2:00 P.M.
CASCADE BALLROOM

NANAE MIMURA

SATURDAY 4:00 P.M.
CASCADE BALLROOM

Construction" (in metal) is followed by the three-movement "Chamber Music IV" by Robert Suderburg.

"Atenteben" by Bob Becker is given its premiere recording here. As Becker states, "the melodies... are based on a few of the tunes

WORLD

CHABOT PANHANDLERS

THURSDAY 9:00 A.M.
ROOM 104

JIM GREINER

THURSDAY 9:00 A.M.
ROOM 215

FRANK KUMOR

THURSDAY 10:00 A.M.
ROOM 103

JAMES ARMSTRONG & TRAVIS KNEPPER

THURSDAY 10:00 A.M.
ROOM 110

HANDS ON'SEMBLE

THURSDAY 11:00 A.M.
ROOM 104

VALERIE NARANJO

THURSDAY 2:00 P.M.
ROOM 109

TOM TEASLEY

THURSDAY 3:00 P.M.
ROOM 110

AFRICA --> TRIO

FRIDAY 10:00 A.M.
ROOM 103

WEST VIRGINIA STEEL BAND

FRIDAY 12:00 P.M.
ROOM 108

ALLESANDRA BELLONI

FRIDAY 12:00 P.M.
ROOM 219

VIKTORIA HERENSCAR & RICHARD GRIMES

FRIDAY 2:00 P.M.
ROOM 219

played by the atenteben flute ensembles of Ghana. The patterns played by the gankogui and the drums' ubiquitous urban popular music Kpanlogo." This piece is followed by "Three Shona Songs," a traditional Zimbabwean piece arranged by the group's director, Michael Williams. Another African piece, "Djole," features the vocal and djembe talents of Mohamed Da Costa.

The CD concludes with four excellent transcriptions: "Danse Macabre" by Saint-Saens, "Funeral March of a Marionette" by Gounod, "Ritual Fire Dance" by de Falla and "Holiday for Strings" by David Rose. This wonderful recording documents some important old standards and exposes the listener to contemporary performances of authentic African music.

—Tom Morgan

Illuminations

Tim McMahon Ensemble
\$17.00

HeavyWood Music



There is a lesson to be learned from this CD for any drummer who aspires to put a jazz group together. The first step is to find musicians who will not only contribute their unique backgrounds, experience, and musical talent, but can also work together in the most intimate settings, such as the quartet, quintet, and sextet renditions heard on this CD. That is exactly what McMahon has accomplished in assembling his band: Mike Wofford (piano), Rob Thorsen (bass), Paul Sundfor (alto and soprano saxes, flute and alto flute), John Rekevics (tenor sax), Mitch Manker (trumpet and flugelhorn) and Bob Johnston (trombone).

Eight of the ten tracks ("Labyrinth," "Words Never Spoken," "The Eye of Ra," "Slowly I Turned," "Cyprus," "Paradigm," "The Letter," "Song To A Free Spirit") are origi-

nals by McMahon. The remaining two tracks ("Time Remembered" and "A Time For Love") were arranged by McMahon. They feature a mellifluous fusion of expressive horn lines embroidered with memorable solos contributed by Wofford and members of the horn section, particularly Sundfor on sax and flute. Throughout, McMahon uses his kit imaginatively, navigating the ensemble through an emotionally variegated landscape. The result is an album worthy of attention.

—John R. Raush

Just Drums

Various artists

\$10.00

Fever Pitch

Just Drums is a compilation of the original compositions by drummers from around the United States. Stylistically, the music includes jazz drumset solos, groove tunes, world music-inspired pieces, progressive rock, a brush solo, frantic bursts of percussion energy, and even some heavy metal influences. These drum showpieces are reminiscent of something one might see at a contemporary music concert or a venue like the Knitting Factory in New York City. The drummers/percussionists heard on the compact disc include Greg Bendian, Eric Cook, Laura Cromwell, Victor Delorenzo, Dylan Fusillo, Gerry Hemingway, John Hollenbeck, William Hooker, Payton Macdonald, John Mettam, Jon Mueller, Nonder Nevai, Magnus Olsen, Tamaraya, Jason Verhagen, Weasel Walter and Jason Widen.

—Terry O'Mahoney

Live!

Jing Chi

\$16.98

Tone Center

"West Coast guitar-based blues/rock/funk with a healthy dose of jazz improv in a jamming situation" is an accurate way to describe this offering from the band Jing Chi, whose members include drummer Vinnie Colaiuta, guitarist Robben Ford and bassist Jimmy Haslip. It features Colaiuta doing what he does best: groovin' hard, slamming the backbeat, dropping in some signature rhythmic twists, and serving it up with plenty of energy and originality. *Live!* was recorded at Yoshi's jazz club in Oakland, Calif.,



and it really captures what happens on stage. The CD allows each player plenty of solo space. If you haven't been able to catch Colaiuta live, this is as close as it gets on record. He's really in his element, playing with great players and going for it!

—Terry O'Mahoney

The Marimba Festival Orchestra

featuring Bob Becker and Gordon Stout

Conducted by Frederick Fennell

\$16.00

Resonator Records

Recorded live at the West Point, New York, Eisenhower Hall Theater, on March 28, 1998, this CD documents the historic concert featuring 164 performers on 134 marimbas (with 20 more performers joining in on the finale). This CD contains 63 minutes of mass marimba music, including "Prelude," op. 28, no. 4 by Frederick Chopin; "Bolero" by Eustasio Rosales; "Scherzo Caprice" by Claire Omar Musser; "Selections from Carmen" by Georges Bizet; "Nola" by Felix Arndt with Bob Becker as xylophone soloist; "Girlfriends Medley (Margie, Jean, Dinah)" arranged by Bob Becker with Becker as xylophone soloist; "Pilgrim's Chorus from Tannhauser" by Richard Wagner; "Spanish Dance no. 5 (Bolero)" by Moritz Moszkowski; "Londonderry Air" arranged by Peters/Tanner; "Finlandia" by Jean Sibelius; and Sousa's "Stars and Stripes Forever."

Although this CD does not contain all the music performed on the concert, it captures the ensemble works and the featured xylophone soloist Bob Becker. Festival organizer Dana Kimble (a member of the percussion section of the United States Military Academy Band at West Point) provided the vision and structure for this concert, which recalled the mass marimba orches-

tras of Claire Musser from the 1930s, '40s and '50s. This historical recording will provide future generations with a concept of the grandeur and uniqueness of this grandiose experience.

—Jim Lambert

New Groove Blues

Steve Yeager

\$12.00

Collective Vibe Records

Anyone who likes Lionel Hampton and Milt Jackson will be thrilled with this new effort by vibest Steve Yeager. He has showcased the vibes in combination with Hammond B-3 organ (Tony Monaco), guitar (Clay Moore) and drums (Phil Hey). The beauty of this instrumentation is most evident on Yeager's version of "The Look of Love" by Burt Bacharach. The timbre of the vibes along with the supple organ and guitar accompaniment creates a perfect mood for this under-played ballad. Also, the guitar played in unison with the vibes, with chords from the B-3 in the background (such as on John Lewis' "Home") is a great sound.

Another highlight is the title track, Yeager's "New Groove Blues," which shows a Hampton influence. "Lisa," the other Yeager original, is a lush ballad that utilizes Monaco's B-3 harmonies behind the lyrical melody performed on vibes. Kenny Dorham's "Blue Bossa" is done as a samba and, along with some nice brush work from Hey, may contain the best solo from Yeager on the CD. The addition of a short, bluesy interlude is an effective bridge between solos. The concluding number, "Face to Face," is a slightly raucous funk tune that gives everyone in the group a chance to stretch out.

This CD is full of interesting ensemble passages along with solid improvised solos from the entire group. It is clear they are having a good time as evidenced by the occasional "Yeah!" that can be heard in the background during solos.

—Tom Morgan

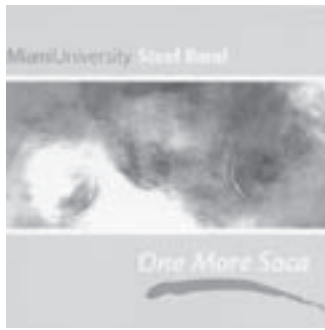
One More Soca

Miami University Steel Band

\$16.99

Pan Ramajay Productions

One More Soca is an exceptional recording of the Miami University Steel Band. Selections include "Jump Up," "Sweet Nothings,"



"Kimba" and "One More Soca" by Chris Tanner, "Hangin' in There" and "Samba de Arcata" by Ray Holman, "Fall from Grace" by Darren Dyke, "When Last We Spoke" by Tom Miller, and "Give 'im Up" by Alan Lightner. I commend Tanner for not only directing and performing with this group, but providing several wonderful compositions as well. Two of my favorite selections on the disc are "Give 'im Up" for its upbeat soulfulness and "When Last We Spoke" with its lyrical fluidity. Another treat for the listener will be Darren Dyke's solo on "Fall from Grace."

—Lisa Rogers

Percussions de Barcelona: volumes 1 & 2

Percussions de Barcelona

Volume I: \$12.67

Volume II: \$14.78

Anacrusi Productions S.L.

This year marks the 25th anniversary of the formation of Percussions de Barcelona, "a chamber music ensemble devoted to the performance and diffusion of contemporary music for percussion instruments." These two CDs represent the results of a project that has as its goal the recording of the entire repertoire of the group. Performers heard are Robert Armengol Díaz, Ignasi Vila Bobé, Albert Carbonell, Sebastià Bel Domènech and Ramon Torramilans Lluís. Guest artists mezzo soprano Elisenda Arquimbau, flautist Patricia Mazo and tumbadorist Joan-Marc Pino contribute their musical talents to the recordings.

Several of the 14 compositions on these discs were commissioned by Percussions de Barcelona, including Pere-Josep Puértolas' "Thiès" and his "Drums and Woods"; J.M. Mestres-Quadreny's "Baràlia"; Ramon Humet's "Nkunga"; A. Llanas' "Fedra Quartet"; Humet's "Mantra II" (a "small homage to Stockhausen"); and Francesc

Borràs' "Phi." Montsalvatge's "Desordre," with mezzo soprano Elisenda Arquimbau, was commissioned by Xavier Joaquin, who founded Percussions de Barcelona. Other compositions included are Miquel Roger's "Ingràvid"; J. Guinjoan's "Cant Arcaic"; J. Soler's "I com el cant del rossinyol..."; "A mallets duet" [sic] by Salvador Brotons; "Soliloqui 2" by Albert Carbonell; and Joaquim Homs' "Tres cants per a flauta i percussió."

The works on these discs are representative of percussion music written during the 20th century, escorting the listener down trails blazed by earlier composers who have established precedents such as writing for non-Western instruments and performance techniques (such as hand drumming heard in dramatic fashion in "Ingravid" and the subtle hand drumming accompaniment to Arquimbau's vocal solo in "Cant Arcaic"); the non-idiomatic use of traditional instruments, such as bowing the vibraphone and playing it with the handles of the mallets (both heard in "Soliloqui 2," a vibraphone solo played impressively by Diaz); vocalizations (such as found in the orgiastic climax of "Nkunga"); the acceptance of marimba and vibraphone into the world of art music, joining xylophone and glockenspiel in the performance of chamber works like Brotons' "A Mallets Duet"; and the melodic use of rhythmic "themes" played on untuned percussion, heard to good advantage in "Phi." These two CDs are testaments to the value of music that can result as the product of the symbiotic relationship between a top-flight ensemble and talented composers acting on commissions from that group.

—John R. Raush

Tarantelle & Canti d'Amore: the songs of Allesandra Belloni

Allesandra Belloni

\$9.99

Naxos World Records

Actress/singer/tambourine artist Allesandra Belloni continues to document and promote the folkloric musical traditions of Italy with her latest recording, *Tarantelle & Canti d'amore*. The 11 traditional songs and three original songs, all arranged by Belloni, include work chants, love songs, and the traditional fast-paced triple meter *taran-*

tella—the most famous musical style of southern Italy. Her ethereal voice and emotional delivery of these ancient folkloric pieces transport the listener back to a simpler time as she accompanied herself on the tambourine.

—Terry O'Mahoney

Three

Chabot Panhandlers

\$16.99

Pan Ramajay Productions

The quality of performance, selec-

WORLD

RAY YSLAS

FRIDAY 3:00 P.M.

ROOM 108

MARIA MARTINEZ & ED ROSCETTI

FRIDAY 3:00 P.M.

ROOM 110

RENAISSANCE STEEL BAND

FRIDAY 4:00 P.M.

ROOM 104

ASIAN CRISIS

FRIDAY 4:00 P.M.

ROOM 201

ANTHONY DOUGLASS & EVAN FRASER

SATURDAY 9:00 A.M.

ROOM 106

MIAMI UNIVERSITY GAMELAN

SATURDAY 9:00 A.M.

ROOM 109

STEVE FORMAN

SATURDAY 10:00 A.M.

ROOM 110

KALANI

SATURDAY 11:00 A.M.

ROOM 215

ARTHUR HULL

SATURDAY 4:00 P.M.

ROOM 109

BOBBY ALLENDE & MARC QUINONES

SATURDAY 4:00 P.M.

ROOM 208

tions, and recording quality of this CD are exceptional. Producers Tom Miller and Jim Munzenrider have done a terrific job with balance and blend in the recording mix. Also, kudos to Darren Dyke for the tuning and blending of the steel drums. Selections are "Fever" by Lord Kitchener, "Appreciation" by Andy Narell, "Patricia" by Jeff Narell, "Boogsie's Medley" by Len "Boogsie" Sharpe, "Because" by Lennon and McCartney, "Gingerbread Island" by Tom Miller, "Dancing on a Wave" by Ray Holman, "Hold On to Your Man" by Lord Kitchener and "Bahia Breeze" by Jeff Narell. My favorite selection is "Patricia" due to the superb lead pan solo by Jeff Narell.

—Lisa Rogers

TERRACE CONCERTS

PANTASIA

THURSDAY 11:00 A.M.

CAIXA TRIO

THURSDAY 1:00 A.M.

UNIVERSITY OF WISCONSIN STEEL BAND

THURSDAY 3:00 P.M.

UNIVERSITY OF FLORIDA SUNSHINE STEELERS

FRIDAY 11:00 A.M.

RIVER CITY DRUM CORPS

FRIDAY 1:00 P.M.

UNIVERSITY OF MARY STEEL BAND

SATURDAY 11:00 A.M.

LEMIRA ELEMENTARY PERCUSSION ENSEMBLE

SATURDAY 1:00 P.M.

MAELSTROM

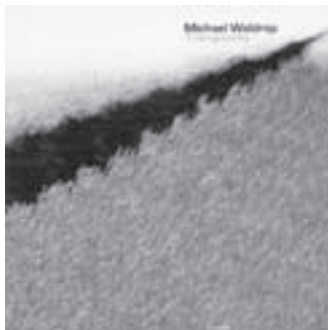
SATURDAY 3:00 P.M.

Triangularity

Michael Waldrop Trio

\$15.00

Michael Waldrop



The music heard on this CD, performed by drummer Michael Waldrop, with pianists Vlad Girshevich, Tim Fox and Gene Rush, acoustic bassists Eric Thorin and Tim Goodwin, and electric bassist Dennis Woodrich, has been generally described as "original contemporary jazz exhibiting the influence of classical and world music." Waldrop, who is director of the jazz and percussion programs at Mesa State College, holds a DMA in performance from the University of North Texas, where he served as drummer of the renowned "One O'Clock Jazz Band." His musical interests embrace marimba, multiple percussion performance and composition. In fact, 10 of the tracks on this CD are Waldrop originals: "Twisted Barb," "Belgrade," "Time Within Itself," "Longing," "Doo-Dat-Tang," "Ivana," "Cascades," "Try Angularity," "Munich Musings" and "Barb Twisted." The remaining track ("2-2-2 4:52") was written by Vlad Girshevich.

You have only to hear several minutes of "Twisted Barb," the opening piece, to realize that you are in the presence of extremely talented musicians, whose performances offer much to admire. These include bassist Thorin's melodically brilliant solos, dazzling displays of virtuosity by pianist Girshevich, and the rhythmically inventive and electrically charged accompaniments of Waldrop, who shows with every stroke of his drumsticks and brushes that he has a great deal to contribute to contemporary jazz drumming. An aspiring jazz drummer would be hard-pressed to find examples of more effective solo performances than Waldrop's Latin-inspired offering in "Cascades" and

his performance on "Barb Twisted," written entirely for drumset solo. And any contemporary jazz aficionado would be hard-pressed to find a CD that can provide more return for his or her investment.

—John R. Raush

Triena

Triena Moon

\$10.00

Gifted Records

Those whose interests include a particularly rewarding endeavor—the clinical use of music in general, and percussion in particular, in the treatment of disabilities—are bound to be impressed with this CD, which is presented and funded by The Rhythmic Arts Project "as a vehicle for people with developmental and other disabilities to record professional CDs." The Rhythmic Arts Project uses the playing of percussion instruments to address specific goals in rehabilitation and healing, and works with individuals in large and small groups, as well as one on one.

This CD features lead vocalist and pianist Triena Moon, who has Williams Syndrome, a developmental disability coupled with physical deficits. The eight-track CD includes "Jesus is Just All Right with Me," "Hound Dog," "Laudie Laudie Miss Claudie," "Georgia," "Love Me Do," "Amazing Grace," "Something to Talk About" and "Tears in Heaven."

Triena is backed by 19 guest musicians including drummers/percussionists Vinnie Colaiuta, Eddie Tuduri (who produced the CD), Mike Shapiro, James Cruise, Debra Dobkin and Lorenzo Martinez. This group of professionals donated their time and expertise to the project. The result is a remarkable success—a win-win situation for all who purchase the modestly priced CD. Not only do all the proceeds from its sale go to programs that enhance the lives of individuals with developmental disabilities through the Rhythmic Arts Project, but the disc can stand on its own by virtue of Triena's vocal renditions and the talented musicians who back her up.

—John R. Raush

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

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Hear recordings of the 2003 PAS Composition Contest winners in the Members Only section of the PAS Web site at www.pas.org. Scores and recordings will also be available in the PASIC Listening Room.

2003 PAS Composition Contest Winners

BY MARK DORR

The Annual PAS Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. This is the 30th year the contest has been held. Two contrasting musical categories were selected for the 2003 competition. Category I was Marimba Solo. The judging panel for this category was John Baldwin (Boise, ID), John H. Beck (Webster, NY), and Tom Morgan (Topeka, KS). Category II was Percussion Ensemble (6 to 8 players). The judging panel for this category was John Raush (Baton Rouge, LA), Lisa Rogers (Lubbock, TX), and Terry O'Mahoney (Glendale, CA). There were 68 entries in this year's competition; 39 in Category I and 29 in Category II. The winning entry in each category received a \$1,000 prize, with \$300 and \$200 going to second and third place, respectively. The first- and second-place compositions in the Marimba Solo category will be published by HoneyRock and the first-place Percussion Ensemble selection will be published by Southern Music Company.

CATEGORY I: MARIMBA SOLO

First Place: "Three Movements for a Solo Dancer"

Eckhard Kopetzki (Sulzbach-Rosenberg, Germany)

"Three Movements for a Solo Dancer" is an intriguing and colorful work, filled with technical demands that will challenge an advanced level four-mallet keyboard player. Playable on a low-A instrument and 9 minutes and 40 seconds in total duration, the three movements are balanced in terms of length, sustainable musical interest, and continuing motivic development. They are also musically independent, contrasting in style, and unified through the use of common motivic ideas. The first and third movements contain thematic material in C-sharp Phrygian mode, while the second movement is primarily in F-sharp harmonic minor. Chromaticism abounds

throughout the work, serving primarily to connect thematic ideas and structural sections.

The first movement, "Mysterious Love," opens with a serene chorale that quickly transforms into a faster, syncopated groove. Dead strokes during the phrase endings are very effective. The coda consists of a condensation of rhythmic and thematic ideas taken from the opening section.

"Dance on a Shattered Mirror" is a fast-paced contrast to the previous movement, moving the musical line forward with a constant ebb and flow of emotion. Completely new material is found in the coda, a driving accompaniment played on the lower bars and frame of the marimba against a highly syncopated, lyrical melody.

"Memory of a Mystery" brings together thematic material from the previous two movements. During its middle section, the left hand plays an extended melody while the right hand executes fast sextuplet figures at a tempo that transforms them into essentially an open sounding roll. An exciting flourish brings this work to a glorious finish.

Second Place: "Crystal Butterfly"

Ben Wahlund (Nevada, IA)

"Crystal Butterfly" is for intermediate to advanced marimbists looking for a different type of challenge, namely that of synchronizing intricate solo lines with an extremely complex pre-recorded accompaniment. According to the composer, one of the philosophical goals when creating the piece was to capture in sound the juxtaposition of digital or "crystal" electronic elements with the visual image of a butterfly in flight. Playable on a low-A marimba, this four-mallet solo is six and a half minutes in length. Included with the score are a CD accompaniment and narrator's part, both integral components of the piece. The synthesized accompaniment includes piano, harp, xylophone, hand drums, drumset, various auxiliary percussion instruments, and electroni-

cally manipulated sound effects. Timing cues and a rhythmic reduction of the accompaniment are written into the marimba score.

"Crystal Butterfly" is through composed, with each section of the work introducing a particular groove that is then manipulated and transformed in various ways. Double stops and hand independence techniques abound. Complex rhythms, gradually shifting harmonies, and effective use of mixed meter to move the thematic material forward in unexpected ways give the work a relentless energy that never subsides until the last note is played.

The piece opens with a free, legato section during which the narrator reads lines from an unidentified poem. Harmonic and rhythmic intensity build gradually until a funk groove emerges. Solos are traded back and forth between the marimba and accompaniment. The accompaniment suddenly subsides, leaving a single marimba motive fading into the distance as the narrator reads the concluding line, "Of peace, love, hope, and life...and life."

Third Place: "Variation on Akatonbo"

Akie Takuda (Boston, MA)

"Akatonbo" ("The Dragonfly") is a popular children's song in Japan. The inspiration for "Variations on Akatonbo" was drawn from Akie Takuda's familiarity with that children's song. Written for an upper intermediate to advanced level player, "Variations on Akatonbo" is an entertaining and technically demanding four-mallet solo requiring the use of a 5-octave marimba. An abundance of double stops, quick right- and left-hand flourishes, and intricate close-interval sticking patterns make this a wonderful technical study. The piece alternates between reflective and lively moods, with an underlying effervescence that naturally draws the listener into its celebratory spirit.

The six-minute work consists of a short introduction followed by four distinctive

variations of contrasting styles. Expressive, warm, and beautiful, the introduction is a chorale that states the original theme in its entirety. The first set of variations, aptly named “Bright” and “Cute,” has a light Caribbean feel. Dead strokes on the bars create a nice effect amidst constantly shifting meters and lengths. The second variation, “Happy,” possesses a samba feel in 4/4 time. Optional foot stomping adds to the overall dance mood. This variation leads quickly into “Sentimental,” a beautiful, albeit brief, chorale. The final variation is simply listed as “Warm, Expressivo.” According to the composer, this variation was inspired by the free improvisations of jazz pianists. Playful syncopations and constantly transforming themes permeate the last section of this work.

CATEGORY II: PERCUSSION ENSEMBLE (6 TO 8 PLAYERS)

First Place: “The Creation (A Sonic Manifestation)”

Cayenna Ponchione (Alpine, NY)

“The Creation” is a 12-minute programmatic piece utilizing a large variety of instruments to contrive in sound the concept of the Big Bang and the formation of our physical and aural universe. Six distinct, yet interconnected, sections make up this intriguing work: “Sonic Fabric,” “Convergence,” “Sun,” “Earth,” “Water,” and “Volcanoes and Ice.”

The theoretical framework of the piece is based loosely upon 20th-century serial techniques. The first marimba presents a complete 12-tone row during the opening section. This row is then manipulated to create the rhythmic and tonal soundscapes of the following sections. Free and uninhibited exploration of sounds, colors, and driving rhythms make this piece particularly effective.

At an advanced level of difficulty overall, this work calls for six multiple percussionists. All but one of the parts includes a keyboard instrument. Instrumentation is extensive, ranging from two 5-octave marimbas, crotales, and vibraphone to ten tom-toms, tenor drum, bass drum, and two snare drums. Auxiliary percussion instruments include ten log drums, eight brake drums, six tam-tams, three triangles, and temple blocks. Implement (mallet/stick) requirements are clearly outlined in the score.

Tonal and technical challenges include rattan handles on suspended cymbals,

one-handed rolls during four-mallet marimba parts, bowed tam-tam and crotales, and half-pedaling on the vibraphone. A number of tempo changes and the use of 19 different meters create an irregular but interesting feel to the work, particularly during the last two sections.

Second Place: “Circus Plenus Clamor Ingens Ianuae Tensae” Lane Harder (Dallas, TX)

“Circus Plenus Clamor Ingens Ianuae Tensae” is a six-minute work that is intense and unrelenting in its overall energy. Written for six players on three marimbas, experienced keyboard ensembles will find this advanced level composition technically and musically very demanding. Of the three marimbas required, two must be 4-octave and the third a 5-octave instrument. Brief performance notes are included in the preface to the score.

The literal translation of the title is “The circus is full. An enormous clamor. The gates are bulging.” It was taken from an ancient Roman board game called Lucky Sixes. In that game, a saying was etched or carved into the board comprising six words, each word having six letters. “Circus Plenus,” therefore, is scored for six players, has six formal sections, each bar has six groupings of six notes, and the linear thematic material makes use of hexachords and intervals of major and minor sixths.

The piece moves from quasi-12-tone textures through triadic and modal harmony before all parts conclude on the pitch F, the sixth letter of the roman alphabet. While distinctly independent overall, in several locations all six keyboard parts occur in unison. Dead strokes and rattan tonal effects on the bars are used to help bring out important thematic information.

Third Place (tie): “Exploration of Time”

Eckhard Kopetzki (Sulzbach-Rosenberg, Germany)

“Exploration of Time” is full of rhythmic vitality, complex rhythmic interplay, and unusual metrical combinations. Written for eight multiple percussionists, the individual and contemporary ensemble techniques required to perform this piece place it at a very advanced level of difficulty. Approximately eight and a half minutes in length, the work sustains a feeling of constant forward motion, aided by frequent changes of meter and tempi, driving sixteenth-note rhythms, and a compression of motivic and rhythmic ideas during the concluding section. Overall structural form is slow-fast-slow-fast, with the coda increasing in speed and intensity to a glorious finish. Many tutti figures and brief solos permeate the overall texture. Meticulously notated dynamics will aid performers in bringing out important rhythmic and melodic mo-

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tives found embedded within the intricate fabric of the piece.

An instrumentation list and notation key is provided in the preface to the score. Implement preferences are clearly identified. Each individual player's setup is fairly compact. The total number of instruments required is rather extensive, including two pairs of bongos, four tomtoms, two bass drums, two timpani, splash cymbal, crash (suspended) cymbal, four cowbells, three gongs of relative pitch, temple blocks, three cans, two glass bowls, güiro, and shaker. Several unique timbral effects are also required. These include executing a timpani glissandi while rolling on an inverted suspended cymbal placed on that timpani head, bowed cowbell, scraped tam-tam, stick clicks, and glissandi effects on a tom-tom head.

Third Place (tie): "Mixtures 2"

David J. Long (Fredericksburg, VA)

"Mixtures 2" is written for eight multiple percussionists, all of whom must play a keyboard instrument. This ensemble is at a medium level of difficulty. A setup diagram and instrumentation list are included in the preface to the score. Few implement suggestions are provided.

At nine minutes, fifteen seconds in duration, "Mixtures 2" is divided into seven distinctive sections performed without pause, the exception being the start of

the final section. The first six sections feature only one family of percussion instruments at a time in the overall form of palindrome. In order of appearance, they are woods, metals, membranes, membranes, metals, and woods. The seventh section integrates all three families. Overall this is a constantly driving, fast-paced piece. However, during the second section, a slower tempo allows the metallic instruments to combine in predictable yet coloristically effective ways.

A recurring, overall structural theme in this work is a series of accented sixteenth-note patterns interspersed with tutti and/or call-and-response figures. Several duple and triple meters are used. The score calls for over forty instruments that represent the wood, metal, and membrane families of percussion instruments. Included among these are two low-A marimbas, one 5-octave marimba, crotales, two sets of bells, two vibraphones, chimes, two snare drums, five tom-toms, concert bass drum, a pair each of bongos and congas, five brake drums and triangles, five cowbells and woodblocks, medium and large hand drums, and slapstick. Several pitch changes occur in the timpani part. All keyboard parts are playable with two mallets.

Exciting and fast paced, "Mixtures 2" will help less experienced players expand their understanding of musical form and

deepen their appreciation of the infinite palette of tonal colors possible with percussion instruments.

2004 AND 2005 PAS COMPOSITION CONTESTS

The 2004 PAS Composition Contest will again be divided into two categories. Category I will be Vibraphone Solo; Category II will be Percussion Quartet. The winner in each category will be awarded a \$1,000 prize, with \$300 and \$200 given to second and third place, respectively. The winning composition in Category I will be published by Studio 4 Music and the winning composition in Category II will be published by Meredith Music Publications.

Composition Contest categories for 2005 will be Percussion Ensemble (8 to 12 players) and Multiple Percussion Solo with CD accompaniment (small to medium set-up). A list of acceptable instruments for the Multiple Percussion Solo category is available from the PAS Office in Lawton. The PAS reserves the right to not award prizes in a particular category if the judging panel determines that the entries were not worthy of such an award.

Current PAS Composition Contest Committee members include Lynn Glasscock, Chair (University of North Carolina, Chapel Hill, NC), Christopher Deane (University of North Texas, Denton, TX), Mark Dorr (Grinnell College, Grinnell, IA), Mario Gaetano (Western Carolina University, Cullowhee, NC), Steven Hemphill (Northern Arizona University, Flagstaff, AZ), and Jim Lambert (Cameron University, Lawton, OK).

Mark Dorr is Director of Symphonic Band and Percussion Studies at Grinnell College in Grinnell, Iowa. He is also Principal Percussionist and Orchestra Personnel Manager with the Des Moines Metro Opera Company, and performs with the Cedar Rapids Symphony. He is Past President of the Iowa PAS Chapter, has hosted five Iowa Days of Percussion, and is a member of the PAS Composition Contest and Education Committees. He has co-presented PASIC FUNDamentals clinics on timpani and drumset, and is active as a guest conductor, percussion soloist, and clinician throughout the United States and Canada. PN

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PERCUSSIVE ARTS SOCIETY 2004 SOLO VIBRAPHONE CONTEST

PURPOSE: To encourage the highest level of artistic expression in the art of performance and literature for solo vibraphone. The contest is designed to select four finalists to compete at the 2004 PASIC. The contest will include cash awards for the finalists as well as matching grants to their respective percussion programs, as follows:

- First Place:** \$1000 plus a matching grant of \$1000
- Second Place:** \$ 750 plus a matching grant of \$ 750
- Third Place:** \$ 500 plus a matching grant of \$ 500
- Fourth Place:** \$ 250 plus a matching grant of \$ 250

The matching grants will be awarded to the institutions represented by the four finalists, and can be used for scholarships, equipment needs or repairs, guest clinicians/performers, or other percussion area needs.

PROCEDURES:

- The contest is for college level students who are current Percussive Arts Society members, ages 18–25 years of age at the time of entry.
- Each performer must submit a CD plus 4 copies (5 total) to PAS. The CD must be no longer than 15 minutes in length.
- All entries will be numbered to insure anonymity and will then be evaluated by a panel of judges.
- Each finalist chosen to compete at PASIC 2004 will not have to pay the convention fee but will be expected to assume all costs pertaining to the event including travel, room-board, etc.
- Finalists will be required to verify age.
- Selections on the CD must be from the repertoire listed below. The first work must be a complete work or movement (unedited), additional selections may be shortened to stay within the 15-minute restriction.
- Disqualification will occur if the CD is in excess of 15 minutes, the repertoire included is not from the required list, or selections have been electronically altered or edited (other than shortened to accommodate the time restriction).

REPERTOIRE LIST:

- “Four Bagatelles” by Gitta Steiner
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- “Schickstuck” by William Hibbard
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APPLICATION FEE: \$25 per entry payable to PAS

SEND CD'S TO: PAS, 701 NW FERRIS AVE., LAWTON, OK 73507

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Age _____ PAS Membership # _____

Address _____

City _____

State _____ Country _____

ZIP or Postal Code _____ E-mail address _____

School enrolled _____

Teacher _____

DEADLINE FOR ENTRIES IS APRIL 15, 2004

2004 PERCUSSIVE ARTS SOCIETY 31ST ANNUAL PERCUSSION COMPOSITION CONTEST

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

2004 CATEGORIES

Category I: Vibraphone Solo

- First Place: \$1000.00 plus publication by Studio 4 Music
- Second Place: \$ 300.00
- Third Place: \$ 200.00

Category II: Percussion Quartet

- First Place: \$1000.00 plus publication by Meredith Music Pub.
- Second Place: \$ 300.00
- Third Place: \$ 200.00

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

ELIGIBILITY AND PROCEDURES:

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

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

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 15, 2004.

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

2004 PERCUSSIVE ARTS SOCIETY 31ST ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

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

Signature of Composer _____

2005 CATEGORIES: CATEGORY I PERCUSSION ENSEMBLE (8–12 PLAYERS)

CATEGORY II MULTIPLE PERCUSSION SOLO (SMALL TO MEDIUM SET-UP*)

WITH CD ACCOMPANIMENT

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PAS is currently taking applications for volunteers to work at the Percussive Arts Society International Convention (PASIC 2003) in Louisville, Kentucky, Nov. 19–22, 2003. Duties include moving equipment from the exhibit hall to clinic rooms, assisting with stage setups and sound checks, and checking badges for entrance to events.

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FROM THE PAS MUSEUM COLLECTION

DEAGAN MODEL 54 “MASTERPIECE” MARIMBA

Donated by the Family of Martin Edwin Trapp, Jr. 2003-03-01.

Manufactured between 1934 and 1939, the Deagan 50 Series “Masterpiece” marimbas were designed not only for tonal excellence, but also to be both portable and sturdy enough to tolerate rough use by a traveling percussionist. This instrument was the last of a long line of Deagan instruments that used a tube frame design originally known as their “De Luxe Wheel Rack” manufactured from tubing and featuring large caster wheels.

The instrument was favored both by public school programs in search of durable, portable instruments of quality and by professional performers for the stage, radio, and dance bands and orchestras. The supporting rails and chromium-plated resonators each split into two pieces, allowing the entire instrument to be packed into either one trunk for shipping or into three cases for easy transportation by a single performer.

The Model 50 Series was available as either Model 52, with a 3 1/2-octave range of F (below middle C) to C, or as Model 54, with a 4-octave range of C (one octave below middle C) to C. Model 54 had bars 2 1/4 by 15/16 inches to 1 5/8 by 3/4 inches in size, which vary in length from 17 3/4 to 7 1/4 inches. Weighing 123 lbs., the instrument stands 35 inches tall and is 68 inches in length. The original cost in Deagan’s Catalog No.101 (c. 1937) was \$280.

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



View of the underside of the instrument, showing the construction of the support frame, with large casters.



Detail of the front supporting rail that splits into two pieces at the Deagan logo for ease of transport.



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CHRIS DEVINEY - HOUSTON SYMPHONY ORCHESTRA
KEVIN HATHWAY - PHILHARMONIA ORCHESTRA
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MITCHELL PETERS - LOS ANGELES PHILHARMONIC
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