

Periodical

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 38, No. 5 • October 2000



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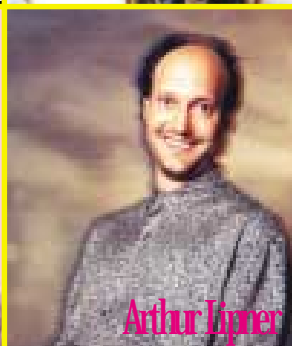
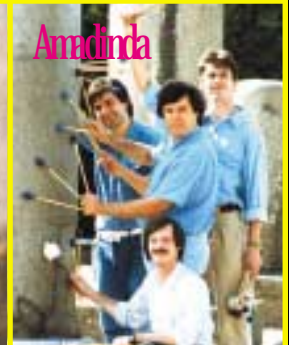
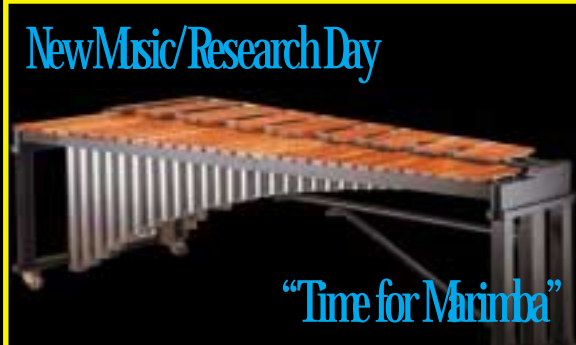
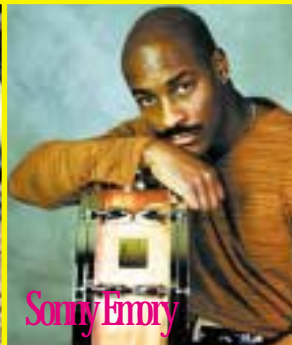
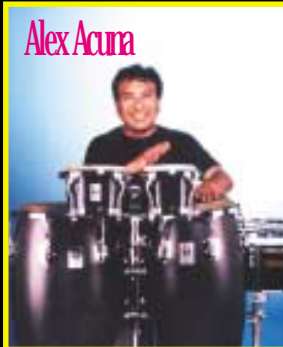


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# Percussive Notes

The Journal of the Percussive Arts Society • Vol. 38, No. 5 • October 2000



2000 INTERNATIONAL CONVENTION  
PERCUSSIVE ARTS SOCIETY  
DALLAS  
NOVEMBER 15-18  
PASIC  
PASIC PREVIEW



# FROM THE PODIUM...TO THE BACK OF THE STAGE.



**Standing - Left to Right** Anthony Maiello - *George Mason University* • Mallory Thompson - *Northwestern University* • Jerry F. Junkin - *University of Texas* • Ray Cramer - *Indiana University* • Eugene Cooperen - *University of North Texas* • James Keene - *University of Illinois*  
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# Percussive Notes

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*The Percussive Arts Society® (PAS®) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS accomplishes its goals through publications, a worldwide network of chapters, the PAS Web site, the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).*



## PASIC 2000: The Evolution Continues

BY ROBERT BREITHAUPT

Each year, the PASIC event represents a broadening of our scope in presenting outstanding percussion offerings from artists and groups from around the world. This represents a commitment of the Board of Directors and the leadership of PAS to balance "crowd favorites" with styles and music from a variety of cultures. As you scan the offerings of PASIC 2000, note the number of artists/events that are not familiar to you and consider how the presentations have changed in recent years. This has occurred for a variety of reasons.

First, a performance at PASIC is a prestigious opportunity. It is a challenge to secure top-notch performance venues that are appropriate for the world's foremost percussion artists and performance ensembles. This year at PASIC 2000 we know you will enjoy the beauty and acoustics of the Morton H. Meyerson Symphony Center. Additionally, the acoustics in Union Station's Grand Hall are spectacular for marimba and world percussion instruments.

Second, there is an unprecedented interest in exploring music from cultures other than our own. With the advent of the Internet and other forms of communication, the need to experience all styles of music makes it imperative that our organization, representing something as universal as percussion, present as broad a

program as possible.

Finally, the percussion industry has been extremely supportive in assisting with presenting an increasingly "global" event.

Are we pleased with the efforts to this point? Absolutely. Are we satisfied that we have achieved all that we want to? Certainly not. In fact, as a part of the ongoing strategic planning for PAS, a consistent theme is the need to present a greater number of international artists, ensembles, and presentations. In the coming months, PAS members will read about our planning for the future and our effort to address international issues.

PASIC 2000 features an exciting program. Dallas is a very accessible city, by air and by automobile, so we plan to welcome a huge crowd. While you are there, look around at the diversity of the exhibits, concerts, and clinics. Think about how PASIC and PAS have changed in the recent past and how they will change in the future. Consider participating in this future as a committee member or by contributing to one of our publications.

Our members are our future, and will all profit from becoming involved in developing and expanding this great organization. See you in Dallas!

**HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE** (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • **FAX** (580) 353-1456 [operational 24 hours a day] • **E-MAIL** [percarts@pas.org](mailto:percarts@pas.org) • **WEB** <http://www.pas.org> • **HOURS** Monday–Friday, 8 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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## Listen to the Music

BY RICK MATTINGLY

With this issue of *Percussive Notes* we are happy to debut “Sound Enhanced” articles. MIDI files of the music examples in Dave Samuels’

article, “Achieving Music Literacy,” are on the PAS Web site ([www.pas.org](http://www.pas.org)) in the Members Only area. With the click of a mouse you can hear the music ex-

amples as well as see them.

Those who have already checked out the HOTlicks exercises on the PAS Web site will find that these files work the same way. Most modern computers and Web browsers have the capability to play MIDI files. If you don’t already have MIDI software in your computer setup, links are provided for free downloads of Quick Time and Crescendo. (You’ll only need one of them, not both.)

We hope that this feature will be useful in a variety of ways. Perhaps you’ll want to hear how something sounds but you won’t have an instrument available on which you can play it yourself. Students who don’t yet have the skills to play a particular example should also find this feature useful, both as a way of better understanding the article and as inspiration to learn new exercises or techniques.

Sound Enhanced articles will be a regular feature of *Percussive Notes* from now on. Rather than getting caught up in a “Web site vs. printed publications” debate, we are striving to find ways for the PAS Web site and our publications to complement each other. We want to use each means of communication to better serve the PAS membership, and we hope that the Sound Enhanced PN articles will be more beneficial and enjoyable for our readers.

We are also happy to announce that Scott Harris, who is Director of Percussion Studies at Stephen F. Austin State University in Nacogdoches, Texas, is the new Associate Editor in charge of Education for *Percussive Notes*. Scott is no stranger to these pages, having written several excellent articles for us in recent years. We welcome his expertise in and dedication to percussion education, and look forward to his participation as a member of the PN editorial team. PN

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## Ready for PASIC 2000

BY MICHAEL VARNER, HOST



The first PASIC of the new millennium is almost upon us! The PAS staff along with the dedicated PAS volunteers that include the local Host Committee, PAS Committee Chairs, State Chapter Officers, and Executive Committee have spent months ironing out all the details to make your visit to Texas a tremendous success. The schedule printed in this issue is accurate as of August; however, as artists' schedules are updated additional events will be added to the lineup. See the most up-to-date schedule online at [www.pas.org](http://www.pas.org) by clicking on the PASIC 2000 link.

All students (through college age) qualify for the student rate, as low as \$80 for the entire convention. All students 12 and under are admitted free, provided they are accompanied by an adult who is registered for the convention. Two of the most popular events, the Marching Percussion Festival and the Exhibit Hall, have a \$5-per-day pass available. There is also a special one-day pass rate of \$60 for adults. Be sure to register early for the best rates! You can also register for the convention online and receive a \$10 discount.

Downtown Dallas is within walking distance from the West End, a popular tourist area on the western edge of downtown featuring many shops and restaurants. A list of places to eat will be included in the PASIC 2000 program you will receive at the convention. There will also be recommendations of places to eat in downtown Dallas, Deep Ellum, and Uptown. These nearby areas are accessible by cab (\$6-7 plus \$2 for each additional person) or by the Dallas Area Rapid Transit (DART) Light Rail System that runs through downtown. You can buy a single-trip ticket on DART for \$1 from any of the Ticket Vending Machines (TVMs) at any of the rail stations. Or you can purchase a one-day pass (unlimited trips) for \$2 (this is the best value) or an 11-ride bonus-pack for \$10. The closest rail station to the Hyatt Regency is at Union Station (site of the New Music/Research Day marimba events on Wednesday); the West End is just one stop away

and the Morton H. Myerson Symphony Center (site of the Wednesday evening concert) is just four stops away.

Remember to make plans to be part of this year's New Music/Research Day on Wednesday. "Time for Marimba" will be a full day focused on the latest marimba compositions, techniques, and performers. The opening day will be topped off as the Percussive Arts Society takes over the Morton H. Myerson Symphony Center for a spectacular evening concert featuring the Amadinda Percussion Group with Robert van Sice. Admission to this one-of-a-kind event is covered by the price of registering for PASIC. Tickets for the general public can be purchased separately.

Every waking moment from Wednesday through Saturday will include something for everyone at the convention. There will be hands-on drum circles and workshops, drumset clinics and master classes, featured concerts in a variety of styles and settings, mallet-keyboard concerts and clinics, marching percussion competitions and clinics, as well as orchestral percussion and timpani master classes and clinics. Check the schedule of events on pages 31 and 32 for a list of specific artists who are scheduled to appear.

Besides the clinics, performances, silent auctions, and other events there are PAS committee meetings held throughout the convention. PAS members are encouraged to attend these meetings and volunteer to get involved. Check the schedule in the program for meeting times when

you get to the convention.

The PASIC Marching Percussion Festival is one of the premier events of the year for marching percussion, featuring events throughout the convention. There will be individual competitions and drum line events for high school and college students, as well as panel discussions, performances and clinics.

Be sure to visit the Exhibit Hall. The largest collection of retailers and manufacturers for every aspect of percussion will have the latest developments in the field for your perusal. Whether you are searching for the perfect pair of mallets or the newest composition, the best place to find it will be in the PASIC Exhibit Hall.

Bring the family when you visit Dallas. The Dallas/Fort Worth metroplex is home to an incredible diversity of things to do for all ages and budgets. Take in a rodeo, visit Texas Stadium (home of the Dallas Cowboys), or try the latest ride at the amusement parks. The Hyatt Regency is surrounded by fine restaurants, shops, cultural attractions, and night spots.

An amazing variety of events await you at PASIC 2000. The finest percussion performers, manufacturers, composers, and enthusiasts from around the world will come together for four days in Dallas for you to learn from and be inspired by. Make your plans now to be part of the excitement. See you in "Big D."

*Michael Varner*





# PASIC 2000 AREA MAPS AND DIRECTIONS

## DIRECTIONS TO HYATT REGENCY DALLAS FROM THE NORTH FROM DALLAS/FORT WORTH AIRPORT (I-35E) S.

- Take International Parkway South
- Follow signs to 183 East
- 183 will merge with 35E South
- Continue on 35E South in the right lane
- Take Commerce East/Reunion Blvd. (Exit # 428 E)
- At bottom of exit, bear right and then turn right, following signs to Reunion Blvd.
- At stop sign turn left onto Reunion Blvd.
- At light go straight
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## FROM NORTH DALLAS (TOLLWAY) SOUTH

- Follow Dallas Tollway South
- After going through Toll Plaza follow 35E South toward Waco
- Continue on 35E South in the right lane
- Take Commerce East/Reunion Blvd. (Exit # 428 E)
- At bottom of exit, bear right and then turn right, following signs to Reunion Blvd.
- At stop sign turn left onto Reunion Blvd.
- At light go straight
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## FROM SHERMAN

### (75-CENTRAL EXPRESSWAY) SOUTH

- Follow 75 South
- As you approach downtown, follow signs to 35E South toward Waco (Exit # 1 A)
- Continue following signs to 35E South toward Waco
- Exit left to Industrial Blvd. (no exit number)
- At light turn left onto Industrial Blvd.
- Go straight through 3 lights
- At fourth light turn left onto Reunion Blvd.
- Go under overpasses
- At light go straight
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## DIRECTIONS TO HYATT REGENCY DALLAS FROM THE SOUTH FROM WACO (I-35E) N.

- Follow I-35E North
- As you approach downtown, take Commerce/Reunion Blvd. (Exit # 428 C)
- At light turn right onto Reunion Blvd.
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left

- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## FROM HOUSTON (45) N.

- Follow 45 North
- Follow I-30 West
- Take 35E North toward Denton (Exit # 44 A)
- Take Reunion Blvd./Commerce St East (left Exit # 428 E)
- At stop sign turn right onto Reunion Blvd.
- Go under overpasses
- At light go straight
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## DIRECTIONS TO HYATT REGENCY DALLAS FROM THE WEST FROM FORT WORTH (I-30) E.

- Follow I-30 East
- As you approach downtown, stay in the right lane, take Industrial Blvd. (exit # 44 B)
- At the bottom of the exit ramp, turn left at the stop sign onto Industrial Blvd.
- At the light turn right onto Reunion Blvd.
- Follow Reunion Blvd. under the overpasses
- At light go straight
- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## DIRECTIONS TO HYATT REGENCY DALLAS FROM THE EAST FROM TEXARKANA (I-30) W.

- Follow I-30 West
- Take 35E North toward Denton (Exit # 44 A)
- Take Reunion Blvd./Commerce St East (left Exit # 428 E)
- At stop sign turn right onto Reunion Blvd.
- Go under overpasses
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- Immediately after the light, follow Reunion Blvd. by first turning right and then bearing left
- At light (before underpass) turn left onto Hotel Drive
- Continue to hotel entrance

## TAXICAB FROM DFW TO DOWNTOWN

You can take a taxicab (about 30–45 minutes, depending on traffic). For a cab, exit the airport on the upper level (same level as baggage claim) and you can hail a cab right outside the door. There is a flat-rate charge from DFW Airport to downtown Dallas of \$38 (plus \$2 for each additional person). Three people in a cab should cost approximately \$42. The major cab compa-

nies (Checker, Choice, Terminal, and Yellow) accept all major credit cards.

## NEW TRAIN FROM AIRPORT

There is now a third option to get from DFW to downtown Dallas (effective September 18th): the Trinity Rail Express (TRE), operated by the Dallas Area Rapid Transit (DART). A one-way fare to Union Station (connected to the Hyatt Regency Hotel via an underground tunnel) is only \$2! Look for the free shuttle busses on the lower level that will take you to the TRE station at CentrePort (just south of the airport). Trains leave 17 times each day (about once an hour) and the trip should be about 30 minutes to downtown. For more information, please call TRE at 1-877-657-0146 or [www.DART.org](http://www.DART.org)

## “SHARED RIDE” VAN FROM DFW TO DOWNTOWN

Take the escalators or elevators downstairs to the lower level and look for signs for “ground transportation.” (You do not need to make a reservation, but if you prefer, there are courtesy phones in the baggage-claim area.) Once downstairs, you can hail a blue SuperShuttle van, which costs \$12 per person from DFW Airport to downtown Dallas. If you have a group of 7 or more people, you can reserve a special SuperShuttle van: their “Exclusive Van”

holds up to 7 people plus luggage and costs \$50; their “Exclusive Pax10” holds up to 10 people plus luggage and costs \$60. These special vans must be reserved at least two days in advance by calling SuperShuttle at 1-800-258-3826. They also accept all major credit cards. There are several other shuttle services (Big Tex Shuttle, Classic Shuttle, Discount Shuttle, etc.) that also depart from the same lower-level area at the airport.

## TRANSPORTATION FROM LOVE FIELD

You may be arriving at Love Field, especially if you are flying on Southwest Airlines. A cab from Love Field to downtown Dallas will be \$14–15, plus a 50-cent loading fee (plus \$2 for each additional person). SuperShuttle vans are \$16 per person from this location.

For more information about the Dallas, Texas area, including detailed maps from your location, visit [www.dallascvb.com](http://www.dallascvb.com)

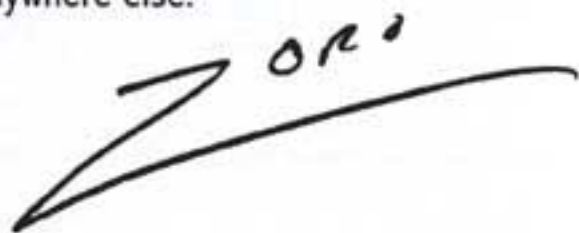


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## Gregg Bissonette: Returning to his Roots

BY LAUREN VOGEL WEISS

The year is 1979. The place is Denton, Texas. The setting is the rehearsal hall for the famed One O'Clock Lab Band at North Texas State University (now the University of North Texas). The drummer is young Gregg Bissonette, then a sophomore sitting in the drummer's throne, a place he will occupy until he graduates in 1981.

Fast-forward two decades. The year is 2000. The place is Dallas, Texas. The setting is PASIC 2000 where Bissonette will once again play drumset with the UNT One O'Clock Lab Band, the first time in 19 years.

What will it be like playing with his alma mater? "It's going to be great to be back!" Bissonette smiles. "There are no other lab bands in the world that can compare to North Texas—and I'm not just saying that because I went there!

"When I was on the road with Maynard Ferguson's band, we traveled all around the world. I heard many different high school and college bands, and I realized how special North Texas was. Some schools had one or two different jazz bands—some of them even three—but North Texas had *nine* big bands, plus two reading bands. I remember over 100 drumset majors, which provided a great opportunity for improving my playing. When you have that many students there, you can all get together and trade ideas and listen to each other's collection of music."

During Bissonette's first semester at North Texas, he barely made the Nine O'Clock Lab Band, but then moved up to the Five O'Clock band during his second semester. "I got a wakeup call that summer," he remembers. "I went home to Michigan and really worked on my reading and listening. I was into Buddy Rich, Louie Bellson, the drummers of Maynard and Stan Kenton, and people like that. But I wasn't familiar with Elvin Jones or Tony Williams. So I focused on listening to lots of albums and getting a better feel for different kinds of music." When he returned to Denton that fall, his hard work paid off as he won the drummer's chair in the One O'Clock Lab Band.

Bissonette credits the North Texas jazz program with teaching him not only about playing, but also about the audition process. "The whole time I was in Denton," he says, "there were a lot of people who didn't get into the top bands, and they would always complain that it was 'political' or that if you don't audition well you won't get in the right band. Well, *life* is that way! The music business is that way. If you don't play well at your audition, you don't get the gig!

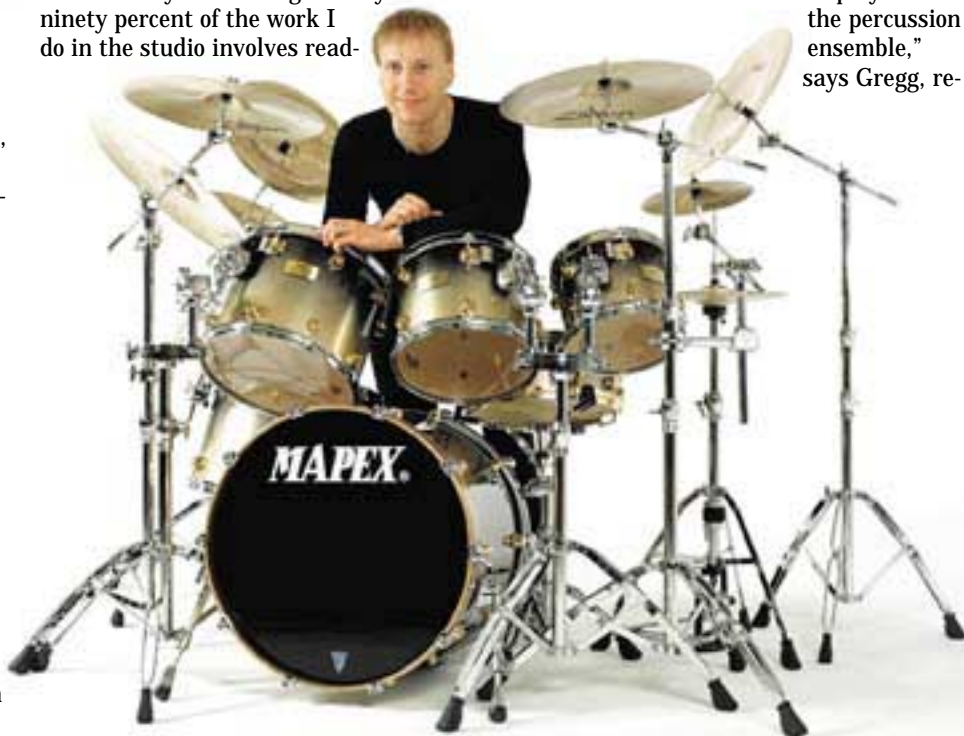
"When I moved to Los Angeles after college," Bissonette continues, "people said the same thing—it's political.' Every day that you're on a session or on tour, you're pretty much auditioning because there's always going to be somebody looking over your shoulder who's going to be able to play it with better time or a better groove or do it cheaper or something, so you have to watch out. I learned what people look for at auditions and how to keep the groove going no matter what the big band does. If the horns are dragging or rushing, you keep the groove going.

"Another important thing is you've got to focus on your reading. I'd say ninety percent of the work I do in the studio involves read-

ing. And if you're doing a TV show or a movie or an album, it's all written charts and you really have to be able to read. The Lab Bands prepared me well for that."

How will playing with the One O'Clock Lab Band now be different than when he was a student? "That's a good question!" he laughs. "When I was in college, I tried to catch all the figures that the horn players did. Well, the older I got and the more I started working professionally, I realized that it's not always catching all the figures that matters; the *groove* is more important. If you play every kick with them and let them lead the way, the tempo is going to slow down and speed up. So now I will be a little more conscious of tempo!"

In addition to his performance with the One O'Clock Lab Band, Bissonette will also perform with the UNT Percussion Ensemble under the direction of Mark Ford. They will play a Paul Rennick arrangement of "Wildwood," a tune written by Gregg's brother Matt that was originally recorded on Gregg's self-titled first solo album. "It was a thrill to play it with the percussion ensemble," says Gregg, re-



calling his performance with the UNT Percussion Ensemble on their spring concert this past April. "I was so used to hearing guitar [the original featured Andy Summers, guitarist for The Police], bass, and drums that it is inspiring to hear the music orchestrated so well utilizing all the different percussion instruments. It's a great honor to hear music from my solo CD arranged for percussion ensemble."

Bissonette has had a busy year. In addition to playing on Santana's 11-Grammy-winning album *Supernatural*—including the tune "El Farol," which was named "Best Pop Instrumental" at the 2000 Grammy Awards—he played on new CDs by Don Henley (*Inside Job*) and Duran Duran (*Pop Trash*) and also released his second solo CD, *Submarine*. "It showcases ten great guitarists, including Doug Bossi, Robben Ford, Frank Gambale, Gary Hoey, Richie Kotzen, Michael Landau, Tim Pierce, Joe Satriani, Steve Stevens, and Steve Vai. But best of all, it features my brother Matt, who wrote all the tunes and played

bass and produced it," he says with obvious pride.

"One of the things I like best about the CD is that it is a snapshot of where my life is musically right now. I love playing pop/rock, jazz, bebop, Latin, Afro-Cuban, R&B, Texas shuffles, playing with brushes, funk—everything! This record gave me the opportunity to play a lot of different styles with no rules." And it gives the listener a chance to sample all his amazing drumset styles and solos, as well as hear him sing lead on three cuts, play trumpet on one tune, show off his new tabla chops on another and accompany himself on percussion!

What advice would Bissonette give a young drumset student? "You always need to stay sharp and keep listening and learning because new things are coming out all the time. New drummers are popping up on records and it's really important to stay current on everything. And it's important to always study. Never think that you know it all. Keep taking lessons and learning different styles of music. I had the great opportunity to

study with Tony Williams quite a bit before he passed away so unexpectedly. And now I'm studying with Jimmy Branly on Afro-Cuban drumming.

"Remember that playing is only a part of it," he counsels. "The other part is just trying to keep a good, healthy, positive attitude. No one wants to work with someone who has a bad attitude. Be professional with work—returning phone calls, scheduling things correctly, being on time. Be someone who goes out there aggressively and is able to hustle, because there are so many people out there who want the same job. You've got to have a competitive edge to succeed in the professional music business."

PASIC 2000 marks Bissonette's sixth appearance at a PAS convention. "I still look forward to attending every year, even when I'm not performing," Bissonette says with a grin. "I enjoy visiting with friends I might only see once a year. But my favorite part of PASIC is getting to hear all the *other* great drummers and percussionists play, and having the chance to learn something from *them*." PN

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## Susan Martin Tariq: “Drumset 101”

BY LAUREN VOGEL WEISS

**H**ow does a classical percussionist who specializes in marimba teach drumset to non-percussionists?

Very carefully! But seriously...this is a problem that arises in many schools across the country and one that the PAS Drumset Committee has been studying for several years. This is the basis for a master class focusing on “Teaching Drumset in the College Percussion Methods Class.”

Dr. Susan Martin Tariq, an Associate Professor of Music and Director of Percussion Studies at West Texas A&M University (formerly West Texas State University) in Canyon since 1984 and a member of the PAS Drumset Committee, will share her successful methods at PASIC. She will be assisted in the presentation by Dr. J. Thomas Morgan from Washburn University in Topeka, Kansas, and by Dr. Dennis G. Rogers from Western Missouri State College in St. Joseph. All are teachers at small universities where they instruct all areas of percussion—from orchestral to marching—and all three are active drumset performers. Tariq performs with the West Texas Jazz Quintet and the Amarillo Jazz Orchestra. She also performed in the jazz bands at Ball State University in Muncie, Indiana, where she received her undergraduate degree and at The Ohio State University in Columbus where she

completed her Master of Music in percussion performance. So she knows what it is like to sit behind a kit.

“There are many percussion instructors out there today who do not have a drumset background,” explains Tariq. “Ideally, they invite a local drumset specialist to work with their students, but often this is just not feasible. I would recommend that these teachers devote some time to developing strong fundamental skills on the drumset, which shouldn’t take long because they already possess many of those skills on other percussion instruments. They should also listen to various styles, take advantage of selected materials from the plethora of instructional materials available today, and use textbooks with up-to-date chapters on drumset so students will be able to use that for future reference.” Two publications that she suggests are Bob Breithaupt’s *The Complete Percussionist* and Gary Cook’s *Teaching Percussion* (second edition).

Several years ago, Dr. Julia Hillbrick at the University of Missouri in Columbia did a survey on percussion methods classes, and drumset was deemed the weakest area. “Most percussion students didn’t study drumset formally in college,” Tariq elaborates. “Now *they* are teaching future music educators who, in turn, are going to have drumset players in their jazz bands or pep bands or school musicals, yet they don’t really know how to teach it properly.

“One of Ed Shaughnessy’s pet peeves when he judges jazz festivals is that a band will be playing a straight-ahead jazz piece but the drummer is playing ‘one’ and ‘three’ on the bass drum and ‘two’ and ‘four’ on the hi-hat so it sounds like a country beat instead of jazz! Even the non-percussionist educator should be able to tell the drummer to either play a ‘whispering’ straight four on the bass drum or simply play accents. Just changing the dynamic levels or balance between the limbs can totally change the style.”

Tariq will begin the session with a short introduction followed by the essentials of what needs to be covered in a

methods class, including a short history of the drumset and the kit itself—from the ideal instrumentation for a high school band to the proper setup, tuning, and maintenance of the equipment. She will also stress the basic fundamentals of playing—including hand and foot technique—as well as styles. “That usually is a big issue with teachers,” she says with a smile. “They know what they *don’t* want to hear but they’re not sure what they *want* to hear.”

Then she will ask for volunteers to come up and experience the hands-on involvement that her own students might receive in a typical percussion methods class. “With only a few days in a semester-long course to teach a wind or string player all about the drumset, there is not too much time for ‘hands-on’ playing. That’s why it is so important to tell them about all the instructional materials available today, including books, videos and recordings.”

Following Tariq’s portion of the master class, Tom Morgan will present a bibliography of instructional materials that are currently available. Not only is this information important to pass on to the students, it is also a valuable resource for the percussion instructor to strengthen his or her own drumset chops. Then Dennis Rogers will discuss his innovative way of approaching drumset in his methods classes. “He’s actually constructed some drumset practice-pad setups that he passes out in class so everyone can play along,” says Tariq. “In some situations it’s almost like musical chairs—30 seconds on the drum throne to learn a pattern or style and then it’s on to the next student. And it’s better than ‘air drumming!’”

The PAS Drumset Committee realizes that a majority of young players have a limited knowledge of many aspects of drumset performance and often their only mentor is a non-percussionist band director. “Therefore,” Tariq stresses, “drumset should be considered a critical area of instruction in the college methods course. This master class is geared to those instructors that lack the practical experience of drumset.”

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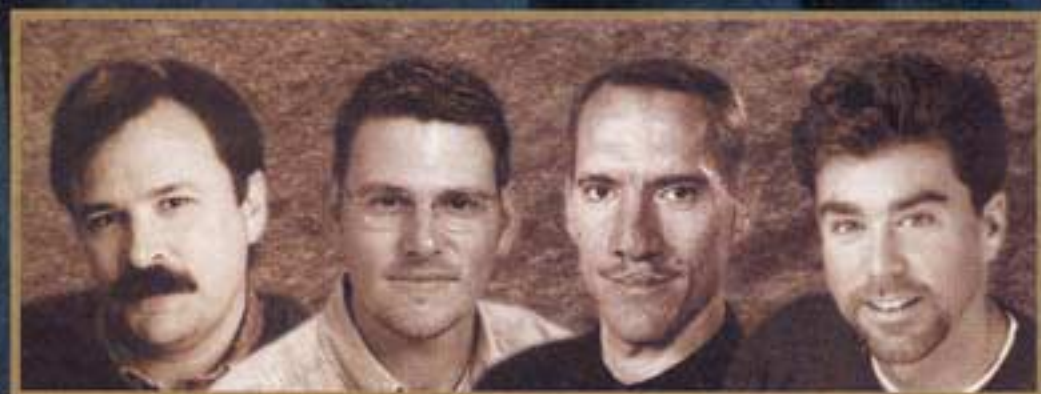
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## Sonny Emory's Keys to Success

BY JIM COFFIN

He got his first drumkit at the age of four; he got to jam with his dad and grand dad, both great jazz musicians; and he got to hang with famous musicians like Duke Pearson and Cannonball Adderley. All of that went on when Sonny Emory was a youngster, and he credits that early musical experience, plus the fact that his dad was a great player and a school teacher, for the foundation that makes him one of the “must see and hear” players and clinicians to appear at this year’s PASIC.

“My early listening was centered around Miles Davis and John Coltrane, and drummers like Elvin Jones, Tony Williams, and Art Blakey,” Emory says. “Later, I also listened to and was influenced by Roy Haynes, Max Roach, Louis Bellson and, of course, Buddy Rich. When I say influenced, I don’t mean I tried to copy them, but I listened to them for ideas to enhance my playing.”

Though Sonny played in elementary and high school bands, he credits several teachers with getting him on the right path, drumming-wise. First and foremost was his father, who got him into reading on the drumset. Subsequent teachers taught him rudiments on the drumset, another introduced him to mallets, while another emphasized “time.”

After graduating from high school he had a variety of opportunities to leave Georgia and go to several outstanding universities. Emory wasn’t sure that he wanted to go to college as he had his own group, was playing on jingles, and was making good money. But his father urged him to get more education, and he now recognizes the wisdom of that decision. “It’s amazing that as you get older, your parents get smarter,” Emory says, laughing.

Sonny ended up going to Georgia State, where he majored in music, receiving his B.A. in 1984. While at Georgia State his emphasis was in both jazz and orchestral percussion. “At times I felt that studying total percussion was a distraction, because I wanted to be a drumset player,” he admits. “But now I know that working on all of the instru-

ments really helped me; it opened my ears and made me more musical. In high school I played the piano and continued that in college, which has helped me with my composing and producing.”

Sonny’s move to Los Angeles in 1986 really began his professional career, playing with Joe Sample and the Crusaders. He has expanded his credits and playing skills with such diverse groups and artists as Earth, Wind & Fire, Stanley Clarke, David Sanborn, Bette Midler, Al Jarreau, Paula Abdul, and Jean-Luc Ponty. Recently, he ended an extended tour with Boz Scaggs.

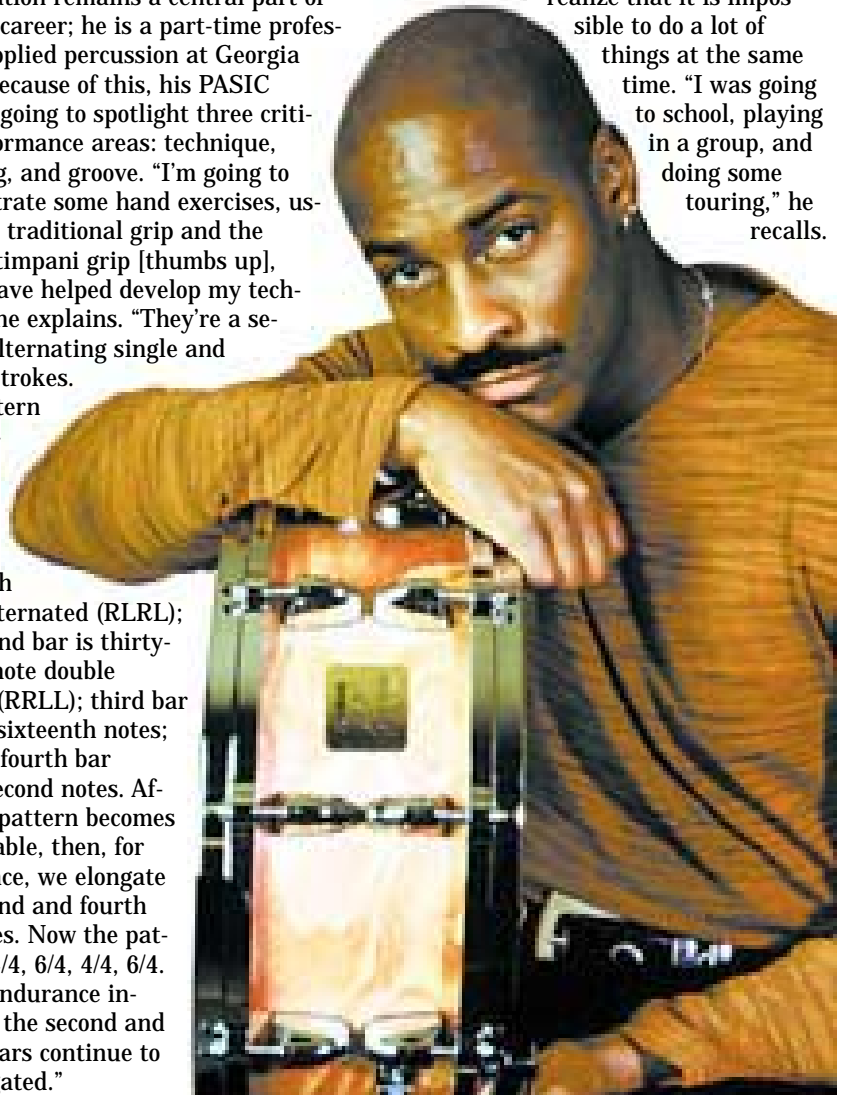
Education remains a central part of Sonny’s career; he is a part-time professor of applied percussion at Georgia State. Because of this, his PASIC clinic is going to spotlight three critical performance areas: technique, phrasing, and groove. “I’m going to demonstrate some hand exercises, using both traditional grip and the French timpani grip [thumbs up], which have helped develop my technique,” he explains. “They’re a series of alternating single and double strokes.

The pattern is as follows: In 4/4 time the first bar is sixteenth notes alternated (RLRL); the second bar is thirty-second note double strokes (RRL); third bar back to sixteenth notes; and the fourth bar thirty-second notes. After this pattern becomes comfortable, then, for endurance, we elongate the second and fourth measures. Now the pattern is 4/4, 6/4, 4/4, 6/4. As the endurance increases, the second and fourth bars continue to be elongated.”

Sonny will also discuss how to be creative when soloing by utilizing linear phrasing. His third topic will involve how to maintain the “pocket”—the groove—in all idioms from jazz to Latin. “One tip to finding the groove is to simplify what you play,” he advises. “Listen to Steve Gadd and you’ll understand that less is more, especially with a group. When the music calls for it, then embellish.”

Reflecting upon his approach to being a successful drummer, Sonny recalled one summer when he discovered that one needs to focus on what’s important, and

realize that it is impossible to do a lot of things at the same time. “I was going to school, playing in a group, and doing some touring,” he recalls.



"No sleep, hanging out, doing all of those things. My grades went way down and I really set back my schooling. Not good. You have to keep yourself together—spiritually and physically. Use the educational process, because it takes time and effort to get all the information you need to be a great musician and player."

Sonny Emory is an exciting player. Combine that with an engaging personality and the ability to "cut to the chase" on how to become a creative and musical drummer and it's guaranteed that you're in for a treat when it's Sonny Emory time at PASIC 2000. PN

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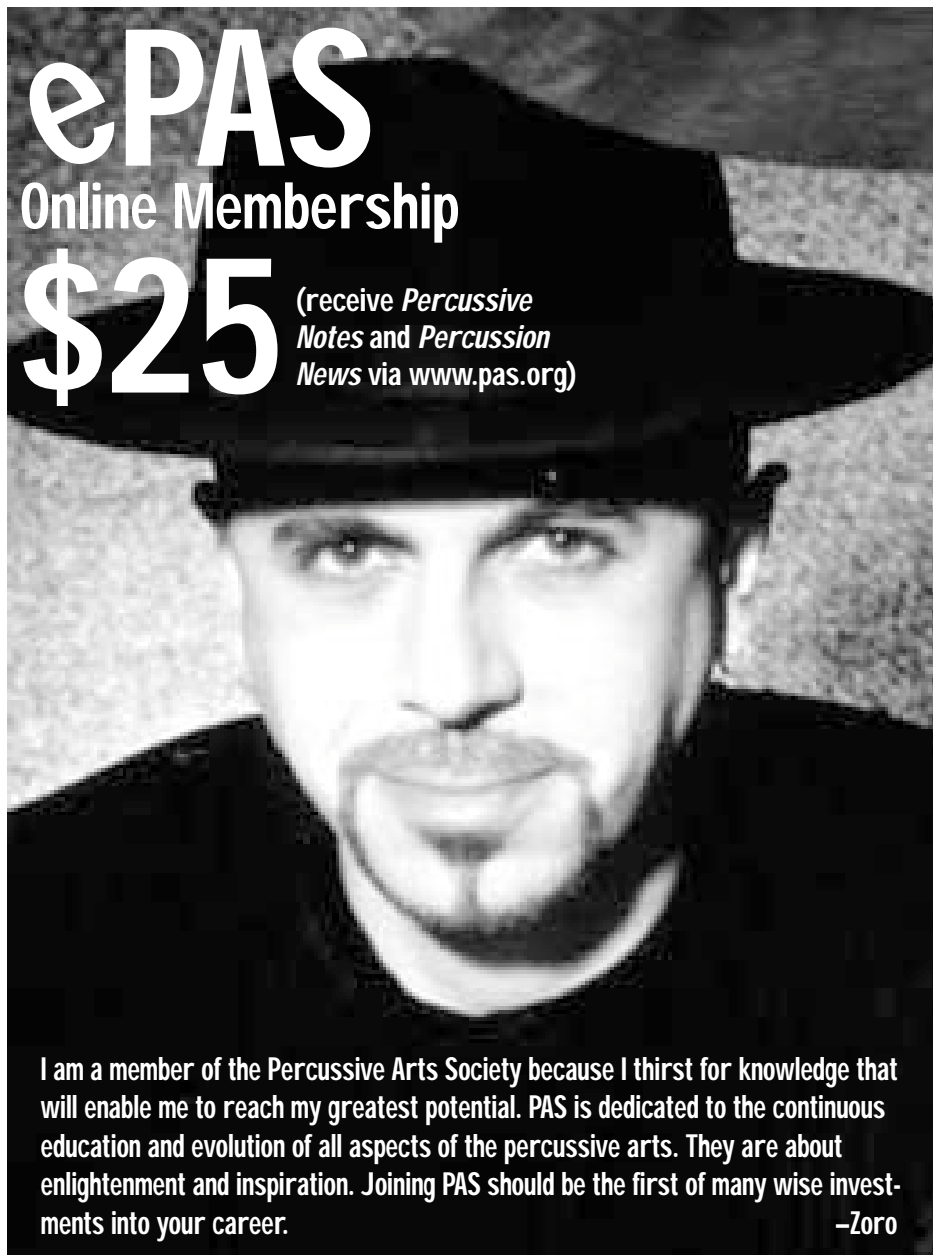
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## Alex Acuna and Sheila E. A Dynamic Duo

BY JIM COFFIN

Everyone seems to be talking about the “Latin explosion” as though it were something new, but the percussion community has had the luxury of enjoying the incredible talents of two of the best Latin artists for many years. At PASIC 2000, Alex Acuna and Sheila E. will perform together on the same stage giving insights into the Latin percussion experience.

Coming from musical families, both were surrounded by music and began performing at an early age. As a teenager, Alex Acuna was one of Peru’s most accomplished session drummers, and at age eighteen he joined one of the great Latin bands led by Perez Prado. Sheila Escovedo, at age seventeen, began recording and touring with many famous Latin, jazz, and pop artists.

A unique trait shared by Alex and Sheila is that both are recognized as incomparable on the drumset *and* Latin percussion. Alex says that today’s students have a good basic percussion back-

ground due to an explosion of “how to” information and the high level of teaching at colleges, but when attempting to combining the conga and the kit, students’ playing tends to be too intricate. “They need to understand how we feel the music,” he explains. “My approach is simply that rhythm is only downbeats and upbeats; everything else is syncopation or inside accents.”

Alex Acuna says that when he and Sheila were growing up they listened to Afro-Cuban music; Puerto Rican music and New York Latin jazz. Like most aspiring drummers, they tapped on everything from table tops to congas. “That’s how we got that natural feel—the 2 against 3,” he says.

As the result of playing both drumset and percussion, Alex feels that his and Sheila’s eyes have been opened to how percussionists and kit drummers can play together musically and authentically. “If kit drummers learn conga beats, their playing will improve; it’s like learning another language,” Acuna says. “Also, by knowing how to play the drumset, percussionists will improve their conga playing. It is a cross-learning device.”

Drumset players sometimes worry that playing hand percussion—especially the conga—will hurt their hands. Alex says that it won’t be a problem if one learns the proper technique and avoids striking the drum with force.

Alex gave the following as an example of a Latin cha-cha pattern utilizing all four limbs covering all of the percussion sounds, which is the goal of modern Latin drumming. First, a cross-stick plays a cha-cha bell rhythm while the kick drum plays a bass pattern. On top of that, play a cascara pattern on the cymbal, and on the hi-hat play either a clave beat or an upbeat. “However, if you want to get a combination jazz/Latin feel like Tony Williams or Elvin Jones,” Alex explained, “play a conga or timbale pattern with jazz sounds on a cymbal or hi-hat.”



Listing their playing credits would fill several pages, but a sampling of the breadth of their recording and performance experiences will serve to validate what they will present at PASIC. Sheila’s wide range of credits include such artists as George Duke, Herbie Hancock, Lionel Richie, Natalie Cole, Patty Labelle, Gloria Estefan, Arturo Sandoval, Whitney Houston, and Placido Domingo. Alex’s credits include Weather Report, U2, Chick Corea, Wayne Shorter, Julio Iglesias, Al Jarreau, The Yellowjackets, Ella Fitzgerald, and Sergio Mendes.

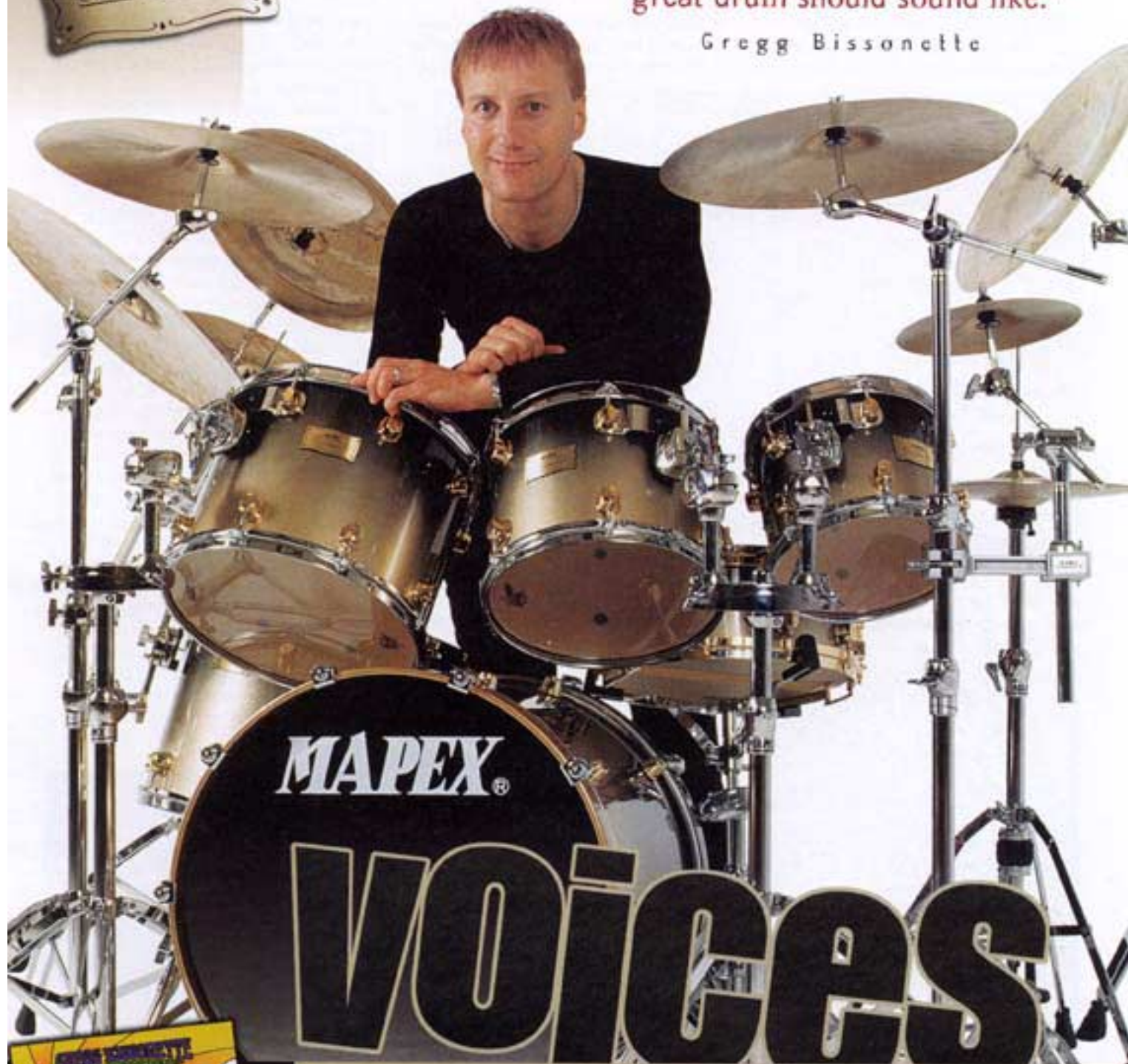
Sheila and Alex have done two projects together: one with a band called Staff and a tribute album to Latin music, where Sheila played percussion and Alex handled drumset. “I found out how good she is,” said Alex. “Sheila has good musicianship and is one of the few who can play both percussion and the kit really well.”





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Sheila and Alex espouse a theme voiced by many great musicians: the importance of listening—not just to your fa-

vorite drummers, but to all master musicians, and to all idioms, from jazz to classical, Latin to world music. Listening to

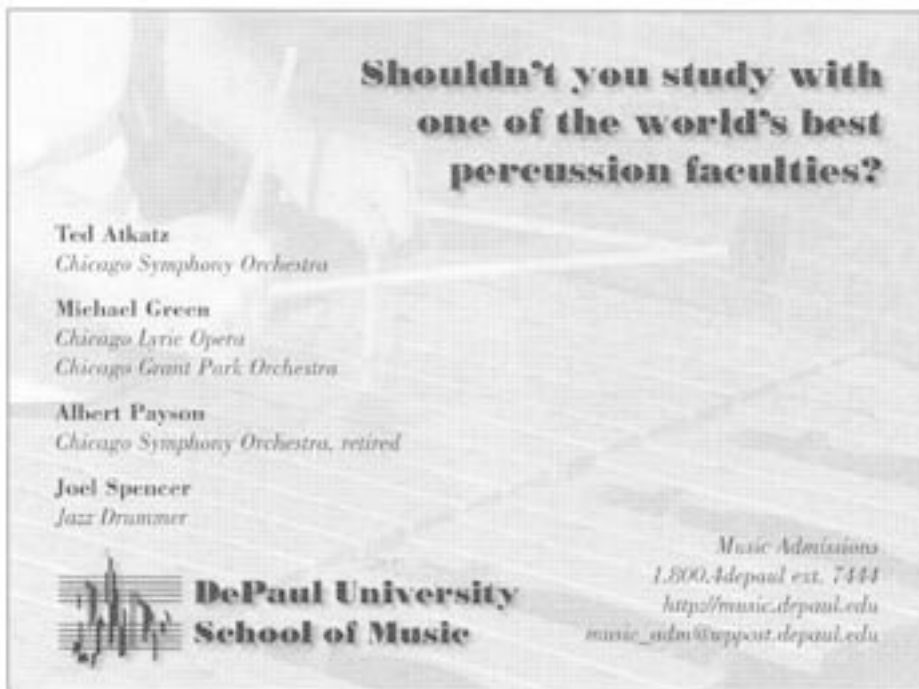
great musicians fine-tunes the ears and enhances one's musicianship, a prerequisite to being successful in today's varied musical climate.

They have other areas in common, such as using their talents to give back to the drumming community through education, plus appearances that aid humanity. Sheila has performed for the Breast Cancer Foundation, Pediatric AIDS Foundation, and AIDS Project Los Angeles, as well as composing and producing for many humanitarian causes.

As a gifted teacher and clinician of drums and percussion, Alex has traveled internationally and given of his talent to aid young deserving students. "We have a gift that comes from above," he says, "and we need to recognize that this gift of music is a privilege. Never give up, and practice with discipline and perseverance, all the while building up a good character. Above all, don't waste your talent."

The joy of PASIC is that by watching and listening to the gifted percussionists that share their talents, those who attend have the opportunity to not only add to their knowledge but also to replenish their musical well. The duo of Sheila E. and Alex Acuna will provide an opportunity for a great musical experience, so get a front-row seat and enjoy.

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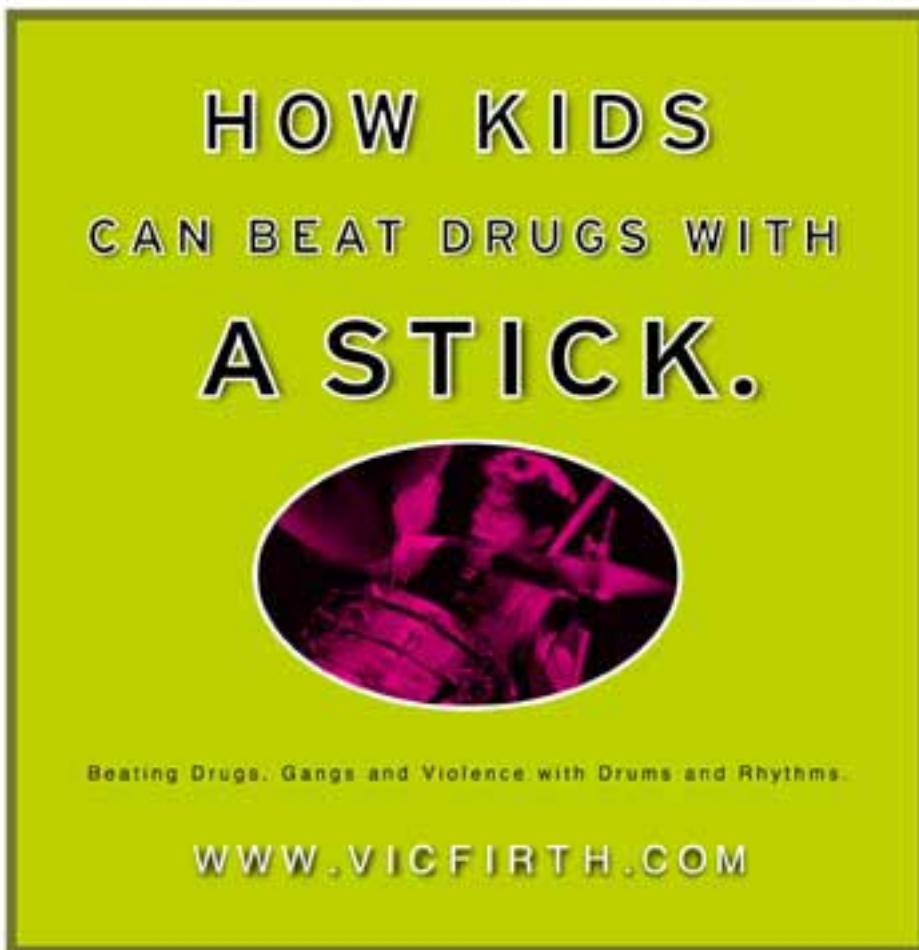
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# 2001 PERCUSSIVE ARTS SOCIETY

## 28TH 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.

**2001 CATEGORIES:** **Category I:** Large Percussion Ensemble (8–12 players)

**First Place:** \$1000.00 plus publication by M. Baker Publications

**Second Place:** \$ 300.00

**Third Place:** \$ 200.00

**Category II:** Duet, Percussion (single instrument or small multiple set-up) and Alto Saxophone (may also include soprano saxophone)

**First Place:** \$1000.00 plus publication by HoneyRock Publishing

**Second Place:** \$ 300.00

**Third Place:** \$ 200.00

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

- ELIGIBILITY AND PROCEDURES:**
- Previously commissioned or published (printed, audio or video) works may not be entered.
  - Time limit for "Large Percussion Ensemble (8–12 players)" is 8–12 minutes. Time limit for "Percussionist and Alto Saxophone Duet" is 8–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
  - Composer should send four (4) complete copies of the score. Clean, neat manuscript is required. Composer's name cannot appear on any manuscript pages. Four (4) cassette tapes or CDs may be submitted in addition to scores but are not required. All entry materials become property of PAS.
  - The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

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

**DEADLINE:** All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 2001.

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

### 2001 PERCUSSIVE ARTS SOCIETY 28TH ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied or the file may be downloaded from [www.pas.org/News/composition.html](http://www.pas.org/News/composition.html))

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 \_\_\_\_\_



# PASIC 2000 Marching Activities

BY JULIE DAVILA

**A**h, Texas—one of the most prominent drum line capitals in the nation! Combine PASIC and the state of Texas and you have an awesome display of exciting and diverse marching percussion activities and clinics. As always, PASIC 2000 will provide convention participants with an opportunity to connect with today's leading authorities in marching percussion.

The master classes and clinics will feature a wide variety of topics that include adjudicating advice and preparation, rehearsal and arranging techniques, beginning to advanced tenor drumming tips, indoor percussion developments, and awesome performances by two great drum lines. All of this combined with the ever popular and highly competitive individuals and drum line competition will ensure that this year's PASIC will be one you definitely will not want to miss.

## CLINICS

This year's two main marching percussion clinics will feature The Old Guard Fife and Drum Corps and Paul Rennick with the University of North Texas Drum line.

You will not want to miss the historic presentation by The Old Guard Fife and Drum Corps. The Old Guard is part of the 3rd U.S. Infantry and is stationed out of Fort Myer, Virginia. The Fife and Drum Corps was organized by The Old Guard in 1960 with a mission to revive our country's musical heritage by providing musical support to the Old Guard and representing the U.S. Army at military and civilian ceremonies. The Corps averages nearly 1,000 performances annually, including all White House arrival ceremonies honoring foreign heads of state and Presidential inaugurations.

The musicians of the Fife and Drum Corps parade in uniforms that are dated circa 1781 and patterned after those worn by the musicians of General George Washington's Continental Army. The drum section performs on handmade rope-tensioned Colonial field drums. Their repertoire employs all of the

American rudiments while also integrating Swiss and Scottish influences. This clinic will be an exciting performance and an educational experience. (An article about The Old Guard Fife and Drum Corps appears on page 22 of this issue.)

Paul Rennick will be presenting a clinic accompanied by the University of North Texas Drum Line. Rennick has been the arranger and director of the award-winning UNT drum line since 1991. In addition to Paul's work at UNT, he has been percussion arranger and caption head for the Concord Blue Devils, Sky Ryders, and the Velvet Knights Drum and Bugle Corps. He is currently the Percussion Caption Head for The Carolina Crown Drum and Bugle Corps, and is an arranger and teacher for "Blast," the Star of Indiana's indoor theater presentation that just finished a five-month run in London at the Apollo Hammersmith Theatre. The World Champion University of North Texas Drum Line will demonstrate and perform his clinic recommendations and

will surely inspire marching percussion enthusiasts.

## MASTER CLASSES

The two marching master classes at this year's convention will feature topics that have rarely been addressed. Jeff Prosperie's session will focus on the preparation and training required to become an efficient, positive, and effective adjudicator. Prosperie has been a performing member of the Bridgemen, the Phantom Regiment, and the Star of Indiana Drum and Bugle Corps. After aging out of drum corps, Jeff glided easily into arranging and teaching the Phantom Regiment. He served as percussion instructor/arranger for the Phantom Regiment from 1990–95. Jeff received his bachelor's degree from Louisiana State University and a masters degree from the University of North Texas, where he was also involved with teaching and arranging for the UNT drum line. Currently, Jeff is the Head of Percussion studies at University of Louisiana, Lafayette. He is a very experienced and



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highly respected teacher and adjudicator.

In addition to Jeff's experience as a performer and teacher he is also in his second year on the percussion judging team for DCI, and will present a very thorough master class full of recommendations along with do's and don'ts. If you currently adjudicate, are a teacher who wants to learn more about the judges' perspective, or are a student aspiring to get involved at that level, I highly recommend this clinic. (See Prosperie's article on adjudication on page 24 of this issue.)

Scott Johnson, Sean Vega, and the Blue Devil Tenor Line will present a master class on beginning to advanced tenor techniques. Johnson has been involved with the Blue Devils Drum and Bugle Corps since 1976. He was a member of the drum line from 1976-79. After he aged out, Scott continued to instruct the drum line for ten years. During his association with the Blue Devils, the corps has won ten DCI High Percussion titles. In addition to his work with the Blue Devils, he has been affiliated with the Santa Clara Vanguard, Pioneer, Allegiance Elite, Beatrix of Holland, and Scrapers of Japan.

Scott will be teamed up with Sean Vega, who is the tenor tech for the Blue Devils. Sean began his drum corps career in 1994 as a marching member of the Blue Devils. Sean's tenure as a member of the tenor line spanned four years, where he won three DCI World Championship titles, three High Percussion awards, and the 1995 DCI Tenor Individual title. The year 2000 will mark Sean's third year as a member of the Blue Devils percussion staff. He has also taught numerous junior and senior high schools in the Southern California area as well as the Freelancers WGI line and Riverside Community College. Sean has become one of the most sought after clinicians on tenor drumming today. The 2000 Blue Devil Tenor Line, who will demonstrate the techniques and concepts presented, will join Scott and Sean.

There will also be a few extra sets of tenors on hand for some audience members to get involved. Mark your convention calendars to check out this unique master class.

#### PANEL DISCUSSION

PASIC '99 included a panel discussion

titled "Indoor Percussion—the New Wave." This session was so well attended and received such positive reaction that the PAS Marching Committee has decided to continue the discussion at PASIC 2000. Last year's discussion covered a wide variety of topics relating to this relatively new art form of indoor percussion theater. However, the panel and audience felt that we only scratched the surface of the topic. So, back by popular demand, we will provide a follow-up session, picking up where last year's discussion left off. Make plans to attend and hear from some of the leading authorities in indoor marching percussion theater.

#### COMPETITIONS

In addition to this fabulous lineup of clinics and master classes, PASIC 2000 will include the ever-popular individuals and drum line competitions.

The individuals competition will begin on Friday at 5:00 P.M. Students may compete in four categories: snare drum, tenors, keyboard, and timpani. There is a

high school and college division for all four categories. These individual competitions have proven to be highly competitive, raising the standards of excellence, year after year. The judging panel will consist of several of today's experts in marching percussion, including adjudicators who have been previous PAS and DCI adjudicators.

The drum line competition will begin on Saturday at 9:00 A.M. at the Dallas Convention Center. This facility is about a 10-minute walk from the Hyatt, making it convenient for convention attendees to check out the competition. This facility seats around 1,000 people and will be an excellent venue from which to view these great drum lines.

This year we have added a "stand still" competition in the high school division. This is a category that has proven to be successful in Texas, and has been added to this year's competition to provide as many opportunities for groups to participate as possible, and in turn expose more students to the Percussive Arts Society.

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

**NEW MASTER OF CEREMONIES**

The marching percussion community continues to mourn the loss of our friend and colleague Fred Sanford. We will certainly miss his presence as the Master of Ceremonies of the drum line competition. Fred's enduring love for the activity and enthusiasm for PAS graced our lives at PASIC for the past 17 years. Not many people could step into those shoes and add the same level of expertise and pageantry to this event; however, we have found someone who most certainly will rise to the occasion. We are pleased to announce that Dennis DeLucia has graciously agreed to be the PASIC 2000 Master of Ceremonies.

Kenan Wylie is the local coordinator of this year's marching percussion events, and he has been working with PASIC 2000 host Michael Varner and the local planning committee to ensure that everything runs smoothly. Head 'em up and move 'em out! We'll see you in Texas for PASIC 2000!

Julie Davila is Chair of the PAS Marching Committee. PN



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# The Art of Ancient Rudimental Drumming

BY MASTER SERGEANT JIM COFFEY

Since the earliest days of mass communication, drums have played an integral role in our daily lives.

Drums have been used to bring information to everyone from small communities to large armies. Today, drums have a vastly different role. However, it is the evolution of drumming from those early days that has brought us to where we are today.

The early drummers played on drums that are quite different from the high-tension, Kevlar-headed drums that are used today. They used rope-tensioned drums with skin heads, yet had to produce a sound that could be heard over great distances. The technique necessary to pull a sound out of those drums is quite different than the technique used to play on our modern drums.

The Old Guard Fife and Drum Corps Drum Line utilizes the same style as these early drummers. The Drum Line performs on handmade rope-tensioned Colonial field drums. The snare drums are 17x20 and use gut snares. The bass drums are 24x22 and use skin heads. Utilizing the traditional grip, the drummers play in the ancient, open, rudimental style, emphasizing left-hand attack rolls such as 7's, 10's, 11's and 15's. The group's repertoire employs all of the American rudiments while also integrating Swiss and Scottish influences, as well as backsticking, which creates a unique



sound and visual display that distinguishes the Old Guard Drum Line.

In addition to performing with the whole corps, the drum section has performed at high school drum line competitions, and conducted skill clinics at Howard University, the University of Akron, Bowie State University, PASIC '88, and the Day of Percussion 2000 sponsored by the Virginia/D.C. PAS Chapter.

Our PASIC 2000 Clinic will give you an appreciation of the work that goes into playing in the ancient style by learning to overcome the limitations of the instrument. The Old Guard Fife and Drum Corps Drum Line will demonstrate the integration of the early styles with contemporary ideas. We will demonstrate the breakdown of several rudiments. There will also be a demonstration of rehearsal/ensemble techniques. In addition, we will apply all of this in an ensemble situation. Instructors and students alike will gain a better understanding and appreciation into the ancient rudimental style, and will leave motivated to go teach their students the lost art of ancient rudimental drumming.

The Old Guard Fife and Drum Corps is truly unique, and the only unit of its kind in our Armed Forces. For additional information about The Old Guard Fife and Drum Corps, go to our Web site at [www.army.mil/fdc/index.htm](http://www.army.mil/fdc/index.htm). We look forward to seeing you in Dallas at PASIC 2000.

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# Becoming an Effective Marching Percussion Adjudicator

BY JEFF PROSPERIE

**W**ithin the marching percussion community, one of the largest areas of frustration involves the judging process. How many times have you heard the phrases, “It was political,” or “That judge never likes us,” or “We were \*\$!%@ by that judge”? You may have used these phrases yourself in an effort to make sense of the outcome.

A judge seldom, if ever, intentionally responds unprofessionally to a group of hardworking fellow percussionists. In most instances, the points of controversy about a particular outcome may stem from issues such as numbers management, inability to rank and rate effectively, lack of understanding the sheets, inability to properly evaluate “what” was done in terms of “how” well it was achieved, lack of constructive criticism, lack of understanding of the philosophy of the particular contest, lack of percussion knowledge, a dated concept of the direction of contemporary marching percussion, and the list goes on.

Judging is a skill, an art form, and at times a science. As with all skills, we learn to be judges in one of two ways, or a combination of both: trial and error, and role modeling (training).

The focus of my master class at PASIC 2000 will be to save the audience members the pain and time of the trial-and-error method while providing training and role modeling through a variety of resources including actual excerpts from DCI judges’ tapes. Hopefully, this session will provide a more clear understanding of the expectations and limitations of adjudication so that proper value and perspective can be placed on the entire adjudication process.

Marching percussion is not a contact sport or a track race with clear winners and losers. The emphasis should always be placed on the ex-

perience rather than on defeating opponents. Being judged is merely a tool we can use to pace ourselves on the road to excellence through clear, meaningful comments and evaluation. We all should focus on being our very best, and when our best is deemed by a judge to be the very best at a competition, it is sweet, exciting, and a moment of pride. However, the most important judge we each have to answer to is the one staring back at us in the mirror.

While the philosophical side of judging is certainly crucial, a judge cannot overlook some of the more practical “tricks of the trade.” For example, the judge must often perform multiple tasks in a very short amount of time—wrapping up commentary and suggestions for improvement, ranking and rating with a decisive number, switching tapes, recording the introduction of the new tape, and signing sheets. An experienced adjudicator has prerecorded the introductions on each tape before the contest, signed all of the sheets beforehand, trained the contest assistant (runner) to switch the tapes for the next unit, and has devised some sort of a tote sheet for the purpose of remembering the ranking and rating of all groups thus far. This extra amount of time is crucial in providing the judge comfort in making a well thought out decision.



Phantom Regiment, DCI 2000

Several other tricks of the trade will be explained at the master class to help one become an efficient and affective adjudicator. Additional material will cover how to understand the compositional devices arrangers and composers use in creating the book. This is crucial for the evaluation process. Definitions with audio examples will be provided for clarity.

It can take quite a while for an inexperienced judge, percussion instructor, or lay person to learn the verbiage of the activity. For example: Do you know what a tote sheet is, a five-box system, ranking and rating, numbers management, accountability, critique etiquette, repertoire, ensemble cohesiveness, implement control, uniformity of style, achievement vs. a tick, idiomatic interpretation, segmental and ensemble clarity, orchestral techniques, world percussion techniques, harmonic tension, rhythmic tension, etc.? These are words and phrases that instructors and judges should be familiar with and that will be explained at the master class.

Marching percussion adjudication is now at the point of being a year-round profession: in the summer, Drum Corps International; in the fall, high school competitions and festivals; in the winter/spring season, indoor drum line circuits and WGI. With all this need for healthy evaluation, I am very excited about the upcoming clinic at PASIC 2000, and applaud the PAS Marching Committee for their vision and insight as it relates to this topic.

As knowledge, training, experience, and communication increase, politics, influence, and frustration will decrease in the field of marching percussion adjudication. I look forward to a lively discussion in Dallas of this vital part of the contemporary marching percussion activity. PN

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TOTALS

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Hall of Fame Banquet tickets (Advance purchase only—may not be purchased at PASIC) Total number of meals _____ Number of vegetarian meals _____	\$45 per person ADVANCE PURCHASE ONLY		
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## Liam Teague: Steelpan Virtuoso

BY LAUREN VOGEL WEISS

Hailed as the “Paganini of the steelpan,” Liam Teague credits Jascha Heifetz, Itzhak Perlman, and Yehudi Menuhin as being some of his major musical influences, so the analogy is not too far off. The primary focus of Teague’s clinic/performance at PASIC 2000 will be to demonstrate the versatility of the steelpan in playing classical, jazz, world percussion, and traditional calypso styles of music.

Teague, a native of the Republic of Trinidad and Tobago, became intrigued with the steelpan at the age of 12. “The steelpan is the the national instrument of Trinidad and Tobago,” he explains.

“Someone demonstrated the instrument to my father’s Cub Scout troop, and I immediately fell in love with the sound. Since steelpan is mainly taught by rote tradition—watching someone play a musical passage and imi-

tating it—I started as a rote musician in a steel band called T & TEC Motown. Soon after taking up the pan I began formal musical training and studied the violin.” He won his first national steelpan competition at age 13.

Teague credits his love for music to his father, who was a great aficionado of classical music. “I tried to adapt a lot of violin and classical music to the pan,” Liam recalls. “This is what influenced my early musicianship and technique.”

He has also been influenced by other musicians as well, one of them being xylophonist Bob Becker. Teague recently performed with Becker—along with Russell Hartenberger, Dana Kimble, Stacey Bowers, Garry Kvistad, Rick Kvistad and Dave Paroby—at The Woodstock Beat concert in New York.

One of the pieces Teague performed was “Triplets” by George Hamilton Green. “I was amazed at his technical ability to play this traditional xylophone rag on the steelpan,” said Kimble. “If I hadn’t seen it for myself, I wouldn’t have believed it!”

Teague smiles at the compliment. “Normally the steelpan is associated with playing calypso music. I’m trying to not only continue the tradition of playing classical and jazz music that has been done by many other pan players before me but to also take it into other avenues that may be somewhat ‘virgin’—like playing xylophone rags on pan.

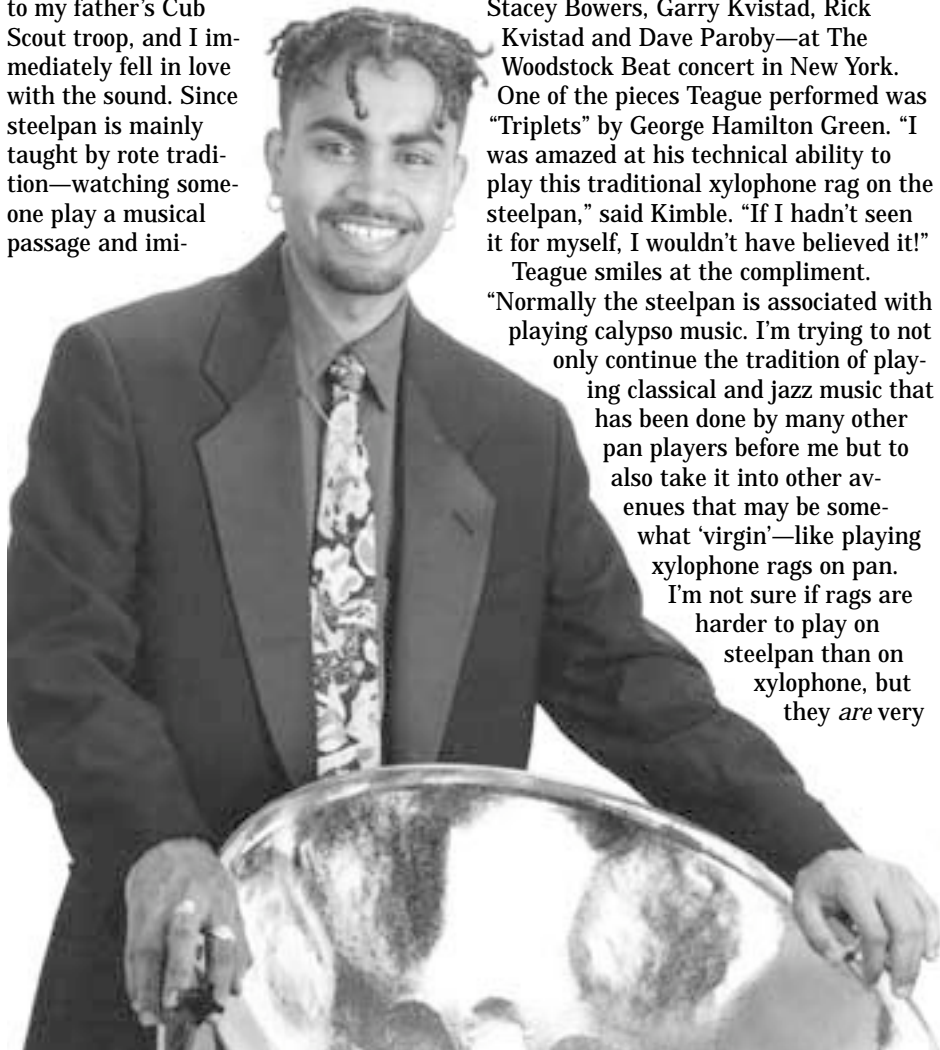
I’m not sure if rags are harder to play on steelpan than on xylophone, but they are very

challenging because of the extreme technical facility needed to play them, especially the double stops. Not to mention the ungodly tempos that Bob Becker sets,” he laughs.

In the Fall of 1992, Teague was the co-winner of the National Steelband Festival solo championship of Trinidad and Tobago and has also won championships for his skill on the violin and recorder. (Surprisingly, he does not play any percussion instruments other than the steelpan). Along with performing for heads of state and dignitaries of his country, Teague has also performed for Prince Edward of Great Britain and Carlos Andres Perez, former President of Venezuela. He has also appeared as soloist with the M.C. Hammer tour of Trinidad.

Teague continued his formal education in the United States at the only school of offering a degree in music with a focus on his chosen instrument. In May 1997 he graduated with a Bachelor of Music degree from Northern Illinois University in DeKalb with specific emphasis on the steelpan. Two years later he completed his Master of Music degree at the same institution under the tutelage of Dean G. Allan O’Connor and Clifford Alexis (with whom he performed at PASIC ’94 in Atlanta at age 18). While at NIU, he also studied with Robert Chappell, Ron Carter, and Dr. Jan Bach.

Bach also composed “Concerto for Steelpan and Orchestra” (commissioned by the Woodstock Chimes Fund) for Teague, who premiered the piece with the Chicago Sinfonietta under the baton of Dr. Paul Freeman in 1995 at Orchestra Hall. He has since performed the concerto with the Czech National Symphony in Prague, the Buffalo Philharmonic, the Sinfonia da Camera, the Rockford Symphony, the Peoria Symphony, the Northwest Indiana Symphony, the Dartmouth Wind Ensemble, and with the Saint Louis Symphony as the winner of their 1998 Young Artists Concerto Competition. He has recorded four compact discs: *Hands Like Lightning* (1993), *Emotions of Steel* (1996), *Impressions* (1998), and the recently released *T’n T*. More details





can be found on his Web site, [www.liamteague.com](http://www.liamteague.com).

In Dallas, Teague will present a program titled "The state of the art of the

Steelpan." He will be accompanied by NIU's Robert Chappell, Head of Percussion Studies at NIU and a former member of the Paul Winter Consort and

Rhythmic Union, on piano, marimba, and tabla. In the classical area, Teague will perform "Moto Perpetuo" by Nicolo Paganini, a tour-de-force demonstrating Liam's virtuosity on the tenor steelpan. He will also play Bela Bartok's "Two Dances in Bulgarian Rhythm" as well as the aforementioned "Triplets" with Chappell playing the piano part on marimba.

Also on the program are two new compositions by Robert Chappell: the premiere of "Panoraga" for steelpan and tabla, based on Hindustani musical traditions, and "For Lack of Better Words," a Latin-jazz piece for tenor pan and marimba. There will also be some calypso and other jazz works, and Teague will discuss his practice and performance techniques.

"I hope that people leave my performance with a new attitude toward this instrument and its potential," comments Teague. "Whenever I play, I feel an enormous sense of responsibility to my country because this is the national instrument. The days of 'Yellow Bird' and 'Day-O' have long gone. I would like to open the door for future pannists. I see no reason why in the near future there should not be the Perlman's and [Gary] Burton's and [Keiko] Abe's of the steelpan playing all over the world and making a great living. Being able to play at such an important venue as PASIC in front of the 'who's who' in percussion is very special to me."

PN

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# PASIC 2000 Daily Schedule

## WEDNESDAY

New Music/Research Day  
"Time for Marimba"



GARY BURTON AND MAKOTO OZONE



NANCY ZELTSMAN AND LOUIS ANDRIESSEN (COMPOSER)



BRAD DUTZ

10:00 A.M.–6:00 P.M.

DANIEL BERG  
MICHAEL BURRITT  
THOMAS BURRITT  
GWENDOLYN BURGETT  
PAUL FADOU  
JEAN GEOFFROY  
MAYUMI HAMA  
KUNIKO KATO  
KUNIIHIKO KOMORI  
EDUARDO LEANDRO  
NANAE MIMURA  
WILLIAM MOERSCH  
ALLEN OTTE  
ZOLTAN RACZ  
MICHAEL ROSEN  
THOMAS ROSS  
EMMANUEL SEJOURNÉ  
ADAM SLIWINSKI  
SO PERCUSSION GROUP  
GORDON STOUT  
LING SUN  
BENJAMIN TOTH  
MICHAEL UDOW  
DOUG WALTER  
SHE-E WU  
NANCY ZELTSMAN

10:00 A.M.–6:00 P.M.

- DANA KIMBLE, "Mallet Masters on the Big Screen" Keyboard Video Presentation
- Listening Lab

8:00 P.M.

- AMADINDA PERCUSSION GROUP WITH ROBERT VAN SICE, *Evening Concert* (at Morton H. Myerson Symphony Center)



TRICHY SANKARAN



HORACIO HERNANDEZ AND GIOVANNI HIDALGO

## THURSDAY

8:00 A.M.

- Contest and Audition Procedures Committee
- Health and Wellness Committee
- Marimba Committee
- World Percussion Committee

9:00 A.M.

- WILL KENNEDY, *Drumset Clinic*
- FREDERIC MACAREZ, *Timpani Clinic/Performance*
- LAYNE REDMOND, *Paper Presentation*

10:00 A.M.

- BRAD DUTZ, *Hand Drum Clinic*
- JIM GRENIER, *Djembe INTRO*
- MOTT MIDDLE COLLEGE HIGH SCHOOL, *Showcase Concert*
- DAN WOJCIECHOWSKI, *Drumset Master Class*
- Japanese Marimba Music Panel

11:00 A.M.

- ARTHUR HULL, *Drum Circle Clinic*
- ZORO, *Drumset Clinic*
- Board of Directors Meeting
- PMC Children's Concert

12:00 P.M.

- SUSAN MARTIN TARIO, *Drumset Master Class*
- ARNALDO VACCA, *Southern Italian Tambourine INTRO*
- Percussion Concerto Contest
- Health and Wellness Panel

1:00 P.M.

- MARCUS HIGH SCHOOL DRUM LINE, *Terrace Concert*
- Drumset Committee
- New Music Research Committee
- PASIC 2001 Committee
- Poster Presentations

2:00 P.M.

- ALEX ACUNA AND SHEILA E, *World Percussion/Drumset Clinic*
- STEVEN RAYBINE, *Electronic Percussion Clinic*
- TRICHY SANKARAN, *South Indian Rhythms*
- Marching Percussion Panel

3:00 P.M.

- TIGGER BENFORD, *Hand Drum Clinic*
- RICHIE GARCIA, *Drumset Master Class*
- BEN AND GERRY JAMES, *Frame Drum INTRO*
- JU PERCUSSION GROUP, *Showcase Concert*
- Scholarly Papers Committee

4:00 P.M.

- NDUGU CHANCLER, *Drumset Clinic*
- NANAE MIMURA, *Keyboard Clinic/Performance*
- LAYNE REDMOND AND TOMMY BRUNJES, *Frame Drum Master Class*
- Health and Wellness Workshop
- Marching Percussion Committee

5:00 P.M.

- VICTOR RENDON, *World Percussion Master Class*
- ED SOPH, *Drumset Master Class*
- UNIVERSITY OF NORTH TEXAS WITH GREGG BISSONETTE, *Percussion Ensemble Literature Session*
- Ethnofunkological Hang Lab

8:00 P.M.

- LES PERCUSSIONS DE STRASBOURG, *Evening Concert*

10:00 P.M.

- USAF BAND OF THE WEST JAZZ ENSEMBLE, *Jazz Showcase*
- ARTHUR HULL, *Drum Circle*





# PASIC 2000 Daily Schedule

## FRIDAY

- 8:00 A.M.
- NIGEL SHIPWAY, *Guide for the Aspiring Professional Percussionist*, Presentation
  - Education Committee
  - Health and Wellness Video Technique and Analysis (8 A.M. -7 P.M.)
  - International Committee
- 9:00 A.M.
- CHRIS JUDAH LAUDER, *Education Clinic*
  - PIERRE FAVRE AND FREDY STUDER, *Drumset Clinic*
  - UMAYALPURAM K. SIVARAMAN, *South Indian Rhythms Clinic*
  - JERRY STEINHOLTZ, *Conga INTRO*
  - B. MICHAEL WILLIAMS, *Paper Presentation*
- 10:00 A.M.
- DAVE DICENSO, *Drumset Master Class*
  - POOVALOR SRINIVASAN, *South Indian/ Marching Clinic*
  - TEXAS A&M UNIVERSITY-COMMERCE, *Showcase Concert*
- 11:00 A.M.
- SONNY EMORY, *Drumset Clinic*
  - TOM MILLER, *Steel Drum Master Class*
  - JEFF PROSPERIE, *Marching Clinic*
  - DROR SINAI, *Dumbek INTRO*
  - Board of Directors Meeting
  - Orchestral Panel
- 12:00 P.M.
- IGNACIO BERRO, *World Percussion/ Drumset Clinic*
  - OLD GUARD FIFE & DRUM BUGLE CORPS, *Marching Clinic*
  - DAVE SAMUELS, *Keyboard Clinic/ Performance*
- 1:00 P.M.
- NORTH CAMPUS SAN JACINTO COLLEGE STEEL BAND, *Terrace Concert*
  - Chapter Presidents Meeting
  - Drumset Committee
  - Percussion Ensemble Committee
  - Poster Presentations
- 2:00 P.M.
- BLUE DEVILS TENOR LINE WITH SCOTT JOHNSON AND SEAN VEGA, *Marching Master Class*
  - ROBERT BREITHAUP, *Drumset History Presentation*
  - D'DRUM, *Showcase Concert*
  - KAKRABA LOBI, VALERIE NARANJO AND BARRY OLSEN, *Gyil (Ghanan Marimba) Clinic/ Performance*
- 3:00 P.M.
- BILL STEWART, *Drumset Clinic*
  - SHE-E WU, *Keyboard Clinic/Performance*
  - College Pedagogy Committee Meeting
- 4:00 P.M.
- ALESSANDRA BELLONI AND GLEN VELEZ, *Frame Drum Clinic/Performance*
  - PAUL RENNICK AND THE UNIVERSITY OF NORTH TEXAS DRUMLINE, *Marching Clinic*
  - College Pedagogy Panel
- 5:00 P.M.
- GIOVANNI HIDALGO AND HORACIO "EL NEGRO" HERNANDEZ, *World Percussion/Drumset Clinic*
  - College and High School Marching Individuals, Keyboard
  - College and High School Marching Individuals, Snare and Tenor
- 6:00 P.M.
- Cocktails
- 7:00 P.M.
- Hall of Fame Banquet honoring Terry Gibbs, Morris "Arnie Lang," Fred Sanford and Robert Zildjian
- 9:00 P.M.
- GARY BURTON AND MAKOTO OZONE, *Evening Concert*
- 10:00 P.M.
- SALSA BAND FEATURING GIOVANNI HIDALGO AND HORACIO "EL NEGRO" HERNANDEZ, *Latin Showcase*
  - AMY MARTIN, *Drum Circle*



ALESSANDRA BELLONI



CHESTER THOMPSON



JAMAL MOHAMED

## SATURDAY

- 8:00 A.M.
- MARSHALL MALEY, *Drumset FUNdamentals*
  - Composition Contest Committee
  - Health and Wellness Committee
  - Music Technology Committee
- 9:00 A.M.
- ERICA AZIM, *Mbira INTRO*
  - ROBIN HORN, *Electronic/Drumset Clinic*
  - LIAM TEAGUE, *Steel Drum Clinic/ Performance*
  - GREGORY WHITE, *Paper Presentation*
  - Marching Drumline Festival: Opening Ceremony, College Marching and College Awards
  - Music Technology Panel
- 10:00 A.M.
- MEMO ACEVEDO, *World Percussion/ Drumset Master Class*
  - LAURIE RUSSELL AND RUTH CAHN, *Keyboard FUNdamentals*
  - UNIVERSITY OF SOUTHERN CALIFORNIA, *Showcase Concert*
- 11:00 A.M.
- JAMAL MOHAMED, *Hand Drum Clinic*
  - VALERIE NARANJO, KAKRABA LOBI AND BARRY OLSEN, *African Mallets INTRO*
  - NEXUS, *Panel Discussion*
  - CHESTER THOMPSON, *Drumset Clinic*
  - Marching Drumline Festival: High School Stand Still
  - Board of Directors Meeting
- 12:00 P.M.
- MIGUEL CASTRO, *Dominican Republican Rhythm Clinic*
  - RON FINK AND GEORGE FROCK, *Timpani FUNdamentals*
  - BILL CAHN, DOUG HOWARD AND DREW LANG WITH THE SMU MEADOWS SYMPHONY ORCHESTRA, *Percussion Concertos*
  - GORDY KNUDTSON, *Drumset Master Class*
- 1:00 P.M.
- SOUTHWEST TEXAS PANORAMA STEEL BAND, *Terrace Concert*
  - Chapter Presidents Meeting
  - Marching Drumline Festival: High School Marching
  - Poster Presentations
- 2:00 P.M.
- ROBERT BREITHAUP, *Drumset History Presentation*
  - NEIL GROVER AND ROBERT SNIDER, *Accessories FUNdamentals*
  - ATHUR LIPNER & THE WORLD JAZZ GROUP WITH GLEN VELEZ, *Showcase Concert*
  - Hands On Music Technology Lab
- 3:00 P.M.
- PETER FAGIOLA, *Hand Drum Master Class*
  - MIKE PORTNOY, *Drumset Clinic*
  - TAKAYOSHI YOSHIOKA, *Keyboard Clinic/ Performance*
  - Ethnofunkological Hang Lab
  - Committee Chairs
- 4:00 P.M.
- LINDA MAXEY, *Management and Soloist Presentation*
  - BEN MILLER AND JOHN PAPASTEFAN, *Snare FUNdamentals*
  - KARL PERAZZO AND RAUL REKOW, *World Percussion Clinic*
- 5:00 P.M.
- MARCO MINNEMANN, *Drumset Clinic*
- 6:00 P.M.
- MASS STEEL BAND OF TEXAS, *Showcase Concert*
- 8:00 P.M.
- UNIVERSITY OF NORTH TEXAS ONE O' CLOCK LAB BAND WITH GREGG BISSONETTE AND TERRY GIBBS, *Evening Concert*
- 10:00 P.M.
- SALSA BAND FEATURING GIOVANNI HIDALGO AND HORACIO "EL NEGRO" HERNANDEZ, *Latin Showcase*

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

## The West African Gyil

South of the Sahara Desert in West Africa there is a long-standing tradition of solo marimba artistry. In this region every rural community has its own style of playing, its own tonality, and its own musical masters who have enough experience playing and making the instrument and studying the community's history to be able to advise and evaluate younger musicians, and to serve the community's most demanding musical events.

In this region, the gyil (pronounced jee-lee) is the national instrument of the Dagara, Lobi, and other nations of Ghana and Burkina Faso. The instrument consists of fourteen wooden slats suspended on a frame over calabash gourds. The sound resembles that of the marimba, but is considered more "earthen."

The only "schools" to cultivate this national treasure are private apprenticeships with the masters and the example of them actually playing the music. This type of school is straight-forward and strict. If you have an interest (and obliging parents who are willing to allow you to earn the money for an instrument), you might begin to consider "enrolling." If the community (via the gyil master) then evaluates you to be of high character, you are enrolled.

If you are intelligent and observant you will begin to grasp the complicated and extensive literature. If you're dedicated for a long time you'll be able to play, and if you play well enough, often enough, and for a long enough time, the "academic advisor" will allow you to play publicly. Once you pass your initiation into young manhood (to date no young women are playing gyil) you may be allowed to play for a funeral—the only real honor for a gyil player.

If you are especially brilliant and fortunate, your practice will allow you to travel. Of those who have traveled outside of the land of the Lobi nation, Kakraba has assumed the responsibility of international artist. He is considered, in his homeland, to be the world's gyil spokesperson.

Kakraba Lobi was born in the Upper-West region of Ghana. A younger member of a celebrated family of gyil players/makers, he became a designated gyil player for work songs because he was too small to carry the typically heavy workloads of his brothers. He progressed to become an international giant of a solo and chamber musician on this relatively obscure mallet percussion instrument.

Valerie Dee Naranjo fell in love with the gyil when she first heard the recording *Kakraba Lobi, Xylophone Player from Ghana* while researching solo keyboard percussion music from the African continent. In 1988, during her first journey to Ghana's Upper-West region, she affected a chiefly decree that women be allowed for the first time to play gyil in public, at which time she performed in Ghana's Kobine festival of traditional arts. In 1996 she returned to perform in Kobine with Barry Olsen, whence they garnered a first place award (the only non-Ghanaians to date to do so). She spends most autumn seasons among the Lobi and Dagara people in Ghana.

Naranjo has performed and recorded with such artists as Tori Amos, Selena, David Byrne, Philip Glass, Airto Moreira, Zakir



Kakraba Lobi and Valerie Naranjo

Hussein, Glen Velez, and Roy Haynes, and co-directs the multi-instrumental quintet Mandara. She arranged the percussion books for the Broadway hit *The Lion King* and performs in The Lion King Orchestra and in the band for NBC television's *Saturday Night Live*.

Barry Olsen is a native New Yorker who began his professional career in the late 1970s playing trombone in that city's Latin dance music scene, then dubbed "Salsa." Over the years he has performed with almost all the major artists in this field, including Ray Barretto, Eddie Palmieri, Hector Lavoe, Tito Puente, Celia Cruz, Marc Anthony, and La India. He has also worked with Paul Simon, David Byrne, Charli Persip and many others. Olsen performed on the recording *Ancestral Healing* by South African artist Pops Mohammed, and has been a frequent addition to the jazz group Ingoma, led by South African saxophonist and composer Zim Ngqawana, having toured with the group in Europe and the U.S., as well as in their home country. More recently he has been gaining a reputation as a pianist and percussionist. He is the regular pianist for the Latin-Jazz group Syotos, and appears often with Harvie Swartz's band Eye Contact, playing both piano and trombone. On marimba and percussion he is frequently heard in the orchestra of the Broadway hit *The Lion King*.

Kakraba and Valerie have been performing in Ghana for several years. The trio (with Barry) completed their first American tour last Autumn. At PASIC 2000 they will be involved in two events.

Their clinic/performance on Friday builds on last year's concert/clinic of traditional solo and chamber music on gyil and two other traditional Lobi chamber instruments, by directly combining gyil, kakarama (traditional mouth bow), and kokolele (eight-bar xylophone) with marimba and Western percussion.

The intro session on Saturday will delve into these relationships directly by comparing, via traditional pieces, the topography of the gyil versus that of the chromatic marimba. Plenty of gyils will be on hand.

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# Percussion Instruments of Ancient Egypt

BY LAYNE REDMOND

In the ancient Egyptian language, “ear” and “mind” are synonymous, an acknowledgment that the mind gives meaning to information received as sound vibrations. All music, whether in the temple, the palace, or the street, was termed *hy*, which was defined as “joy” or “gladness.” The symbol for joy was a woman playing a round frame drum.

As in most ancient cultures, the percussion instruments were identified with the primary deities. The Egyptian goddess of music, Hathor, and the goddesses Isis and Sekhmet, were shown playing the sistrum, menit, and round frame drums. The gods, Bes and Anubis, were shown playing frame drums. Percussion instruments were considered to be particularly imbued with the spiritual or shamanistic power to influence and transform consciousness and, therefore, reality.

Rhythmic music was at the core of Egyptian religious practices and was used in liturgy, rituals, and processions. Most of the percussionists that we have information about were women who were

highly trained court musicians or employed by large temples as musician priestesses. Male percussionists appear as military drummers.

The primary instruments were the sistrum, round and rectangular frame drums, cymbals, crotals, menits, clappers, and barrel-shaped drums. The sistrum evolved from an archaic ritual of cutting papyrus stems and rattling them rhythmically to “open one’s heart to Hathor” (the words “mind” and “heart” were used interchangeably to indicate consciousness). The hieroglyph for sistrum also meant “to shine, to give out light.”

Egyptian sistrums took two forms. The *ssst* is first depicted in the Old Kingdom. It is cast ceramic with a papyrus-shaped handle indicating its origins. Its frame takes the form of a small chapel, which is pierced by metal bars from which small jingles hang. The chapel represents the sacred space in which the first sound that creates the universe occurs. The *shm*, a loop sistrum, evolved during the Middle Kingdom. It was made of metal and was louder than the *naos* sistrum.

Sistrums were used in the religious rituals of all Egyptian gods and goddesses. Liturgies were chanted to a combination of sistrum and frame drum. On occasion we see the addition of cymbals, wooden clappers, menits, crotals, and hand clapping. The sistrum appeared to be the primary “tool of the trade” for the Egyptian priestess.

The *menit* was an instrument composed of a number of strands of beads gathered into a counterpoint. Cymbals were used most often in combination with frame drums and sistrums. Crotals were con-

structed of two small cymbals on the ends of joined wooden clappers. The use of paired wooden or ivory clappers was widespread in military, secular, and religious functions.

Barrel-shaped drums and trumpets were the main military instruments; military musicians were highly skilled and auditioned for the position. One drummer auditioned by performing seven thousand “lengths.” A “length” is not defined but it is thought to be a rhythmical phrase, perhaps similar to drum rudiments.

The round frame drum was the primary drum depicted in ancient Egypt and appears in religious, processional, and secular contexts.

Rectangular frame drums appear from 1570 to 1377 B.C. played by women at banquets or in ritual contexts.

Lisa Manniche, one of the foremost







authorities on the history of music in Egypt, says there are no representations of drums being played with sticks. Different hand positions are depicted on the frame drums, possibly indicating various styles. We're working on a recreation of the rectangular frame drum and some of the other percussion instruments for the presentation at PASIC. We hope to give the listeners an idea of what the ancient instruments of Egypt might have sounded like.

Layne Redmond is a frame drum performer who has been featured in many music festivals including the Touch Festival in Berlin, Seattle Bumbershoot Festival, the Institute for Contemporary Art in London, the 1995 World Wide Percussion Festival in Salvador, Brazil, and the 1996 Tambores do Mundo in San Luis, Brazil. She has presented clinics and lectured at many universities, PASIC, and the National Association of Music Therapy, and in 1998 she gave the keynote lecture and performance at the eighth annual Healing Sound Colloquium. Interworld Music has released her three CDs: *Roots of Awakening*, *Being in Rhythm*, and *Since the Beginning*, as well as two instructional videos: *Rhythmic Wisdom* and *A Sense of Time*. She has a Signature Series of world percussion instruments with Remo, Inc.

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Through a program offered in cooperation with the University of Miami, directors attending the Percussive Arts Society Convention may earn college credit during the week of the convention.

One or two semester hours of graduate credit may be earned. The course identification number shall be MED 593, Special Topics in Music Education.

Registration will be completed at the convention. The charge for the credit may be handled by check, VISA or MasterCard. No cash will be accepted. The fee is \$160.00 per credit hour.

Registration must be completed no later than 10:00 a.m., Friday, November 17, 2000.

Course requirements are as follows: Attendance at ten sessions per credit hour is required. All concerts and clinics are considered "sessions." A three- to five-page paper will be required and must be submitted by December 1 to the University of Miami representative. An official transcript with the grade recorded will be available at the end of the fall semester in December, 2000. A grade will be sent at that time to the student. Detailed requirements and procedures for the course will be given to each student as he/she registers for the course. There will be a University of Miami representative near the convention registration area to handle registration for the course.

For additional information, please contact:

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# FUNdamentals at PASIC 2000

BY SCOTT HARRIS

Once again the PAS Education Committee will sponsor a series of "FUNdamentals" clinics designed to benefit teachers and students. These sessions will be of particular interest to band directors and young students since they will focus on the basic technique and performance issues for many percussion instruments. The "fun" part of these sessions will be the great opportunity for hands-on learning with some of the top percussion educators in the field today.

This year's FUNdamentals clinics will include Neil Grover and Robert Snider doing a session on percussion accessory instruments. Their clinic will focus primarily on tambourine, triangle, cymbals, and bass drum, but other instruments will also be covered. Texas natives Ron Fink and George Frock will give a session on timpani that will include tuning and balancing heads, mallet selection, tone production, rolls, and dampening skills. This year's snare drum clinic will be given by John Papastefan and Ben Miller, who will talk about how to get the best possible sound out of any kind of drum (including the old student models in the back of the band room) and how to use your hands, wrists, and arms to achieve the most efficient motion possible. Ruth Cahn and Laurie Russell will join forces to share their ideas on keyboard playing including reading, aural




skills, improvisation, acoustics, and applying different types of learning to the marimba. There will also be a drumset session that will focus on technique, style, interpretation, and improvisation given by Marshall Maley.

Along with the lecture/demonstrations by the clinicians there will be opportunities for hands-on playing by members of the audience. The clinicians will strive to have as many students as possible perform at each session. Each clinic will include excellent handouts that will continue to help students and teachers long after PASIC 2000 is over.

For the past five years the FUNdamentals sessions at PASIC have achieved enormous success and have benefited thousands of students and teachers throughout the country. With such an outstanding lineup of clinicians, PASIC 2000 will be no different. Plan to visit one or more of these clinics on Saturday, November 18, and you won't go home disappointed!




PN

**Fun da mentals**  
Track




Ron Fink                      George Frock

**Fun da mentals**  
Track




Ruth Cahn                      Laurie Russell

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# PASIC 2000 Scholarly Paper and Poster Presentations

BY KATHLEEN KASTNER

Scholarly Paper Presentations are an annual part of PASIC and are sponsored by the PAS Scholarly Paper Committee, which receives proposals, evaluates them, and selects those who will appear on the PASIC program. This year, three proposals have been chosen for oral presentations, and another three will be presented as research posters.

The oral presentations will be held at 9:00 A.M. on Thursday, Friday, and Saturday. The research poster sessions will be held on Thursday, Friday and Saturday at 1:00 P.M. These sessions will provide an opportunity for informal, individual discussion with the authors based on the illustrative material at hand. Additionally, the research posters will be available for viewing during New Music/Research Day on Wednesday.

## ORAL PRESENTATIONS

On Thursday, November 16 at 9:00 A.M., **Layne Redmond** will present a paper titled "Percussion Instruments of Ancient Egypt." Her research of this little-known field will illuminate the role of music and percussion in ancient Egypt, with special emphasis on the role of the percussionist. Additionally, she will detail many of the percussion instruments found during this time.

Layne has an extensive photo collection of Egyptian instruments and photographs of reliefs and temple walls from sites in Egypt that she will show as a part of her presentation. Many of the musicians depicted in her illustrations are female, because percussion was primarily a women's occupation in Egypt. (See Layne Redmond's article "Percussion Instruments of Ancient Egypt" on page 36 of this issue.)

Friday's 9:00 A.M. presentation, "Mbira/Timbila, Marimba/Kalimba: A Look at Some Relationships Between African Mbira and Marimba," will be given by **B. Michael Williams**. Ancestors of the modern xylophone and marimba are found throughout Africa; the mbira ("thumb piano") has a similar widespread

distribution throughout the continent. Michael's presentation will explore the possible relationship between the two instruments, including an examination of their shared tuning systems, repertory, and linguistic origins.

His presentation will also include a demonstration of mbira performance practice along with comparisons of recordings of traditional mbira tunes arranged for an ensemble of marimbas. This tradition goes back to 1960, when the Kwanongoma College of Music in Zimbabwe designed an ensemble of marimbas patterned after instruments from neighboring Mozambique to play the music of the Shona, Chopi, Lozi, and Venda musical cultures.

**Gregory White** will present a paper titled "Historically Informed Timpani Performance in Verdi's 'La Traviata'" on Saturday, November 18 at 9:00 A.M. Operatic timpani parts from the mid-19th century were written at a time of tremendous change in both the sound quality and technical capabilities of the instrument. Current performance of timpani parts from this period requires that the musical and technical capabilities of modern timpani complement a faithfulness to the style and an awareness of past practice. Gregory's presentation will document and analyze performance interpretation from the past 50 years, which will provide PASIC attendees with a model for historically informed performance.

## RESEARCH POSTERS

The research poster presenters include **Jeremy Brunk**, who will offer an analysis of Jacob Druckman's "Reflections on the Nature of Water," using set theory as a means of discussing motive, interval, and form.

**John Will Parks, IV** will examine another important marimba composition, Andrew Thomas's "Merlin for Marimba," in which he utilizes both Schenkerian voice leading and set theory in a performance analysis of this work.



Layne Redmond



B. Michael Williams



Gregory White



Jeremy Brunk



John Will Parks, IV



George Tantchev

**George Tantchev** will look at the presence of various asymmetrical rhythms in the music of Bela Bartok, Igor Stravinsky, Dave Brubeck, and others in a presentation titled "Bulgarian Grooves."

PN



## New Music/Research Day: Time For Marimba

**T**he PASIC 2000 New Music/Research Day, titled "Time for Marimba," will include solo and chamber performances of the marimba music that has taken the instrument to where it is today, and will also look to the future as this increasingly popular instrument continues to find its voice. Marimbists from all over the world will participate, including Nancy Zeltsman, Michael Burritt, Douglas Walter, William Moersch, and Emmanuel Séjourné, just to name a few. The day will also feature many of the world's exciting new marimba stars such as Eduardo Leandro, Thomas Burritt, and She-e Wu.

The day will include the American premiere of Dutch composer Louis Andriessen's "Woodpecker" and the world premieres of a dozen new pieces for solo

marimba commissioned by Smith Publications. Other treats include performances by three young marimbists (all 21 years of age or younger) chosen by the PAS Marimba Committee, a listening library with dozens of new marimba pieces, Dana Kimble's video presentation of "Mallet Masters on the Big Screen," a new theater piece by Michael Udow titled "Tennei-Ji," and much, much more!

This monumental marimba event will finish with an evening showcase concert at the famed Morton H. Meyerson Symphony Center featuring the Amadinda Percussion Group from Budapest. This extraordinary ensemble has played hundreds of sold-out concerts throughout the world over the past 15 years and will be joined for a rare appearance in the States by marimbist Robert van Sice for the

U.S. premiere of "Feast or Famine" by Roshanne Etezady.

If you are interested in marimba, plan to be at PASIC 2000 on Wednesday, November 15. This will be your opportunity to learn about marimba literature, technique, history, music, and more! Meet the marimbists of the past, present, and future while visiting with other percussionists from around the world. Attending New Music/Research Day is included in the price of registering for PASIC 2000, so don't miss a minute of this magnificent marimba extravaganza. PN

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# An Interview with Robert van Sice

BY LARRY SNIDER

**Larry Snider:** *Over the past several months, we've had the pleasure of collaborating on the organization of PASIC 2000 New Music/Research Day, which has been titled "Time for Marimba." Could you please speak about that day and its goals?*

**Robert van Sice:** We have arrived at a point in the development of the marimba repertoire at which it seems a good idea to stop and reflect on the wonderful music that has been written to date. Then we can try to peek into the next chapter and see where we are headed. The formulation of the program began by retracing what I feel to be the seminal pieces of our repertoire. Then, from that point of reference, we began to explore.

With so many exciting things on the program for that day, it is difficult to point out highlights. However, a few of the exciting things I am looking forward to include Nancy Zeltsman's American premiere of the Dutch composer Louis Andriessen's "Woodpecker" and William Moersch's American premiere of Akemi Naito's "Memory of the Woods." Kuniko Kato will be playing James Woods' tour-de-force for soloist and live electronics, "Jodo." Michael Burritt will play Jay Alan Yim's "Escape Velocity 1.4" and the So Percussion Group will present Evan Ziporyn's "Melody Competition."

The excitement of the day will be capped off by a rare American appearance of the Amadinda Percussion Group from Budapest. The program will include the U.S. premiere of "Feast or Famine" by Roshanne Etezady, Lucas Ligeti's amazing "Pattern Transformations," and James Woods' "Spirit Festival."

It is impossible for me to overstate how wonderful I think it is that this concert will take place in one of the country's premier artistic venues, the Morton H. Meyerson Symphony Center. This

rare combination of great music being played in such an acoustically refined space will be something to remember for a long time to come!

**Snider:** *Were there things that stood out to you during the selection process for this event?*

**van Sice:** Very definitely! I was thrilled by the number of wonderful marimba players out there concertizing today. We heard literally dozens of first-class players. I spent a whole week thinking about how much I need to be practicing!

**Snider:** *Can you tell me briefly about your upcoming concert projects?*

**van Sice:** First is the new concerto for two marimbas by Martin Bresnick entitled "Grace." Martin is a colleague of mine at the Yale School of Music and a composer whose music I admired long before I returned to the U.S. three years ago. In the past, collegial relationships

have often resulted in some of the most successful marimba writing; for example, Keiko Abe with Akira Miyoshi, Michael Burritt with Jay Alan Yim, myself with Peter Klatzow, and so many others. I hope that this piece will follow in that mold. Bresnick's double concerto format allows the principal percussionist of each orchestra that it is played with to be featured. The world premiere will be in Denver in January 2001, with subsequent performances in Spain, Finland, Holland, and Japan during that year.

Also in the concerto vein is Tom Duffy's new concerto for marimba and wind ensemble. I thought that William Moersch had such a great idea years ago when he commissioned Libby Larsen to write a concerto grosso for him, that we used the idea for Tom's piece. The four percussionists from the ensemble will be set in the front alongside the marimba. It's really going to be perfect for a concert at a university as it will give me a chance to play together with the students in a concert setting. That piece has its premiere in Spring 2001.

Another project I am looking forward to is James Woods' new piece, "Deporation," for marimba and string quartet. I first encountered this combination hearing a piece of Takuhide Niimi's while still living in Europe. Playing serious chamber music has only been part of my musical life for the past seven or eight years. It has certainly become the greatest musical joy of my career. I have learned so much in that time that has also influenced the way that I make music in a solo situation.

My ongoing project with the Amadinda Percussion Group includes extensive tours of North America, Europe, and Asia. Every time I play with these guys, something magical happens! They are an extraordinary combination of raw energy and refined musical thought.





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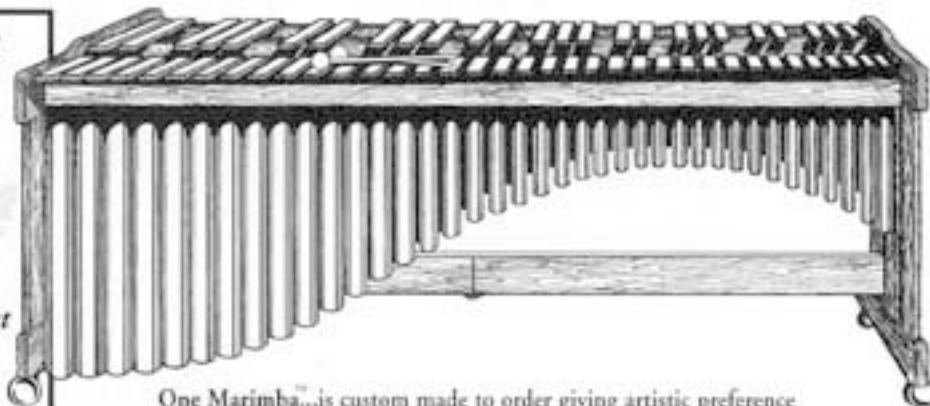
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**Snider:** *Since you returned to the United States, you joined the faculties of the Yale School of Music and The Peabody Conservatory. Could you compare your experiences here and teaching for many years at the Rotterdam Conservatory in The Netherlands?*

**van Sice:** Teaching at Yale is exciting in that, while my teaching is done in a small, intimate school of music, we are also connected to the past and present scholarship of Yale University. Having been preceded in this post by such great player/pedagogues as Fred Hinger and Gordon Gottlieb is daunting, to say the least. At Peabody, I have the most supportive colleague in existence in Jonathan Haas. He has been a sheer joy to work with and get to know.

As you know from many years of teaching yourself, teaching is also about learning. I enjoy teaching at Yale and Peabody for a number of reasons, not least of which is that I have bright and talented students who open my mind and ears daily. Also, being in musical communities alongside master teachers like Leon Fleischer and the Tokyo String Quartet is a privilege. My mission at each of these institutions is very different from my mandate at the Rotterdam Conservatory. In Rotterdam

my class was three times the size of my teaching load here in the U.S. Many of my students lived abroad and flew in monthly for their lessons, and they were frequently completely formed professionals, making my role more of a coach than a teacher.

**Snider:** *Oftentimes when we interview players such as yourself, the conversation revolves around conservatory-aged players and beyond. Can you offer any advice to the high school or junior high percussion student interested in the marimba?*

**van Sice:** My perpetual litany to young percussionists is to learn the keyboard and not just a rote memorization of a few marimba pieces. As a young student, you must resign yourself to the simple fact that going from the Goldenberg book to "Two Mexican Dances" is a shortcut with a heavy price to pay.

Realize that young piano students go through dozens and dozens of small pieces to assemble their craft. Learning to play keyboard percussion is not a dissimilar task. Be patient and thorough, and try to never choose repertoire so far above your level that memorizing a piece by rote over a number of months

is the only solution. The technical aspect of marimba playing is often the dominant concern of young players; however, one should not neglect the fact that the formation of a musician is a broad process. Young players should grow not only through practice of their instrument, but through listening and thinking about music beyond the scope of percussion.

**Snider:** *I have heard you say many times that this new generation of marimbists have raised the bar and are playing at a very high level. Who are some of these young, new superstars?*

**van Sice:** Players who come immediately to mind in this group—aged 20 to 35—include She-e Wu, Thomas Burritt, Eduardo Leandro, Kevin Bobo, Kuniko Kato, Ling Sun, Nanae Mimura, Paul Fadoul, Markus Leoson, Daniel Berg, Eric Sammut, and so many others. These young players are just fabulous and, with great marimbas being made by so many companies now and wonderful repertoire pouring in from world-class composers, I think that the future of the marimba is very bright! PN



# Influences, Inspirations and Interests

BY TAKAYOSHI YOSHIOKA

The reason I started playing marimba goes back to a performance by Yoichi Hiraoka, the first xylophone soloist in Japan, which I saw on television when I was seven years old. His small body, moving from right to left across the big xylophone, seemed to be dancing to the music. He freely expressed the music with his whole body from head to toe. As I watched his magnificent performance, I fell in love with his music and dreamed of becoming a musician like him someday.

Unable to contain my emotion and excitement, I told my mother, "I want to learn how to play the xylophone!" Soon, I began to study at a xylophone studio in our neighborhood. At first, we were expected to listen to the teacher's playing and repeat what the teacher played by ear. This particular teacher believed that learning to read music could be delayed and that more emphasis should first be placed on musical expression.

At the age of nine, I auditioned for an amateur group called the Asahi Junior Orchestra. The audition requested a piece of your own choosing, and I played "Sabre Dance" by Khachaturian. I was accepted, and was then required to play snare drum and timpani as a percussionist in the orchestra. Even though I wanted to play xylophone the most, the orchestra seldom played pieces that had a xylophone part.

As the years went by, I started to understand the role of percussion in an orchestra and began to really enjoy playing cymbals and triangle. However, I never lost the dream to become a xylophone soloist. Whenever the orchestra performed a violin or piano concerto, I always felt jealous of the soloist.

At the age of 16, I entered the Toho High School of Music, a school which has produced many internationally known conductors and performers including Seiji Ozawa and members of the Tokyo String Quartet. There, I was able to study marimba very seriously with professor Keiko Abe. I felt very proud to be

able to take lessons from a teacher like Professor Abe, who always strove to become the highest level artist. I spent my school years dreaming of becoming a soloist like her.

Listening to her perform was an incredible opportunity to learn about music. We often heard Professor Abe perform new pieces. After a recital, we students would go backstage, borrow a copy of the music she had just performed, and receive some pointers on it to help us prepare for our next lessons. Thinking back on those days, I cannot believe how wonderful my life as a student was.

The year I graduated from Toho University, I entered a composition of mine for percussion trio in an international competition offered by the College Conservatory of Music at the University of Cincinnati. I was thrilled to win the competition, which meant that my piece would receive its world premiere by The Percussion Group Cincinnati. They actually chose to perform two works of mine to begin and end their program.

While in Cincinnati, I had the opportunity to play marimba for the members of the group, and I played Tanaka's "Two Movements for Marimba." After listening to my performance, Allen Otte said, "The tone you're getting makes the marimba sound like it's broken." He made me realize how immature I was for not thinking about my tone enough, and playing music only with impulsive emotions.

Despite my musical immaturity at the time, I was extremely grateful for the respect The Percussion Group Cincinnati showed me. I was very inspired by their actions and feelings, and it changed my perspective on music, both in terms of performing and composing. I continue to cherish the opportunity to meet more artists and consider the advice they may offer as I develop my own individualized art.

PASIC 2000 CLINIC

At my PASIC 2000 clinic, I will be performing my own

compositions. My approach to composing for marimba has been influenced by observing that many marimbists today possess terrific technique but lack musicality. I think the responsibility of creating a more complete musical experience lies not only with performers but also with composers. When composers write pieces that are extremely technique oriented, it is very difficult for performers to make music that is more than just a display of technique.

Because I wish to write compositions that possess both technical and musical qualities at the same time, I try to avoid advanced technical demands when I compose. In other words, I am striving to write pieces with an approach like Mozart's—compositions that require an intermediate level of technique but which offer many musical qualities and challenges.

Also, I strongly believe that tone is the heart of instruments. Therefore, I think it is ideal for performers to take great care with their mallet choices, to produce the best tone, and to even consider making changes right up to the moment of performance. This is just one example of how I believe we can improve through continued self-evaluation.

*The editors gratefully acknowledge Hana Komei's assistance with the translation of this article.*

PN









# How to Reduce Performance Anxiety and enjoy being yourself on stage

BY SHE-E WU

**H**ave you ever experienced this? You feel great and sound perfectly fine when you are alone in the practice room; however, when you get on stage, you don't play nearly as well—sometimes not even half as well as you know you can!

Nothing hurts more than watching my students perform poorly due to anxiety and stress. Although I am not an expert on this subject, I have witnessed this so many times that I have been motivated to try to find solutions. Here are some tips that will help reduce performance anxiety.

- Be prepared! It almost goes without saying, but the most important way to avoid anxiety is to be prepared. Many of the problems performers experience are caused by improper preparation. The great marimbist Gordon Stout has said, "If I am prepared, I



don't get nervous." Being completely prepared gives us the right kind of confidence. Confidence is a funny thing. Some people suffer from not having enough; some suffer (and make us suffer!) from not knowing they have way too much.

- Ask yourself how well you really know the piece. Experiencing anxiety when you are not completely prepared to perform is normal. Don't expect to be relaxed on stage when you are playing a piece from memory that is not securely memorized.

Also, don't expect to be relaxed about performing a piece that has sections you cannot play consistently up to tempo.

This is a normal and natural reaction to the situation and is incurable except by proper preparation.

## PREPARING FOR PERFORMANCE

- Identify mental vs. physical problems. Is there any section of the piece that you are particularly worried about? Nail the problem spots; make them history! In order to fix the problem spots, you need to know if the problems are physical or mental. Ask yourself, "Am I having physical trouble playing the notes, or am I confused as to what notes I am supposed to play?"

Physical practicing is not about running the piece from top to bottom over and over. Strokes and shifts need to be absolutely consistent. Remember: "Practice makes perfect only if you practice perfectly." If you are not sure how to produce consistent strokes and shifts,

study *Method of Movement* by Leigh Howard Stevens.

Mental practice is one of the most important things mallet-keyboard percussionists can do. If you cannot visualize the entire piece, beginning to end, you do not really know it and can't really expect to perform it from memory without stress.

How do we memorize where New York is? It's not by writing the words "New York" a zillion times. It is through visualizing where New York is in relation to the rest of the world. So don't try to memorize by playing the piece a zillion times. Use your brain, not your hands!

- Practice performance. If someone asked me how to become a better reader, I'd say, "Read more!" So, isn't it obvious? Perform as frequently as you can. There are lots of opportunities at retirement homes, coffee houses, restaurants, churches, family gatherings, business functions, and so on. The more we perform for people, the easier performing becomes. Imagine performing on a regular basis; performing would become just one of the things that we do every day!

- Have multiple dress rehearsals. By this I mean "dressed" rehearsals. For example, starting two weeks prior to your recital, perform your program every day, at the same time, in the same place (if you can get the hall, great; if not, it's okay to change the location every day), dressed in the same outfit, using the same mallets on the same instrument. Important: Wear the same shoes!

Stay in a place like a green room for 15 minutes prior to playing the program, just like the real performance. By the day of your recital, it will begin to feel somewhat routine. It will be even more "real" if you invite friends, faculty, or even strangers to your multiple dress rehearsals.

- Study the subject of performance anxiety. There are lots of books to help us



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deal with anxiety, such as *Audition Success* by Don Greene, *Stage Fright* by Kato Havas, and *The Inner Game of Music* by Barry Green with W. Timothy Gallwey, just to name a few.

There are also private lessons and courses offered by various experts to coach us through the many aspects of performance anxiety. One of the things I heard in a session with Don Greene concerned heart rate. If your heart races sometimes when you perform, try rehearsing with a racing heart. How do you do that? Run up and down several flights of stairs right before you begin your dress rehearsal. Experience what it is like to play with your heart pounding.

- Enjoy being yourself. This one is "easier said than done." When you are standing on stage, there is absolutely no benefit to worrying about what people think of your playing because *it's too late*. There is nothing you can do but play, so you might as well be yourself.

Think of it this way: there is no way that you can please everyone in the world, so why try to? The minute you start trying to impress people and please people, you might as well set yourself on fire (you'll get their attention more quickly than playing music for them!). Play the way you want to play and be

proud of how much you have achieved. You will feel much more confident if you can stand in front of people and honestly say that you have taken all the steps above. Have you:

- Studied the subject of performance?
- Memorized in your brain, not in your hands?
- Practiced the piece through visualization?
- Fixed all the trouble spots through consistent strokes and shifts?
- Performed the program as many times as you can (with the same clothes and shoes!)?

If you have, then you are as prepared as you can possibly be. Proper preparation is the best way to deal with anxiety and reduce performance stress. Only then can you begin to enjoy being yourself on stage.

**She-e Wu** has performed as guest recitalist and clinician at numerous schools of music throughout the United States, and she will be a featured artist at the French National Percussion Festival in Paris in November 2000. She is on the faculty of Rutgers University and is a clinician for Malletech.

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# Building a Personal Repertoire

BY NANAÉ MIMURA

**W**hat is repertoire? A repertoire consists of pieces a performer is always ready to perform. It is also representative of a performer's set of musical values. One might be able to deduce from a repertoire list a performer's technical ability and personal taste.

Repertoire lists often combine popular pieces with works that are relatively unknown. Personally, if I see a list that includes pieces with which I am unfamiliar, that heightens my curiosity about both the performer and the music.

There are two main sensibilities in considering the selection of pieces for one's repertoire: business and art. By "business" I mean those realities that we must all consider in programming. Where we want to perform, who the audience will be, and what type of occasion it is are all valid, practical considerations that will affect repertoire. These factors are influenced by the types of opportunities one might receive and/or might be trying to position to advance a career to a new level.

I am from Japan but, in reading the Chinese philosopher Confucius, he said (around 500 B.C.), "Character is the backbone of our human culture. Music is the flowering of character." Having a personal vision about what kind of performer you would like to become is the starting point. One might have aspirations to be considered a specialist in various genres such as classical, new age, world music, or pop. These interests would therefore inform repertoire choices. Personal repertoire defines musical specialization and a characteristic individuality.

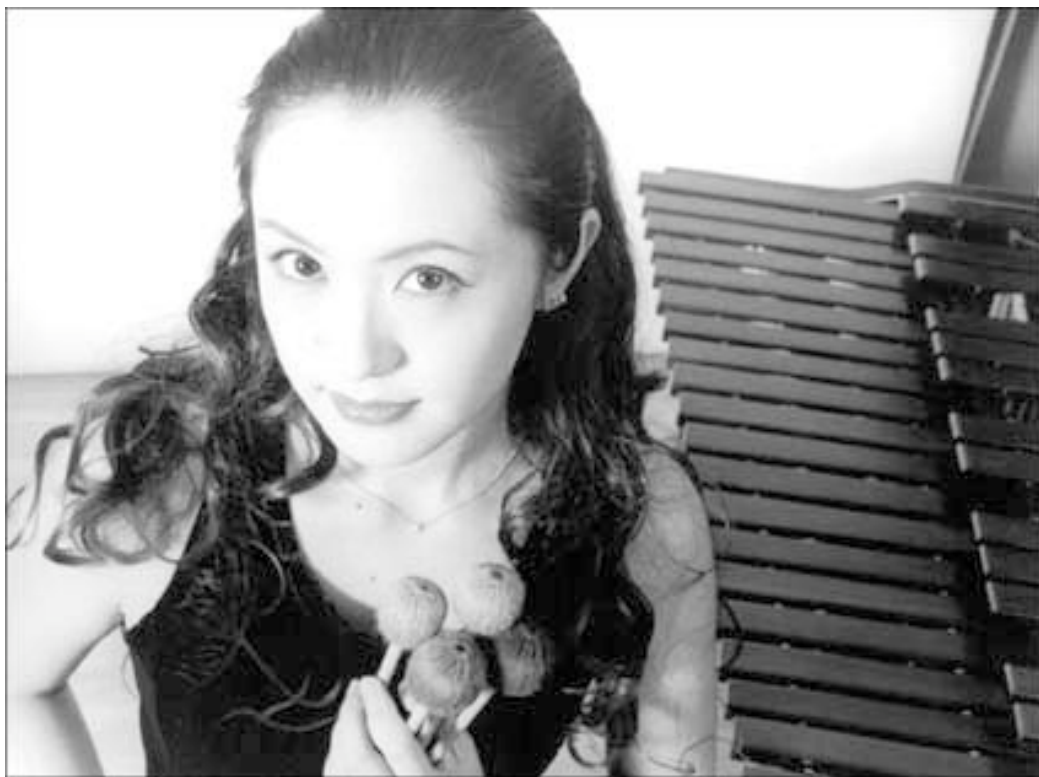
Before one can approach creating a sense of a "personal repertoire," it is important for an artist to have had experience playing a wide variety of pieces—even those pieces that one might not like. As the novelist Norman Mailer wrote in *The Deer Park*, "...one must grow or else pay more for remaining the same." It is through this experience that one begins to get ideas for pieces suited to one's technical abilities and aesthetics.

Playing a wide variety of pieces also has pedagogical value. It challenges us in new techniques and widens our horizons of musical taste and expression. Eventually, after a period of self-investigation playing a wide selection of works, one begins to struggle for the ideal. At this point, we are refining our raw ma-

terial. Over time we get a sense of musical identity as a performer. It is then that one can approach the task of selecting and creating a personal repertoire.

An undeniable feature of musical expression is that it is revelatory of a more profound truth than any one person can intend or control. Music organizes our feelings into a logical order. That is to say that, in performance, we reveal our individual relationship to a piece of music. An audience will be able to tell whether we love the piece we are performing or whether we are merely going through the motions of professional obligation.

The truth revealed in a musical performance is more deeply honest than in any of the other arts. In literature, architecture,



Susan Wilson

painting, and sculpture, expression can sometimes be in analogous to an artist's relationship to the medium. For instance, poets can use words contrary to their feelings, architects might design houses in which they might not want to reside, actors can transform themselves into characters with different traits than those of the actors themselves. But in a musical performance, all is exposed: our anger, hate, love, joy, reverence. We reveal our attitude and relationship to that piece of music. It is in this regard that I warn you to not include pieces for which you do not truly have an affinity.

Find out your true likes and dislikes. Once your personal tastes have been established, your repertoire will naturally assemble itself. What I mean by "naturally" is that it will be per-



manently in a state of self-assessment. One constantly needs to reevaluate one's relationship to one's repertoire. To create performances of consequence, we have to be always open to challenge and surprise, and to a desire to make every performance count. Additionally, one needs to be continually searching for new pieces.

The problem of selecting repertoire is especially difficult for a marimbist. Unlike instruments such as the violin or piano, we simply do not have a history of classics whose purity has stood the test of, say, three hundred years. Personally, this lack of historical literature has instilled in me a greater sense of purpose to find and define my personal repertoire. Not only has this meant finding pieces that already exist for marimba, but also commissioning new works as well as adapting and arranging pieces originally written for other instruments.

All the while, I think we must be in touch with our individual reasons for performing. For me, music allows me to express myself in ways words cannot. A personal repertoire is a tool—a medium—through which this greater expression becomes possible. More specifically, the choice of certain pieces aids the communication of certain expressions. I choose to perform pieces I believe in. Communicating this truth to the audience is important to me. However, I realize that music is fundamentally subjective, so I do not intend my expression to be demagogic; people will take from a performance what they may, and it's all valid to me.

These ideas about a personal repertoire will be my main focus at my PASIC 2000 clinic, at which time I will also perform pieces in my repertoire. Pieces to be performed will include:

- "Firedance" from *Riverdance* by Bill Whelan, adapted by Nanae Mimura
- "Length of Variable Echo" by Otoemon-Ayahiro Sumi, commissioned by Nanae Mimura
- "Chaconne from Violin Partita No. 2 in D Minor, BWV 1004" by J. S. Bach, adapted by Nanae Mimura
- "Velocities" by Joseph Schwantner
- "Improvviso No. 1" by Giovanni Allevi, adapted by Nanae Mimura

Nanae Mimura is on the faculty of Berklee College of Music. She received her Master of Music in Marimba degree from The Boston Conservatory, and has given numerous recitals in the U.S., Japan, and Europe. Last season, she made her Boston debut at The Boston Conservatory, her New York debut at Weill Recital Hall at Carnegie Hall, and her Tokyo debut at Kioi Hall. She made her concerto debut in a live, televised broadcast of a Y2K New Year's Eve program with the Tokyo Philharmonic in Japan. Mimura received the Nathan Wedeen Management Award at the 1999 Concert Artists Guild Competition; first prize in the 1998 Settimane Musicale di Lugano Solo Competition; and first prize at the 1997 Percussive Arts Society Marimba Competition. Her debut CD from Sony Classical Japan was released in September 2000.

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## Japanese Marimba Style

BY REBECCA KITE

Japanese marimba style, like American marimba style, owes much to the history of xylophone performance in the middle part of the twentieth century. The United States has a rich history of ragtime music that was performed on the xylophone throughout the Vaudeville era and into the radio era. Many xylophonists wrote their own music and made arrangements of popular tunes. Names such as George Hamilton Green, Harry Breuer, and Sammy Herman immediately come to mind. Compositions such as "Nola," "Fantasy on Arkansas Traveler," and original xylophone pieces like "Log Cabin Blues" are some of the staples of this repertoire.

This xylophone heritage is very present in today's American marimba performance. A style of composition or performance that emphasizes virtuosic displays of speed, as well as harmonic and melodic patterns like the "noodling" of ragtime or the arpeggiation of Musser etudes, could be said to be influenced by xylophone technique. These styles adopt characteristics of the xylophone: the short, sharp sound of the instrument and the speed that the bounce of the xylophone stroke helps produce. Sticking patterns are especially important in this style.

In Japan, two very important xylophonists, Yoichi Hiraoka and Eiichi Asabuki, were active in performing their own xylophone literature from the mid-1930s to the 1960s. The repertoire differed from the American repertoire. Most of their literature consisted of transcriptions of classical music and arrangements of folk songs, including American folk songs.

In Japan, there were numerous radio shows with xylophone music. In fact, in the years immediately after World War II, there was a fifteen-minute xylophone show on the radio every day at 7:15 A.M. where Asabuki played arrangements of music ranging from classical pieces to opera arias. This show went on for seven years, normally with some different music every day. Most children listened to this in the morning as they were getting

ready to go to school. Asabuki had numerous xylophone students, including Keiko Abe. He also founded the Japan Xylophone Association that has about 5,000 members.

Yoichi Hiraoka lived and performed in the United States for a time, with the "Fantasy on Japanese Woodprints" by Alan Hohvaness and the "Sonata" by Thomas Pitfield written for him. He also had a radio show in Japan.

The influence that these two famous xylophonists had on the younger generations of musicians and to all Japanese who listened to the radio show is similar to the influence of the swing bands on the radio in the United States during the 1930s and 1940s. Because of this, most Japanese are familiar with the xylophone, and the performance of transcriptions of classical and pop music is still very popular in Japan.

Whereas the xylophone was brought to Japan by military musicians who had visited Europe in the early part of the century, the marimba was taken to Japan on a missionary tour by the Lecours Mission Group in 1950 and 1951 and again in subsequent years. These concerts were heard by a huge number of people. Sometimes the audience numbered in the thousands. These audiences included young xylophonists who were greatly influenced by the sound of the marimba.

The marimba rapidly became integrated into the musical life of many xylophonists. While most players approached the marimba with the same concept as the xylophone (emphasizing transcriptions, virtuosic speed, and a sharp, clear sound), Keiko Abe began exploring the unique possibilities of the instrument. She experimented with rolls and four and six mallets to evoke a rich, warm sound from the instrument. In the 1960s at the age of 24 she began commissioning composers to write original works for the marimba, seeking composers who would share her vision to explore the sound, timbre and expressive possibilities of the instrument. The first of these compositions was "Conversation" by Akira Miyoshi, commissioned in conjunction

with the Tokyo Marimba Group and premiered by Abe at their first concert on November 20, 1962.

Marimba playing style evolved in Japan in two branches. The first was the continuation of the xylophone-influenced performance style and repertoire of transcriptions. Some notable teachers in this style are Michiko Takahashi and Mutsuko Taneya; the most well-known performer in this style in the United States is Makoto Nakura. The second branch is the marimba style of Keiko Abe, with an emphasis on contemporary classical music, and in her own compositions, an emphasis on the rich, warm resonance of the instrument.

Rebecca Kite lives in St. Paul, Minnesota where she teaches marimba, percussion and drumset at the University of St. Thomas and Hamline University. In addition to her performances as a marimba soloist, she works as a freelance timpanist and percussionist with the Minnesota Opera, the Plymouth Music Series Orchestra, and Broadway touring shows. She won the 1999 PAS Outstanding Service Award for her work in helping create the WPN, and is Chair of the PAS Marimba Committee. PN

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# Achieving Music Literacy

BY DAVE SAMUELS

**F**rom the very beginning of my music education I was told that music was a language. I remember the great series of lectures that Leonard Bernstein gave at Harvard University discussing the commonality between the languages of words and music.

Indeed, music contains all the basic elements of language. There is a musical syntax: the connection between melody, harmony, rhythm, and dynamics. There is even a grammar in music. Certain chords resolve to other chords in a mostly orderly fashion based on a tradition that is overlaid with “style.” And there is also a standard written form for music.

With language, we read a line of text in a book, newspaper, or magazine and the dots (letters) create a three-dimensional event comprising sound, meaning, and emotion. We do the same thing with music. We look at the dots (notes) on a page and create from them a three-dimensional event through sound, articulation, and expression. That is what’s supposed to happen in

theory, but there is a big difference between how we read and understand a sentence versus how we read and interpret a phrase of music.

We have no problem reading a sentence and understanding the meaning of the words as well as the grammar, spelling, and pronunciation, but when it comes to music, a lot of us read the notes without really understanding the musical grammar (harmony), spelling (melody), or even the pronunciation (articulation).

Why don’t we understand these things? Because we have never learned to be musically literate.

Our understanding of written language is completely connected to our understanding of how to read and write. In fact, the definition of “literacy” is the ability to read and write. Why don’t we apply the same definition to music education? Somehow, we have separated learning to read music from learning to write music; the domain for writing music has been left almost exclusively to composers and arrangers.

When you were in first grade, did the teacher come into the classroom and say, “Today, boys and girls, only those children who are going to be authors are going to learn how to write. Everyone else will be excluded.” The absurdity of that scenario is obvious, but it reflects the shortsightedness of music education today.

We learn to write in order to better communicate. You can’t write a typical sentence without first understanding proper syntax, spelling, comprehension, and good handwriting. The same is true with music. You can’t write a tonal melodic line without first understanding harmony, rhythm, form, and good manuscript.

How difficult is it to learn how to write music? It’s no more difficult than learning how to write. Everyone reading this article knows how to write, although few are great authors. Anyone can learn to write music without necessarily becoming a great composer. Learning to write music is basic and essential for every musician whose goal is to communicate through the language of music.

Since most mallet percussionists are oriented towards classical music, let’s look at the “Sarabande—Double” from “Partita No. 1 for Unaccompanied Violin” by J.S. Bach. Here are the first five bars of that piece.



1



MICHAEL PARICINO



The first step in our process of understanding the musical language is to analyze the harmony and melody. (R = root)

2

Bm Em7 A7  
 R m3 5 m3 R b7 3 R b7  
 D  
 3 R 7 R 5 3 R R 7  
 G Em7 C#7  
 3 R 7 R R b7 # 3 R b7  
 F#7 Bm  
 3 R 5 3 b9 R b7 b13 5 3

Notice how Bach establishes the chord quality by starting with the third in most three-note groups. This is an example of why it's not a good habit to always practice scales starting on the root. Practicing this way creates a mindset that the tonality of a scale is determined by the root. What actually determines tonality is the third of the scale.

Another melodic relationship to look at is the movement of the flat 7 to the third in both the Em7 to A7 (the D of the Em7 chord resolving to the C# of the A7—a ii7 to V7 chord progres-

sion), and the flat 7 of the A7 resolving to the third of the D chord (a V7 to I chord progression). This movement also happens between the C#7 going to the F#7 (a V/V to V chord progression) and between the F#7 chord and the Bm chord (a V7 to i chord progression).

Now play the fourth measure and change the flat 13 (D) to a natural 13 (D#).

3

F#7 B  
 F#7 Bm

Where will it resolve now, to B-minor or B-major? Let your ears tell you. It's B-major. The thirteenth of the dominant chord (F#7) becomes the third of the chord of resolution in either B-major or B-minor. The melody over the F#7 chord, in the original piece, uses a D-natural because it is going to resolve to B-minor. So, the melody of the dominant chord is tailored to reflect whether the V chord is going to resolve to major or minor. If the V chord is resolving to a major I chord, then the thirteenth is natural. If the V chord is going to resolve to a minor i chord, then the thirteenth is lowered.

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Next, take the following four examples and either record the accompaniment part first or get together with another player. Each example deals with a different melodic concern. The following example focuses on playing the third of each chord.

4

Bm Em A7 D

G Em C#7 F#7 Bm

The next example starts on the third of each chord and then moves up diatonically to the fifth, resolving to the third of the next chord.

5

Bm Em A7 D

G Em C#7 F#7 Bm

The following example starts on the third and then moves diatonically down to the seventh, resolving to the third of the next chord (the exceptions here are the G and Em chords).

6

Bm Em A7 D

G Em C#7 F#7 Bm

The final example demonstrates that the music of Bach is fundamental to the current tradition of tonal music. The same progression in Bach's "Partita #1" is also present in "All the Things You Are," a piece written by Oscar Hammerstein some 300 years after Bach.

7

Bm Em A7 D

G C#7 F#



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Some suggestions for what you can do with these examples is to memorize the melodies and chord progressions. Then try transposing them. Start writing your own melodies over this same progression. Start creating your own melodies while playing over these same progressions. It's called improvisation or spontaneous composition. Don't be intimidated. We improvise with language all the time, and everyone can learn to do it with music. It helps to develop your imagination, it's creative, it's fun, and most importantly, it will help you to develop a better command in your quest to express yourself through the music you play.

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Dave Samuels, an award-winning and 5-time Grammy nominee, has performed and recorded as a vibraphonist and marimbist with a broad scope of artists including Gerry Mulligan, Oscar Peterson, Stan Getz, The Yellowjackets, Pat Metheny, Bruce

Hornsby, Frank Zappa, Spyro Gyra, Poncho Sanchez, Paquito D'Rivera, Double Image, and The Caribbean Jazz Project. His solo recordings include *Living Colors* (MCA), *Ten Degrees North* (MCA), *Natural Selection* (GRP), *Del Sol* (GRP), and *Tjaderized—A Tribute to Cal Tjader* (Verve). With the Caribbean Jazz Project he has recorded *Caribbean Jazz Project* (Heads Up), *Island Stories* (Heads Up), and *New Horizons* (Concord), and with Double Image he appears on *Double Image* (Enja), *Dawn* (ECM), *In Lands I Never Saw* (Celestial Harmonies), *Open Hand* (DMP), and *Duotones* (Double Image). PN

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## Memoirs Of A Jazz Mallet Player In An Unusual Band

BY ARTHUR LIPNER

With the exception of Afro-Cuban music, which often utilizes a percussion section with no drumkit, the everyday music Americans encounter has bass and drums. As jazz mallet players, we encounter a traditional rhythm section in our earliest jam sessions. We're told to listen to and groove with the bass and drums. As percussionists we learn about the tuning of the toms, the "locking-in" of the bass and bass drum. Playing with bass and drums quickly becomes the norm for the everyday working situation of the jazz mallet player, whether live or in the studio.

But this is not the case when one ventures into styles originating outside the U.S. In truth, the sound of a non-traditional percussion instrument lends a different personality to the total sound of the music. Our ears must perceive what *is* happening, not what *isn't* happening, based upon some point of reference to which we are accustomed. This perception gets magnified when you're the listener *and* the player.

I have played for years with various Latin percussionists. But I had an idea in

the late '90s to create an acoustic group with vibes/marimba, bass, guitar, and percussion—but no congas and Latin percussion. Three or four years ago I had a rehearsal to record a few tunes. It went terribly and I was really thrown by it. It was obvious that we were all playing as if we were in a traditional band. As composer of the music, I was thinking about the percussion role as replacing the traditional role of the drumset. This probably caused most of the problems. It really sent me back to the lab thinking about what to do.

I decided orchestration was the key. The melodies, ranges, and overall sound colors of the pieces I'd written had to be completely reworked. Some compositions needed to be tossed. I needed specific percussion instruments for specific tunes so that the sound of a given piece would be a known entity. Experimenting with grooves and lines in different ranges of the mallets, combined with the same in guitar and bass, opened up a whole new level of detail available to me in the sound sculpture of my music.

In 1998 I settled on the personnel that

will perform at PASIC 2000: Glen Velez on percussion, Vic Juris on acoustic guitar, and Harvie Swartz on acoustic bass. That year we recorded a CD, *Portraits In World Jazz*. I added woodwinds and keyboards on a few tunes.

Harvie Swartz, with his newfound pursuits of Afro-Cuban music, is the ideal grooving upright-bass player. I've been playing and recording with Vic Juris for 15 years; after so long we really have a "thing goin' on." Glen's amazing virtuosity on hand drums is the connective tissue for the music. He's a constant inspiration for the rest of us.

Playing with this unusual band is quite an experience. We all have to concentrate intensely on listening to each other. This tends at first to lock up your ability to be free. But we have learned to turn this focus around and have it work to our advantage. There's much unexplored territory to discover in this unusual combination of instruments.

The most challenging part of playing with this group is focusing on the groove. The bass carries even more weight than in a traditional rhythm section because, with no bass drum, it is the only instrument creating low-range frequencies. And I rely more for time on the sound of the finger attack on the strings than I would in other settings.

It would take 1,000 performances for me to get a total sense of how my instruments function in this setting, and how my soloing ideas can be framed in such a fresh light. I hope you can join us at PASIC 2000 for another excursion of great talents meeting great music! PN



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## Dana Kimble: Preserving the Legacy of Mallet Percussion

BY LAUREN VOGEL WEISS

Many know Dana Kimble from the West Point Percussion Festival and the 184-member Marimba Orchestra he organized and hosted in 1998. Or you may have seen him perform with the United States Military Academy Band at West Point where he has been a percussionist and xylophone soloist since 1982. But his "hobby" involving the history of mallet percussion in the 20th Century may be his most memorable project.

"I attended the Aspen Music Festival between my freshman and sophomore years," remembers Kimble. "I was lucky enough to study with Charlie Owen, hear him play xylophone music, and talk about his days as xylophone soloist in the Marine Band. I also spent time with Dan Armstrong, who knew a lot of this literature, too. When I returned to the University of South Florida, I was very interested in this style of music and found the first NEXUS ragtime album and also the Eastman Marimba Band's *Nola* album. Then I came to a screeching halt and couldn't find any more recordings featuring mallet percussion."

Although his search in Florida proved frustrating, he soon had more fertile ground to explore—the Northeast, thanks to his new

position with the West Point Band. There he met one of the xylophone masters himself, Sammy Herman, who was living in nearby Fishkill, New York.

Kimble also came across a book by Bill Cahn—*The Xylophone in Acoustic Recordings*—which lists all mallet recordings through 1929. "That is known as the acoustical period," Kimble explains. "From that point on, it went to electric recordings and the era of radio. Most of these great xylophone players were born around the turn of the century and they went on to perform in the major radio orchestras in New York."

His curiosity led him to the syndicated radio broadcasts of the 1930s and '40s when these mallet masters were in their prime playing days. "These 16-inch records were sold to various radio stations around the country," says Kimble. "Since they were not commercially available, I had to find the little niche of collectors who had them. Some incredible recordings were made during that time."

Kimble's personal collection now includes several thousand 78-rpm records and cylinders featuring mallet players from the 1890s through the present; autographed pictures of artists such as Sammy Herman, George Hamilton Green, Joe Green, Red Norvo, Phil Krauss, and others; family scrapbooks, including one from the Green family featuring concert programs, tour schedules, newspaper clippings and more; and many historic instruments, from a King George bass marimba to Herman's own xylophone.

"I am the fourth owner of that Leedy xylophone," Kimble states with obvious pride. "The others were George Hamilton Green, Fred Albright, and Sammy. I am very honored to keep this tradition alive." The instrument means even more to Kimble because of the close personal relationship he developed with Herman in the years before his death.

Kimble also possesses a King George marimba that was owned by Arlene Snyder from Bethlehem, Pennsylvania—a member of the International Marimba Symphony Orchestra (IMSO) of 1935. "To make a long story short," explains Kimble, "she saved every page of correspondence relating to that marimba and IMSO—from the shipping papers to the rehearsal schedules to the menus for the meals they ate on the transatlantic ocean liner. I even have the original gown and tuxedo that she and her husband Paul—also a member of the orchestra—wore, along with the original mallets. When you bought a King George marimba, you received a gold velour bag with mallets in it. They were different colors based on hardness so that Musser could tell each section to play with a certain color mallet and it would all be uniform in sound." Kimble has the mallets and bag, too.

The items in his collection are impressive but they are only part of the creative process. How could he make the music come alive to be shared with others? Kimble learned about the "missing link" through Herman and Breuer, who mentioned that many early artists made short films for entertainment. "I





You may know  
Tim Adams as  
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with the Pittsburgh  
Symphony Orchestra  
or as Head of the  
Percussion Department  
at Carnegie-Mellon  
University.

Tim also plays kit  
and hand percussion.  
Versed in the classics  
but no stranger to MTV,  
he can beat about  
jazz cellars, too.



## Tim Adams In Concert with Evans Orchestral Heads Classical Sensitivity, Street Sense

He slips with ease from concert hall to cellar jazz club. "Discrete worlds? I see no difference," remarks Adams. Which is probably the reason he's risen to the top of the percussion world.

While some concert timpanists cling to calf heads to capture the majesty of Mahler or Beethoven, Tim Adams has been fitting his kettles with Evans Timpani Heads for a while now. He smiles at the irony. "People in the orchestra didn't notice me switching. One day, someone remarked at my sound, 'You're still using calf, right?' And I hadn't been using calf for eight months!"

Continues Adams, "Evans timp heads have no wrinkles. They have a pitch *before* you put them on the drum and they don't go false like many plastic heads. Because of their consistency, the heads sing the same pitch at each lug." For similar reasons, Adams switched to Evans Orchestral Snare Drum Heads. "They have lots of ring and pitch," he explains, "and they don't have that hard, plastic feel. Evans Orchestral heads feel similar to calf."

Needless to say, it's Evans on his drumset: G1s top and bottom, tuned to identical pitch. But that's another story - one of many. Reflecting on this diversity, Tim Adams says, "Whatever music I'm playing, *that's* my favorite!"





Dane Richeson with the Lawrence University Percussion Ensemble

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stumbled upon a 'soundie' movie with Harry Breuer in it," recalls Kimble. "That started my interest in films. I suspected there were more films made but I had to figure out where they were. In order to find them, I studied the evolution of the film industry by reading books and talking with film collectors.

"Several years ago, I discovered a film that Clair Musser made in 1928, which inspired me to research his legacy a little further. I was interested in him not only as an instrument designer but also as a player. After a long and complicated process, I was able to acquire the only print of this film in existence. Once I accomplished that, I decided to recreate a marimba orchestra as a tribute to see if we could get the same interest that he did 50 or 60 years ago." Due to the tremendous response to the West Point Festival Marimba Orchestra from participants and attendees alike, there may be another marimba orchestra in Kimble's future.

One of Dana's favorite film artists is Teddy Brown. "He's not only a fantastic player with amazing technique, but because he came from the Vaudeville era, he was also an outstanding showman. This was someone who, over time, had been lost to the percussion community—until now." Kimble has six of Brown's approximately 30 films in his collection, including several new ones which will be premiered at PASIC 2000.

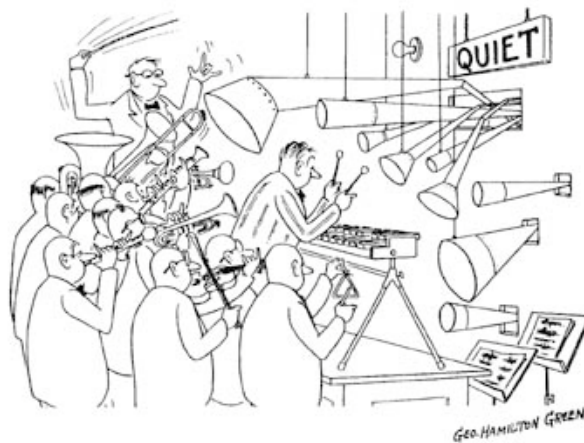
Besides the educational value of the "Mallet Masters on the

Big Screen" presentation, the videos are also entertaining. "No one has walked out!" laughs Kimble. "I hope people come away with a better understanding on the evolution of mallet playing in the 20th century. I usually start off by asking the audience if they think that the level of mallet playing is better today or back

then. The traditional reply is 'today,' but you can see Clair Musser's four-mallet grip as he plays on a 5-octave marimba dating back to 1928. Not to mention Teddy's incredible one-hand technique! Viewers are amazed at the technical proficiency of some of the players of that era."

Those who haven't seen Kimble's "Mallet Masters on the Big Screen" presentation are in for quite a treat at PASIC 2000. Even for those who have seen the presentation before, there are some new videos to be seen and enjoyed. Kimble will be presenting two 50-minute sessions (parts one and two) on Wednesday morning, November 15 (New Music/Research Day). The sessions will include an introduction to each artist and film, along with a question-and-answer

session. He will repeat the two sessions in the afternoon, allowing marimbaphiles a chance to hear the concerts in the Grand Hall at Union Station, then pop in to the Pullman Room next door to take an entertaining and educational "video break." Come see and hear Sammy Herman, Adrian Rollini, Reg Kehoe, Harry Breuer, Clair Omar Musser, Teddy Brown and, of course, Dana Kimble.



Following his retirement as a xylophone soloist, George Hamilton Green had a successful career as a cartoonist for publications such as *Harpers Weekly*, *Life* and *The Saturday Evening Post*. The above is one of the few musical cartoons he drew after his playing career ended in 1946, and is part of Kimble's collection.



- Thursday, November 16 • 8 A.M. • *Health and Wellness Committee Meeting* •
- Thursday, November 16 • 12 P.M. • *Health and Wellness Panel Discussion* •
- Thursday, November 16 • 4 P.M. • *Health and Wellness Workshop* •
- Friday, November 17 • 8 A.M. • *Health and Wellness Video Technique and Analysis* •
- Saturday, November 18 • 8 A.M. • *Health and Wellness Committee Meeting* •

# Health & Wellness at PASIC 2000: A New Twist

BY DARIN WORKMAN

**T**he Health & Wellness Committee (HWC) is still a relatively new part of the Percussive Arts Society. We are dedicated to helping the percussionist/drummer prevent and cure injuries, and we explore ways percussive instruments contribute to the health of the individual. We will be addressing those goals in our workshops this year at PASIC.

This will be the second year we have taken part in PASIC. Many of you have taken notice of our articles in *Percussive Notes* and have inquired to know more about the doings of the HWC. We encourage you to visit the workshops and activities sponsored by us at PASIC 2000.

## SOMETHING OLD

Those who visited our workshops last year expressed the desire to continue the same program. We will continue our panel discussion from last year, which featured experts in drumset, orchestral, hand percussion, teaching, marching, and mallets.

Last year we had Vic Firth, Emil Richards, Brain Mason, and John Bergamo on our panel. They gave lively comments and insight to many areas of health and the percussionist. Injury prevention through techniques, equipment, practice routines, and good ol' common sense were the main theme. In addition, many of them played for us in demonstration of their ideas. Time was also given to the audience for questions and answers.

This year's panel discussion will be much the same. It will be on Thursday at noon. Please check your program for room location.

We will follow up with a hands-on workshop in the same room at 4:00 P.M. the same day. This is an informal workshop where the committee sub-chairs will be teaching concepts concerning their specific instruments in a small group situation and an intimate setting.

The committee sub-chairs are all accomplished musicians in their specific ar-

reas. You will know many of them by their reputations and through their articles in *Percussive Notes*: Dom Famularo, Kalani, Joe Bergamini, Dan Lidster, Terri Haley, Frank Shaffer, and others.

I will be at this workshop to run a small group discussion and work with individuals whose injuries hinder their playing. Some things can be alleviated very easily; others may require much more than just a one-time consultation, but this will at least be a start in the right direction.

The exciting part of this workshop is that instruments are provided to give all in attendance an opportunity to clearly explain and demonstrate their concepts. Participants are free to move from area to area learning and providing input on technique and ergonomics of various instruments. Last year, this was very successful because of the participation and small-group setting.

## SOMETHING NEW

All day Friday (8:00 A.M. to 7:00 P.M.) in a special room, we are setting up various percussion/drumming instruments so that we can videotape musicians while they are playing. Afterwards, the tape will be replayed on a monitor while an expert in that particular instrument instructs each player on how he or she can improve ergonomics and technique to avoid injury and enhance musical expression.

If you would like to keep the tape, you can purchase it at a minimal cost. This is an excellent chance to actually see how you play and counsel with an expert on ways you can improve. You can actually go home with a tape and notes on what to work on in the coming year. Next year you can return and do it again, moving to the next level.

This is designed to give you something tangible to take home that you can use to improve your playing. We are certain that this will be a very popular attraction. I have done this sort of thing in the past with great response. Do yourself a

favor: Find our room and sign up immediately for your video technique analysis.

## OPEN INVITATION

If you want to get involved in the HWC, we will be holding a committee meeting on Thursday morning at 8:00 A.M. (check the program for room number). Anyone can attend to see how the committee is run and contribute as they see fit. In addition, we will be holding a committee meeting Saturday at 8:00 A.M. to outline our plans for the coming year and for PASIC 2001.

We are anxious to hear of problems you, the musician, face so we can better address the solutions. Please feel free to contact our committee through the PAS Web site ([www.pas.org](http://www.pas.org)), or e-mail me directly at [docworkman@juno.com](mailto:docworkman@juno.com).

Darin Workman is a doctor of chiropractic who works with performing and sports related injuries. He has a Bachelor of Human Biology degree, is a Certified Chiropractic Sports Physician, and is Chair of the PAS Health and Wellness committee. He has authored numerous injury and prevention articles and workshops and is currently finishing a book on drumming and percussion injuries. PN

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## Frédéric Macarez: Timpanist, Percussionist and More

BY LAUREN VOGEL WEISS

Not only will Frédéric Macarez be presenting his first PASIC clinic in Dallas this November, he will also be attending his first PAS convention! But he has plenty of experience with educational performances and percussion gatherings. He's given clinics and master classes throughout Europe, the United States, Canada, Japan, Korea, Venezuela, Mexico, and Brazil, and he's about to host the third annual Journées de la Percussion (and first EuroPAS Meeting) in Paris in early November.

Since Macarez is no stranger to performing before audiences both large and small—from over 700,000 for a “Three Tenors” concert to intimate chamber ensembles—what will be the most difficult part of appearing before a group of percussionists? “It will be a bit like a ‘teachers recital’ in a summer academy,” he says with a smile. “Some people in the audience are looking for perfection, but what is perfection in music? A few will notice it's not a perfect performance, so they will probably criticize. And the others will find something interesting and educational in the presentation.”

Macarez, who didn't begin studying percussion until the age of 15 after almost ten years of studying the clarinet and piano

at the Amiens Conservatory in his hometown in northern France, soon decided he wanted to be a professional percussionist. “I was fascinated by all these different sounds and instruments as well as the visual aspect,” he recalls. “It was not only a concert, it was a show, too! I also listened to our great French performers, like Percussions de Strasbourg and Sylvio Gualda.”

His first professional job was playing timpani in Bizet's opera “Carmen” for the Amiens Opera at age 17, and two years later he left Amiens for Paris. After studying one year with Francis Brana, Macarez was admitted to the Conservatoire National Supérieur de Musique de Paris where he was in Jacques Delécluse's class for two years.

Macarez was Principal Percussionist and Assistant Principal Timpanist of the Orchestre de la Suisse Romande (Geneva) from 1981 to 1987. Daniel Barenboim appointed him as Principal Percussionist of the Orchestre de Paris (France) in 1987, and he became Principal Timpanist of this orchestra in 1993. “I was so proud to be in the percussion section with my former teachers Delécluse and Brana, along with François Dupin and Jacques Remy,” Macarez states. He credits Remy as one of his strong influences. “I have learned a lot from my colleagues. Jacques knew the right ways to play ‘inside’ the orchestra as part of the ensemble and ‘outside’ the orchestra as a soloist.”

Last May, the Orchestre de Paris performed a joint concert with the Boston Symphony Orchestra, under the baton of Seiji Ozawa, at the Eiffel Tower for over 300,000 people. “Vic Firth and I both played some timpani parts,” remembers Macarez. “I learned so much from him in just one rehearsal and concert.”

Macarez says that he learns not only from other professional percussionists and musicians but from his own students. “Teaching and listening to young musicians is a wonderful way to increase your own knowledge and perception,” he says, adding that he also learned a great deal from conductors he performed with such as Bernstein, Boulez, Eschenbach, Levine, Maazel, Mehta, Salonen, and Solti. “The greatest people bring you the greatest experiences,” Macarez says.

His clinic at PASIC will be on the evolution of timpani repertoire. “Timpani is the instrument which will evolve the most in the near future,” Macarez contends. “Many percussion instruments have already progressed quite a lot; look at marimba technique and repertoire, for example. Timpani still has a long way to go. I will demonstrate how the instrument has evolved and what the future holds, particularly from melodic and polyphonic aspects.

“I am planning to perform several of my own pieces and some works by other composers. One of the pieces features the timpani as only a resonance box while I play other instruments such as cymbals, Japanese rins, and a thundersheet set over or beside the drums. I have performed this piece all over the world and it is always a big success. I would like to play as much as





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possible during the clinic, but I am concerned that I talk slower in English, leaving less time for playing," he says with a laugh.

Two weeks before PASIC 2000, Macarez will host the third annual Journées de la Percussion at the Conservatoire Supérieur de Paris-CNR where he serves as the Director of Percussion Studies. (He is also the President of the new France PAS Chapter). In addition, this will be the first PAS European Convention and the event will feature 37 concerts, clinics, and workshops by more than 60 of the best percussion players in the world.

"Our budget has increased eighteenfold in the past two years," he boasts. "People come from all over Europe—even America and Asia! The rewards of this festival are so great that I forget how many hours I spend on it each day. I forget the sleepless nights and the budget problems. We have to do this kind of thing for the percussive arts, for our instrument, for our colleagues, and for our students. This is a part of my pedagogical activity.

"I believe strongly in the links, the connections, and the exchanges between people, between schools, between countries, and between styles of music," Macarez smiles. "I strongly believe in a wide-open world where everyone will be able to communicate his or her artistic ideas. This is the reason why I work, why I travel, why I write, and why I spend so much time and energy! We are all from the same family—drums!" PN

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## PASIC Concerts to Feature Prominent Orchestral Percussionists

BY LAUREN VOGEL WEISS

**D**'DRUM, a Dallas-based percussion ensemble made up of Doug Howard, Ron Snider, John Bryant, Jamal Mohamed, and Ed Smith will be featured in concert on Friday at PASIC 2000. "D'DRUM was founded a little over ten years ago when the Meyerson Symphony Center opened," explains Howard, who is Principal Percussionist with the Dallas Symphony Orchestra (a position he has held since 1975) and an adjunct professor of percussion at Southern Methodist University. "For the first time since I arrived in Dallas, there was a space large enough to keep our instruments together and where we could actually rehearse on a regular basis. We purchased a set of African drums—the Ewe drums—and we did that exclusively for a while. Then we started branching out and doing a lot of improvisational things.

"Soon, different members of the group started contributing pieces," Howard continues. "For example, Jamal Mohamed [who is presenting a World clinic on Saturday] introduced us to some Middle Eastern songs that he knew. We made our own arrangements and have performed them over the years. A few of us made trips to Bali and became interested in Indonesian gamelan music, so we have devoted a lot of time in recent years to learning and studying some of those instruments."

The ensemble rehearses throughout the year, usually once a week. "We're really not about giving concerts," Howard says. "It's more about just getting together, playing the music, and learning new pieces." D'DRUM performs public concerts only two to three times a year, so PASIC audiences are in for a treat. One of the reasons their performances are limited is that each of the members is busy with his own musical ca-

reer: Howard and Snider in the Dallas Symphony, Bryant with writing music for films, Mohamed in various venues, and Smith as a Dallas-area vibes player. The ensemble will perform Indonesian music, a few Middle Eastern pieces featuring Mohamed on the dumbek, plus a few surprises.

Saturday's concert will feature two percussion concertos and three soloists. The first piece is "In Lonely Fields" by David Maslanka.

Scored for percussion (two soloists plus five others) and chamber orchestra, Doug Howard will be joined by Drew Lang. The piece was commissioned by Robert and Mary Sue Lowan in memory of their son Bradley, a percussionist who died at the age of 26 in an auto accident in 1992. He was a graduate of Central Michigan University and a member of the Robert Hohner Percussion Ensemble, and this composition serves as a memorial





to honor Bradley's life and love of music.

Drew Lang is also on the percussion faculty at Southern Methodist University and performs regularly with the DSO, Dallas Opera, Dallas Wind Symphony, Fort Worth Symphony, Plano Symphony and the Dallas Brass as well as in a marimba/flute duo with his wife, Helen Blackburn. Lang will also be doing double duty during PASIC week because he is playing Maslanka's "Concerto for Marimba" with the Dallas Wind Symphony on November 14 at the Meyerson Symphony Center.

The second concerto piece will feature another percussionist familiar to PAS audiences: Bill Cahn. Inducted into the PAS Hall of Fame last year as a member of NEXUS, Cahn will be performing as the soloist in his own work "The Stringless Harp," which features an array of bells and gongs, mostly Southeast Asian in origin. Originally composed 25 years ago for the Rochester Philharmonic, the premiere performance featured Cahn and fellow NEXUS member Bob Becker. Cahn has also played it over the years in a percussion-ensemble version performed by NEXUS. Cahn will be the only soloist in the Dallas performance.

"The composition is experimental," explains Cahn. "It was written at a time when I was very interested in the classical idea of 'music of the spheres'—a concept of the universe having vibration as its basic structure, with music as one of the fundamental aspects of this vibration through which people can perceive the nature of the universe. One intriguing possibility was that this universal vibration, or music, could be perceived if the listener was 'tuned-in,' with intellect and intuition acting in the same way as a radio 'tunes-in' to radio waves.

"Another influence on the composition," he continues, "was a Zen story in which the Zen master poses a riddle to his students about the sound of a stringless harp! I viewed both of these concepts—one from Eastern culture and one from Western—as related. Both ideas have mystical qualities that are explored in the composition, culminating in a musical atmosphere in which the orchestra plays intensely while making no sounds."

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## Amadinda in Rare U.S. Performance

BY LAUREN VOGEL WEISS

**K**nown for their dedication to new music, the Amadinda Percussion Group from Budapest, Hungary will join with marimbist Robert van Sice at PASIC 2000 New Music/Research Day for the U.S. premiere of "Feast or Famine" by Roshanne Etezady, a piece written for them in 1999.

"As the day is devoted to the marimba," elaborates van Sice, "we have chosen a program that revolves around the instrument but still allows Amadinda to unleash the rest of their rich personality as a group. In addition to Kline's new piece, there will also be music by two of the group's members, Zoltán Váczi and Aurél Holló: 'Traditions—Part One/The WINNING NUMBER—beFORE JOHN7' [U.S. premiere] and '39—the Dream of the Manichaeian/beFORE JOHN3.' Amadinda has thrilled audiences around the world for almost two decades, and I am so pleased to see them coming to the States."

Formed in 1984, Amadinda Percussion Group first performed in the United States in 1998 when the members gave master classes at Juilliard and Yale, presented a concert in Waterbury, Connecticut, and recorded a radio program for WNYC in New York.

Amadinda's artistic director, Zoltán Rác, attended the previous three PASICs in Anaheim, Orlando, and Columbus, but Dallas marks the group's debut at the annual PAS convention. In addition to Rác, Váczi, and Holló, the fourth member of the ensemble is Károly Bojtos.

Following their graduation from the Ferenc Liszt Academy of Music in Budapest, the four musicians decided to devote themselves to two goals: presenting percussion masterpieces that were un-

known to Hungarian audiences at that time, and performing music of contemporary Hungarian composers in their native country and abroad. Over the years, they have also researched traditional percussion cultures, composed new

pieces, and transcribed outstanding pieces of music for percussion instruments. Since its inception, Amadinda has been associated with world-famous artists such as John Cage, Bruno Canini, Peter Eötvös, Rosemary Hardy, András

Keller, Zoltán Kocsis, György Kurtág, and András Schiff. Today, Amadinda has a reputation of being one of the most original and versatile percussion ensembles in the world.

To celebrate Amadinda's 15th Anniversary, the Second Percussion Festival was organized during March 1999 (coinciding with the Budapest Spring Festival). Featured artists included Kroumata (Sweden's premiere percussion ensemble), Synergy (the percussion ensemble from Australia), and the Amsterdam Trio (from the Netherlands), along with vibe-marimba duo Double Image (David Friedman and Dave Samuels) and percussionist Steven Schick. Amadinda has also performed with marimbist Leigh Howard Stevens and performs regularly with Robert van Sice in Europe.

In addition to hosting events in Hungary, Amadinda has performed all over the world. Some of their memorable performances have been at the Taipei International Percussion Convention (where they played in both 1996 and 1999) and the Stockholm International Percussion Convention in Sweden in 1998. This fall they are scheduled to perform at the Journées de la Percussion in Paris, and they will premiere a new piece in Metz, France, dedicated to the ensemble by composer György Ligeti.

Zoltán Rác, in addition to his duties as Amadinda's artistic director, also serves as a professor



Amadinda Percussion Group

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at the Ferenc Liszt Music Academy in Budapest. He was Principal Timpanist for the Budapest Festival Orchestra between 1992 and 1996 and has served as a member of the Festival's artistic council since 1997. Zoltán Váczi is a leading researcher of traditional music. His compositions are performed regularly by Amadinda. Aurél Holló is a teacher at the Béla Bartók Conservatory in Budapest. In addition to being a composer, he is also quite well known as a percussion soloist in Hungary. Károly Bojtos organizes the program research and instrument development for Amadinda.

One of the group's more unusual instruments is their namesake—an amadinda (African instrument) that they made themselves. Another unusual setup is used in "Traditions—Part One": a "vehicle" that holds six Chinese opera gongs, five big tin cans, two bicycle wheels, and a frying pan! They also use Polynesian log drums that they constructed for *Otea* (traditional Tahitian music), which will be the finale of their concert program in Dallas.

Other works to be performed at the Meyerson Symphony Center Wednesday evening include "Pattern Transformation" by Lukas Ligeti, "Musique de Table" by Thierry de May, and Stuart Sanders Smith's "Each Moment an Ending," plus other selections.

"I am looking forward to PASIC," says Zoltán Rácz. "Especially because of the wonderful concert hall. We will be able to perform in a venue that will highlight our performance skills. Plus, it will be great to play together with Bob for the first time in the U.S."

Robert van Sice smiles and nods as he sums up his professional and personal relationship with Amadinda: "They are a rare combination of enormous raw energy combined with extremely sophisticated musicianship. Playing with them will indeed be fabulous!" PN

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# Robin Horn: Developing Electronic Drumset

BY NORMAN WEINBERG

**A**s a performer, educator, clinician, and composer, Robin Horn is making his mark on several fronts. If you've been to a recent NAMM show, you've seen Robin demonstrating the newest electronic drumsets at the Yamaha booth, but you may not know what's behind the demos.

Horn started playing drums when he was eight years old. "I studied music for two years at De Anza College in San Jose, California, and two years at the University of Toronto. In addition, I've taken lessons with musicians such as Peter Erskine, Graham Lear, Milt Holland, Emil Richards, Chuck Flores, Jake Hanna, Jim Blackley, and Russell Hartenberger, and studied Brazilian percussion with Memo Acevedo, tablas with Taranath Rao, and jazz composition with Ted Moses."

Robin's studies paid huge dividends as his performing career expanded into the

Los Angeles scene. Living in L.A. for seven years, Robin performed live and recorded for studio and television. He released his debut CD, *Fast Lane*, in 1990. Robin also wrote the title track for Wayne Linsey's Virgin Records release *Perfect Love*. He worked with such artists as Airtio, Brian Bromberg, Tom Ervin, David Friesen, Frank Gambale, Paul Horn, James Ingram, The Jets, Steve Kindler, Barry Mann, Marilyn McCoo, Aaron Neville, Tommy Newsom, Linda Ronstadt, Diane Schurr, Ben Vereen, and Eugene Wright.

Currently an Artist-In-Residence at the University of Arizona, Horn specializes in drumset instruction and electronic percussion. He has been a pioneer in the application of electronic percussion to the teaching studio. "At UA, Gary Cook and I put together a MIDI studio, complete with a rack filled with gear, along with an acoustic kit with triggers, and a Mac

G3 computer," Horn says. "The studio also has Yamaha electronic drumkits. I teach the students how to program drumkits, layer sounds, work with multiple notes, etc. The electronic kits have about 100 songs built in to play/record along with, so we pick styles that the student needs to develop, and we get to work. Because there's a mixer in the studio, the students and I both wear headphones and that enables us to play together. In this manner, we can isolate certain sections of songs, and I can suggest grooves, licks, interpretations, etc. I also teach how to program drum parts for songs into computers, and we get into sampling."

As co-director of CrossTalk, the University of Arizona's Electronic Percussion Ensemble, Horn composes and arranges music for the group. "This ensemble makes use of just about every type of percussion controller, synthesizer, and sampler," he says. "Again, we make certain that the students have a firm command over knowing not only how to play their particular controller—such as the Zendrum—but how to program the sound module or sampler that they are using. The result of this is pretty obvious: We're preparing students to have skills in electronic percussion as well as the traditional percussion studies. We're dedicated to giving the students some 'real world' skills necessary to succeed in the business."

The techniques and performance technologies that Robin teaches in lessons and uses with CrossTalk are similar to the ones he employs in his solo performances and clinics. "If you've seen Tony Verderosa, Akira Jimbo, or me at the Yamaha booth at trade shows playing what seems to be an entire band or orchestra, it's due to a technology called 'multiple notes,'" he explains. "In short, you can play several notes from each pad and create multiple musical effects. For example, with the DTX, you can play up to five notes with a single stroke, and these notes can occur simultaneously,





like a chord; alternately, like an arpeggio that cycles through those five notes; or velocity cross-fade. In this last type, you can trigger different notes depending on what volume you play the pad or drum.

"To take this a step further, you can combine these triggering techniques within a preset kit that you've developed. For example, you can have the kick pad play both a bass drum sample and cycle through a four-note bass line using an internal bass sound from the DTX, have another pad or two reserved for playing chords, and have other pads designated for playing melody lines. Even with all of this, there are still pads left over for playing regular drumkit sounds.

"The real challenge comes in playing a regular drum part on certain pads and remembering what pads to play to trigger melodies, chords, and bass lines. The positive effect of this is that it forces you to develop your concentration chops *big time*, and come up with new stickings and independence.

"When you apply this multiple-note capability to the technology that exists

within a high-end sampler, the results are incredible—and endless. With samplers, you can get into triggering loops and bass lines from the pads. You can also manipulate sounds in infinite ways in a sampler to come up with your own unique sounds. If you use a computer or sequencer, then you can design, or sequence, a phrase of music, record it into the sampler, then trigger that phrase from the pad of your choice. I like to play different original compositions in various styles based on this technology and break it down step by step. This unravels the mystery of the one-man band."

Horn is a member of the development team for Yamaha's electronic percussion system. He was invited to submit a number of compositions to be included in the new DTXTREME system. "My goal was to include a broad cross-section of musical styles that are fun, yet interesting and rhythmically challenging to play along with. The songs are from my first CD, *Fast Lane*, and some new compositions that will be included on my next project. These pieces were all sequenced

as MIDI files and use all the sounds that are included in the DTXTREME's sound library. Because all of the melodic instruments are different than my CD, I spent a lot of time balancing and mixing the new voices. I also gave a lot of thought as to what percussion parts would be helpful to include for play-along.

"One of the songs, 'Crimson,' has a burnin' synth guitar solo by Frank Gambale, who co-wrote the tune with me. Another song is 'Robin's 7,' which alternates between 4/4 and 7/8. There's a section in the middle where you get the chance to trade eights, fours, and twos in 7/8 time with some great keyboard solos. It's a blast!"

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Jack Van Geem is Principal Percussionist of the San Francisco Symphony. Before that, he performed for five years with the San Francisco Ballet Orchestra. He has a B.M. and an M.M. from Hayward State University, and studied in Germany with Christoph Caskel. Mr. Van Geem is director of the Conservatory's Percussion Ensemble.

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## Steven Raybine: Multi-Dimensional Expression Through Electronics

BY NORMAN WEINBERG

**S**teven Raybine has been making music with electronics for over 20 years. His first influences in this arena weren't other percussionists, but keyboard players.

"My interest in electronics began in the 1970s with the pioneering work Herbie Hancock, Chick Corea, and Joe Zawinul did with synthesizers within their groups," Raybine says. "I wanted to do similar things with the acoustic vibraphone by transforming it into more of an electro-acoustic instrumental hybrid. In the late 1970s, while recording with the jazz/fusion group Auracle, I manipulated a wah-wah pedal we hooked up to the mixing board for one of my vibe solos, with the intention of simulating the sound Miles Davis and other jazz fusion trumpeters were getting when they used that device in combination with their instrument.

"More recently, the advent of the K&K Sound Systems MIDI Master amplification and MIDI interface unit has enabled me to create more of a MIDI vibraphone workstation where I can explore new methods and modes of musical expression. Over time, I have found that the expanded MIDI vibe focus seems to work best within the context of my solo performances by making them more multi-dimensional in scope."



A "multi-dimensional" solo performance isn't so easy to create. Some of Raybine's compositions were created through improvisation, and others came about in a more orchestrated environment. For instance, for a piece called "Digital Dream Dance," Steve created complex, multi-shifting melodic and rhythmic contours by manipulating a 500-millisecond digital-delay effect patch within his Alesis Quadraverb Digital Effects Processor.

"Initially, I improvised on this by playing rapidly executed, intricate four-mallet stickings as applied to melodic patterns, and after time a composition began to unfold," Raybine explains. "With my composition 'Prayer' I used an evocative sound patch I liked and wanted to feature within the Roland U-220 sound module. Again, I improvised until I completed the composition, which ultimately enhanced the sound I had chosen to feature."

Some of Steve's arrangements feature sequenced backing tracks. "My associates at DAN-CER MIDIfactoring and Digital Sound Design Studios of Omaha complete the orchestration, which is stored on disc. Then I try various methods of performing the piece live with the sequence."

This type of performance is not without its trials and problems. "One of the first technological challenges I've encountered during live performances with electronics is the variety of cords—MIDI, quarter-inch, XLR—that may not function properly," Raybine says. "This means that some important components may not be operational at a critical moment. Therefore, carry extra cords of all types in a variety of lengths in case you need to replace them, and remember to check all connections before you perform."

Raybine says that it's also important to get a good soundcheck before a performance, "in order to eradicate sound imbalances with triggered sounds and effects patches between the acoustic/amplified vibraphone and sequenced backing tracks and audio-tape accompaniment backgrounds."

Steve's solo performance rig is pretty extensive. His main controller instrument is a customized Musser M-55 Pro Vibraphone with the K&K Sound Systems MIDI Master amplification and MIDI interface unit. His sound modules include a Yamaha TG500 and a Roland U-220. His sound system includes a mixer, amp, playback machines, outboard effects modules, main speakers, and monitor speakers.

Maintaining musical focus and concentration while simultaneously accounting for all the electronic/technological parameters of all this gear can be extremely daunting. Some of the extra-musical considerations that Raybine has to deal with during a performance include:

- Triggering one or more sound or effect patch changes.
- Adjusting and readjusting volume levels of various components between channel settings on the mixing board.
- Shifting between octaves with the synth octave transposi-



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- Making certain the fragile breath-control interface is engaged and working properly.
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- Maintaining a good balance between the monitor speakers and the main speakers.

Even though he's constantly dealing with the technology, Steve's philosophy of blending acoustic and electronic music performance practices is clear. "First and foremost," he says, "it is essential to have command of your instrument acoustically. Electronic music/MIDI technology offers new modes of musical expression to contemporary players, but should be used with sound musical judgment, taste, and discretion in order to best enhance the music and to make for an effective and musically compelling electro-acoustic synthesis."

Raybine recently completed a CD titled *Balance Act*, which he describes as "my original smooth jazz music with a decidedly melodic orientation and funk/R&B rhythmic grooves."

Norman Weinberg is Associate Professor of Percussion Studies at the University of Arizona. Weinberg is an Associate Editor for *Percussive Notes*, and has published over 150 articles in journals including *Modern Drummer*, *Drum!*, *Percussive Notes*, *Percussive Notes Research Edition* and *The Instrumentalist*. He is the author of *Guide to Standardized Drumset Notation*, published by PAS. Weinberg created and helped establish the World Percussion Network for the PAS, and at PASIC '94, he received the PAS Outstanding Service Award.

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### REFERENCE TEXTS

#### Percussionists—A Biographical Dictionary

Stephen L. Barnhart

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This hardback, 429-page tome is authored by Stephen L. Barnhart, who is Associate Professor of Music at the University of Wyoming. In his preface, Barnhart states: "This text grew, first, from a frustrating need to centralize information about the lives of those within our percussion family and, second, from my genealogical curiosity for tapping into the bond that resonates through all percussionists across the millennia...The universal language of percussion transcends ethnic, economic, and sociopolitical boundaries, vicariously uniting listener with performer in a multiple-sensory experience...A reference book of this nature is never finished."

Barnhart lists alphabetically significant percussion performers (educators are not included) who

were born around 1950 or earlier. The first listing under "A" is Keiko Abe, with a description of her educational background and significant percussion performances, achievements, and a selected discography, videography, and bibliography. The last listing in this informative and extremely useful reference text is Oliver "Ollie" Zinsmeister, the first percussion student of William Street at the Eastman School of Music.

A general bibliography and helpful index concludes this superb biographical dictionary. Every research library should own this extraordinary reference text.

—Jim Lambert

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*The Shapes and Patterns of Music—Volume Two* is the second book in a progressive series written to improve sight-reading. It is not designed specifically for mallet percussion but is an eclectic book for all instruments playing in treble clef. Piper has a well-thought-out concept for his books. Volume One starts with no rests, and progresses from half-step intervals to major thirds. Halfway through the volume, a single eighth-note rest is introduced, which is displaced one eighth note at a time until all possibilities are covered. Next, two eighth note rests are introduced with all their possibilities.

Volume Two starts where Volume One ends and continues until most possibilities for three eighth-note rests have been covered. Also, Volume Two contains two- and three-measure rhythmic patterns, building on the one-measure rhythmic patterns of Volume One. The 71-page Volume Two will certainly help to improve sight reading if practiced in a disciplined and routine manner.

—John Beck

#### Gosto de Brasil

Francisca Aquino and Ricardo Vasconcellos

\$18.00

MalletWorks Music

"Gosto de Brasil" ("A Taste of Brazil") is written for solo marimba with piano accompaniment, and is representative of the Brazilian genre called *baiao*. The harmony displays a modal flavor embroidered by chordal structures borrowed from the popular idiom. The piece was apparently written to be performed by a variety of solo instruments plus piano. Thus, the marimbist will discover none of the idiomatic writing characteristic of contemporary four-mallet literature. In fact, moderately-advanced students should be able to handle the technical demands of this work. (Only two mallets are required, except for several brief sections of four-mallet chordal playing.)

Perhaps, if a marimbist had collaborated with Aquino and Vasconcellos, the piece would incorporate more extensive and adventurous use of the four-mallet idiom. We are informed that this publication is the first of a projected series, in which the composers "intend to show the diversity and the richness of...Brazilian music." If this piece is any indication of their efforts, the projected pieces should be worth the wait.

—John R. Raush

#### Marimba Vignettes

Keith A. Larson

\$10.50

H.E. Steinhardt Co.

*Marimba Vignettes* is a collection of six unaccompanied, four-mallet marimba solos that provide superb repertoire for the advanced or college percussion solo recital. The compositions are titled: "Détour," "Reposé," "Collage," "Faites Feu," "Par Hassard," and "Gigue." Although whimsically subtitled in French, there is no overt musical or stylistic reference to a predetermined French style. The compositions are contemporarily tonal—with modal references—and are performable on a traditional 4 1/3-octave marimba.

IV

Of particular interest are "Reposé," "Faites Feu," and "Gigue." These particular vignettes reflect a markedly more sophisticated compositional expertise. In "Reposé" (a resting, or calm, peaceful refreshing), Larson begins this three-minute work with a seven-measure introduction marked *Rubato*, which is followed by three sections. The first section starts in a slow 2/2 marked *Dolce* before moving to a faster fifteen-measure section marked *Faster*. The final third has a slower, four-beat feeling with a change of tonality from dorian mode in F to a modified G mixolydian. This gives way to a return to the opening *rubato* in B-flat mixolydian.

Both "Faites Feu" and "Gigue" are perpetual-motion settings. Each of the six vignettes is about two to three minutes in length, and they could all be combined into a nice 15-minute composition. Congratulations to Keith Larson and the Steinhardt Company for this refreshing contribution to the unaccompanied, advanced, four-mallet repertoire for marimba.

—Jim Lambert

### KEYBOARD PERCUSSION ENSEMBLES

#### Landscape Nr. 6

Urs Wiesner

\$8.95

RAWI Percussion Publications

This duet for the intermediate vibraphonist and marimbist is featured on a compact disc recording titled *Blue Snow* with Urs Wiesner and Ruud Wiener on vibraphone and marimba. The vibist utilizes four-mallet technique and must be adequately prepared to perform double vertical strokes, single independent strokes, and single alternating strokes at various intervallic levels. The marimbist could probably employ two-mallet technique; however, four-mallet independent strokes may be used for better accuracy and efficiency of motion.

Wiesner has provided two printed versions of the score to al-

III+





low the marimbist two options depending on available instrument range. One version requires a low-E instrument; the other version utilizes a 4 1/3-octave marimba. Two copies of the score are provided, but no individual parts.

In the preface, Wiesner states that performers may or may not employ the improvisational section indicated at the beginning of the work. The work is relatively short in length, less than five minutes, especially if the improvisational section is omitted. "Landscape Nr. 6" is worthy of performance by an intermediate vibraphone and marimba duo on any recital or program.

—Lisa Rogers

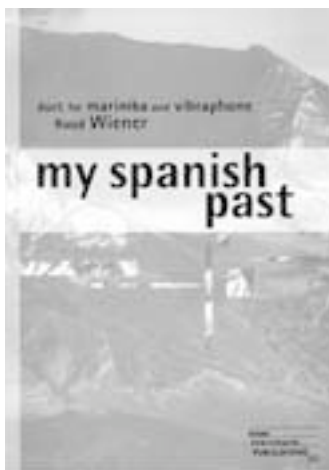
#### My Spanish Past

Ruud Wiener

\$12.95

#### RAWI Percussion Publications

This duet for an intermediate vibraphone and marimba duo is featured on a compact disc recording titled *Blue Snow*, which showcases



Ruud Wiener and Urs Wiesner on vibraphone and marimba. This publication provides performers with a score and individual parts. Two versions of the marimba part are available: One is written for a 5-octave marimba, the other version is written for a 4 1/3-octave instrument. All pedal and mallet dampening indications for the vibist are clearly marked in the score and parts; however, Wiener says that the markings are not binding. Both performers utilize four-mallet technique and must be proficient with double vertical strokes, single independent strokes, and single alternating strokes. This is a "blue-ribbon" addition to the repertoire for the vibraphone and marimba duo.

—Lisa Rogers

### SNARE DRUM

#### The Solo Snare Drum

Daniel Adams

\$18.95

#### HoneyRock

*The Solo Snare Drum* is an outstanding resource text that presents a detailed analysis of concert-style snare drum solo literature. Discussions focus on the notational innovations that composers have used to create expression, melodic material, polyphony, and form. The text is divided into nine sections or chapters, and concludes with Adams' view of what may be in our future. Each chapter presents an insightful discussion of excerpts for over 70 solos that have used various methods of notation to create expressive performance on what has, for years, been considered a single-pitch instrument.

Adams is to be congratulated for this outstanding source book. Just having the list of solos that are discussed is worth the cost of the text. This should be a must for every serious teacher or student.

—George Frock

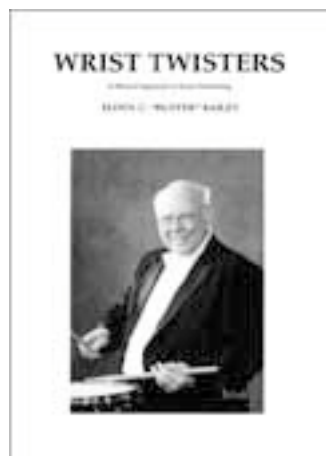
#### Wrist Twisters

Elden C. "Buster" Bailey

\$25.00

#### Keyboard Percussion Publications

*Wrist Twisters* is a text designed to teach technical precision, rhythmic accuracy, and expression. Although this collection of exercises could be classified as a modern approach to



*Stick Control*, the materials presented should be fun for students and teachers alike. Most of the exercises are two- to four-bar phrases or motives and are presented with different sticking combinations.

The text is divided into chapters that provide brief, focal discussions or areas of snare drumming that need attention (e.g., right hand, left hand, fulcrum points, stroke and preparation, accents, and shaping a line). The exercises cover single strokes, flams, rolls, drags, and ruffs. The book closes with five advanced etudes.

Included with the text is a discography that covers recordings and performances. There is also a CD that demonstrates shape, expression, and color, which is the purpose of this excellent text. I can't think of a student that could not benefit from this collection.

—George Frock

#### Portfolio For Snare Drum

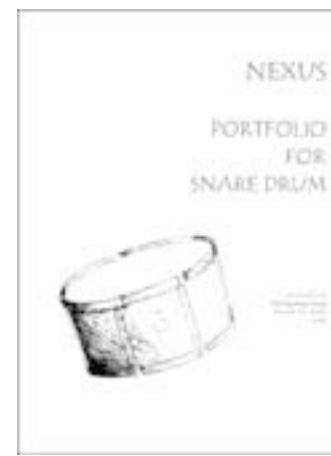
Nexus

\$17.95

#### HoneyRock

*Portfolio For Snare Drum* is a collection of five original snare drum solos written by the members of Nexus, each of whom has written a truly unique solo. Nexus has traveled the world performing concerts, and it seems as though each member has selected a particular part of the world on which to musically base his composition.

The title of Robert Becker's "New-Thaan" is a play on the Hindu word *U Than* meaning "rising up," which applies to the opening elaboration in a classical tabla solo. The solo is to be accompanied by melody and drone. The entire solo is in the style of the sixteen-



beat traditional Hindustani classical music and is written for snare drum or muted drum.

William L. Cahn's "Afrodditty" is "an eccentric, little, song-like piece for snare drum which uses rhythms of Africa." Written in 12/8 time, this solo is composed of eighth notes and sixteenth notes with some rim playing, head playing, and snares-on and snares-off sections.

In "Cinq" (a French word meaning five) by John Wyre, the composer is reflecting on the number five and has written a solo in 15/8 meter. He also refers to the five members of Nexus. Although the title suggests a French influence, this solo is eclectic in its musical composition and could be from any part of the world.

"Clean It Up—Please" is based on Robin Engelman's interest in rudimental drumming. "The history, research, composition, and performance of music for fifes and drums has provided me with countless hours of enjoyment," he says. The tempo of quarter note = 96 reflects the tempo of early rudimental solos. This solo would sound best on a rope-tension field drum with calfskin heads and gut snares.

Russell Hartenberger's "Raghavan" is based on the composer's interest in the mrdangam of South India. His teacher was Rannad V. Raghavan, thus the title of the solo. It is written for snare drum and two tomtoms tuned a fourth apart. There is also an ostinato for bass drum and cymbals that can be played by the soloist using pedal bass drum and hi-hat, or it can be played by two other players. Explicit instructions are given for right-hand and left-hand playing, and note positions on

the staff reflect the instructions.

*Portfolio For Snare Drum* is a unique collection of solos expertly written by the members of Nexus. Each member brings to the music his own musical ideas based on the breadth of experience they have all gained from their world travels. These are challenging solos both technically and musically, and would be perfect for recitals.

—John Beck

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## PERCUSSION CONCERTO WITH ORCHESTRA

### Concerto For Percussion And Orchestra IV–V

John C. Mackey

\$30.00 Study Score

\$40.00 Study Score + Percussion

Part

Osti Music

"Concerto For Percussion" is written in two movements. The first movement, "Groove," features the soloist providing a rhythmic foundation for the orchestra, which plays a theme that reflects Indian or Middle Eastern influences. Much of the percussion texture is built over the djembe, which is the bass instrument of a nine-drum setup. The second movement, "Rock," is a strong-driving rhythmic setting with the percussion section trading motives with the soloist. The style suits the title, and the entire movement is full of energy and power.

The solo instrumentation is nine drums (djembe, congas, timbales, bongos, and four cymbals plus hi-hat). This new work for percussion and orchestra should receive many performances since the concerto demands are of moderate difficulty, and the musical themes and styles should be enjoyed by conductors and audience alike for a regular concert season or a pops-concert format.

—George Frock

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## TIMPANI

### Style Studies For Timpani III–VI

Keith Larson

\$10.50

H.E. Steinhart Co.

*Style Studies For Timpani* focuses on the technique and musical ideas found in both solo and ensemble lit-

erature. The collection has 41 etudes divided in groups of studies for two, three, and four drums.

Each study is short, and each successive selection has a contrasting tonal center, tempo, meter, and style. The etudes progressively increase in difficulty by employing more complex rhythmic figures, meters, and quicker tuning changes. There are a few sticking suggestions but most of the sticking selections are left up the teacher and student. This is an excellent collection with sufficient material to be used as a course of study, for etude assignments, or for auditions.

—George Frock

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## MULTIPLE PERCUSSION

### La Classe de Percussion II–III

Guy Lefevre

\$12.95

Editions Musicales Alphonse Leduc

Playing percussion in an orchestra or symphonic band often involves performance on snare drum along with a variety of accessory instruments. This book fills an important educational need by providing exercises with which young percussionists can practice moving from instrument to instrument in performance. Instruments covered include snare drum, triangle, suspended cymbal, tambourine, castagnettes, woodblock, claves, maracas, cowbell, toms or bongos, and basic drumset. At several points, the percussionist is expected to play two instruments simultaneously.

Each piece is presented twice on the accompanying CD—once with percussion and once without. A short click track starts each piece. With the exception of the last two, the pieces are symphonic in nature, often resembling movie scores, and they all will be interesting to young students. A variety of styles and meters are used. Ample time is given for changing instruments, but sometimes changes must be made quickly or while counting rests.

Along with learning basic percussion techniques and developing the ability to change instruments without getting lost, students using this material will by necessity learn techniques for avoiding extraneous noise. This book will do much to help student percussionists work on

these long-neglected areas of percussion playing.

—Tom Morgan

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## PERCUSSION ENSEMBLE

### Feel the Spirit IV

David Mancini

\$25.00

Per-Mus Publications, Inc.

Published as part of Per-Mus's "Sacred Music for Percussion Series," David Mancini's "Feel the Spirit" is appropriate for Easter. Scored for percussion octet plus piano, this work contrasts the solemn, sad mood of Good Friday with the happiness of Easter Sunday morning. Appropriately, the opening is scored for somber percussion sounds of large tam-tams, multiple suspended cymbal rolls, a wind machine, bass drum, timpani, marimba, chimes, and piano. The chime performer changes to three-mallet vibraphone chords (doubled in the piano).

At measure 62, the a-minor tonality shifts to its relative C-major for the samba that starts at measure 75 and continues throughout the remainder of the eight-minute work. The samba instrumentation consists of two marimbas (two-mallet technique), vibraphone, metal shaker, agogo bells, tamborim, surdo, timpani, and piano. This section includes an energetic soli break that uses samba whistle, woodblock, metal shaker, snare drum, agogo bells, tamborim, surdo, and repinique. The trading of individual written-out solos of three measures, then four measures, ends with a reprise of the memorable samba melody, which brings the composition to its lively conclusion.

"Feel the Spirit" permits the percussion ensemble to be introduced into the Easter liturgical setting, and it can be quite successfully performed in secular settings as well. ("Feel the Spirit" also exists in a percussion ensemble/choral version.)

—Jim Lambert

### Japanese Overture IV

Ney Rosaura

\$23.95

Propercussa Brasil/MalletWorks Music

Inspired by a story told him by a Brazilian woman who left her

small, quiet home to live in a large Japanese city, Ney Rosaura has written a unique percussion ensemble composition that combines elements of Brazilian and Japanese music. "Japanese Overture," written for seven to eight players, uses xylophone, bells, vibraphone, two marimbas (or both parts can be played on one 4 1/3-octave instrument), and various non-pitched percussion instruments. Although Japanese daikos are called for, bongos and congas can be substituted. The marimba and vibe parts require basic three- and four-mallet technique.

The piece begins with a Lento, poco rubato introduction. Wooden sounds and short melodic fragments from the xylophone and bells float over suspended chords from the marimba and vibes. Rosaura makes use of the dorian mode, which creates a reference to Brazilian music, "and a citation of the Japanese song Sakura" (cherry blossom). An Allegro section is launched with the daikos playing a repetitive 9/8 pattern with some occasional mixed meter. The marimbas soon join with a two-against-three polyrhythm. Various melodic ideas, often harmonized, flow over this rhythmic palette, separated by interjections by the drums. Excitement builds to a drum cadenza in which each of the three daiko players is allowed to improvise. After a short recapitulation, the piece concludes with a vivo coda in 4/4 that winds up with a shout of "hei" by all the performers.

Ney Rosaura has added many wonderful works to the percussion ensemble literature, and this one is no exception. Appropriate for college and advanced high school percussion ensembles, this piece will be a winner for players and audience alike.

—Tom Morgan

### Jubilee Concerto V

David Mancini

Movement 1

\$18.00

Movement 2

\$11.00

Movement 3

\$18.00

Kendor Music, Inc.

Scored for a solo timpanist (performing on five timpani) with a percussion septet accompaniment (plus piano), "Jubilee Concerto" is pub-



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- > 12 master classes
- > 50 exhibitors

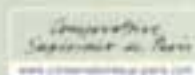
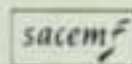
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Quartet KU  
Igné Levis  
Heldre Maraca  
Paul Minde  
Hans van Maré  
Olando Palos  
Berttrand Renaudin



journées de la  
**PERCUSSION**



Ney Rosendo  
Jules Sâad Levis  
Eric Samson  
Hella Sock  
Emmanuel Mjorovic  
Stanislav Skarvinski  
Stéphane  
Julio Berguero and Hando O'Connell  
Tendones de la Guardia Republicana  
Francis Tortellon  
Marc Weill

ACCOR  
ADAMS  
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ALLIANCE PRODUCTION  
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AQUARIAN  
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ATELIER POP DU REIN  
BATTERY MACHINING  
BERENGAULT  
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DE HASSE  
DJORJAN  
ECCHEMANN DRUMS  
EDITIONS COMBE  
EVANS  
GERARD BILLAUDOT  
GIBBONIAN  
GMS  
HENRI LEMOINE  
HERBERT BRANDT  
HOHNER  
IMAJI STRASTON  
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TANJA  
TIBORA  
TORA  
VINOCHIE  
VATTA  
VIKRAMKILL  
VIC FIBRE  
WERNER MUSICAL INSTRUMENTS  
WOODWIND & BRASSWIND  
XEL PROJECTION  
YAMAHA  
ZILLI&JAN



lished separately by movement. The three-movement set is dedicated to John Beck, Mancini's percussion teacher and friend.

Movement 1, subtitled "Legacy," is four minutes and 30 seconds long and is scored for two marimbas, vibes, and four multiple-percussion setups. Percussion 4 includes chimes, orchestra bells, and metal shaker; percussion 5 includes two suspended cymbals, two cowbells, and triangle; percussion 6 includes a large tam-tam, four concert toms, and medium suspended cymbal; and percussion 7 includes bass drum, snare drum, mark tree, and vibraslap. Mancini treats the timpanist as a melodic entity with the keyboard percussionists providing the supporting harmonic and melodic contrast. An advanced pianist is necessary for the ensemble to be solid.

Movement 2 (timed at three minutes 45 seconds and subtitled "Retrospective") changes instrumentation only slightly, in that percussion 6 is required to perform on rain stick. Movement 3 is subtitled "Celebration" and adds crash cymbals and cabasa to percussion performer 5, and a ride cymbal to percussion performer 7. The tempo of the third movement, which lasts about four minutes 30 seconds (and opens with a unison 7/8 melodic line between the piano and the timpani) is quarter note = 152.

This concerto for timpani will provide the advanced college or professional timpanist with musical and mental challenges. It will also provide the audience with a unique experience of hearing a timpani concerto with ensemble accompaniment.

—Jim Lambert

#### Street Beats II

Sherrie Maricle

\$21.00

Kendor Music, Inc.

"Street Beats II" is a percussion-ensemble composition requiring nine percussionists. It lasts from five to ten minutes, depending on the length of the improvised solos. It is written for snare drum, tenor drum, metal objects, crash cymbals, glass bottles, bass drum, and four players that each use two plastic tubs, brake drum, and metal bowl.

The four tub players are the soloists and sit in front of the other percussionists, preferably on milk

crates. The tempo is half note = 60 and the piece is played with a samba feel. Each tub player is given an opportunity to improvise a solo that can be anything of their choice including jumping out of their seats and into the audience. The individual parts are not difficult but do require that each player put it "in the pocket."

If you want to have fun, then "Street Beats II" is a must. This well-written percussion ensemble will be appropriate for a good high school percussion ensemble or a college percussion ensemble wanting to perform something different. It has great audience appeal as well as a "fun" component for the players during the rehearsals and performance.

—John Beck

#### Refrain (1999)

Peter Child

\$50.00

Peter Child

"Refrain" is an advanced-level percussion sextet that was commissioned by the New England Conservatory Percussion Ensemble and dedicated to Frank Epstein. The work has two main motives and tempos that interact with each other throughout the work. The first motive is presented by the keyboard and metallic textures, and although written in exact meters, sounds quite free with fanfare-type flourishes. The second motive is rhythmic and quicker paced, with a run of eighth notes. The melodic materials are 12-tone in nature with chromatic alterations. The instrumentation is mostly melodic featuring bells, vibraphone, and marimba, but one interesting texture is the use of drums playing unison passages with the keyboards. The dynamics and rhythmic content are complex and challenging.

—George Frock

#### DRUMSET

##### 15-Minute Warm-ups for Drums I-II

Mat Marucci

\$5.95

Mel Bay Publications, Inc.

This notepad-sized book/CD features many of the "standard" one-surface warm-up patterns many drummers use every day (singles,



doubles, combinations of singles and doubles, rudiments, accent patterns, various rhythmic subdivisions, and press rolls). This booklet and compact disc will serve to remind all drummers of the importance of warming up before they play. While these exercises are nothing new to veteran players, this collection would assist young drummers in establishing a proper warm-up routine.

—Terry O'Mahoney

##### Drum Set Dailies—Rudimental

Applications for Drum Set II-IV

Frank Briggs

\$5.95

Mel Bay Publications, Inc.

This 31-page booklet/CD package demonstrates how to use common rudiments (paradiddles, inverted paradiddles, and alternating stickings) to create time patterns in the rock, funk, fusion, and Latin genres. The 87 one-bar, sixteenth-note patterns cover a lot of ground. Many patterns demonstrate how to take one idea and create variety through reorchestration (e.g., substituting snare notes for tom notes). Some of their material would be suitable for beginners, with other material more suited to intermediate players.

—Terry O'Mahoney

##### Jazz Time Part One: The Basics II-III

Frank Briggs

\$14.95

Mel Bay Publications, Inc.

This text for the beginning jazz drummer does something that not many other books on jazz drumming do—it shows exactly what drummers can play with their left hands while keeping time with the

ride cymbal when they see specific rhythmic figures on a jazz chart. This is something that mystifies young drummers, and rightfully so.

Written in two-bar phrases, each of the 120 exercises is written in score form. The top two measures show what would be written on the chart, and directly below are two completely notated measures clearly showing how the rhythmic figure would "align" with the jazz ride cymbal pattern. This book would be excellent for drummers wanting to work on their jazz "comping" technique with their left hands or those players trying to figure out what to do when they see rhythmic figures on a jazz chart.

—Terry O'Mahoney

#### Stage Session

II-IV

Jacky Bourgasquet, Andre Ceccarelli, Regis Ceccarelli and Claude Gastaldin

\$26.10

Editions Musicales Alphonse Leduc

*Stage Session* consists of five pieces representing five different styles, presented on a CD along with written drum parts. The styles include fusion, Latin, Trinaire, hard rock and 5/4 Binaire. Each tune has drum parts written at five different levels, ranging from quite simple to more difficult. The parts are notated exactly as they are to be played; however, more advanced students certainly could improvise their own parts.

The CD provides both a fast (performance tempo) and a slow version of each tune as well as slow and fast "loops" corresponding to each style. These loops are extended sections that allow students to practice the various time patterns without regard to the form of the tune. When these patterns are learned, students can then apply them to the actual piece. The loops are also presented in slow and fast versions.

Another innovation is a numbering system designed to guide the student's practice. Each drum part is divided into numbered sections, and the student is to begin practicing the piece at the point marked 1 and continue through the numbers. This allows students to begin with the easier parts and then move to harder sections.

This is a useful approach that will work well with many students. Starting with a simple version of





Jim Peterscak  
*The Crane School of Music -  
State University*



Ed Soph  
*University of North Texas*



Guy Remonko  
*Ohio University*



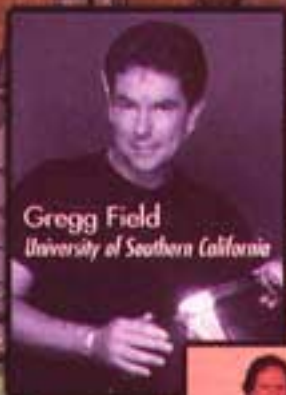
Gary Hobbs  
*University of Oregon*



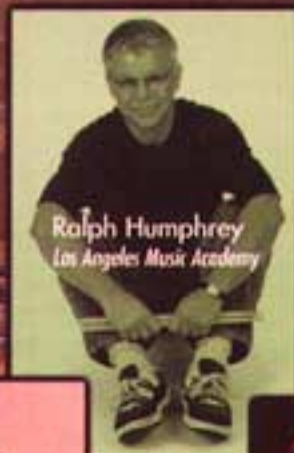
Gary Chalfee  
*Independent*



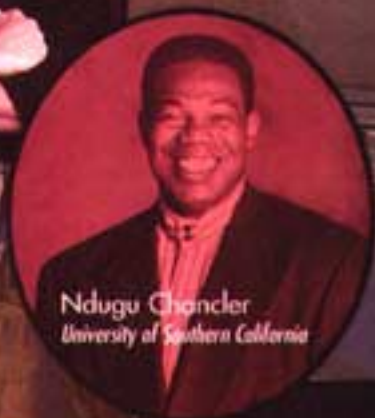
Skip Hodden  
*Berklee College of Music*



Gregg Field  
*University of Southern California*



Ralph Humphrey  
*Los Angeles Music Academy*



Ndugu Chanler  
*University of Southern California*



Michael Gould  
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each style will establish a good foundation for the later, more complex versions.

—Tom Morgan

**Venus Isle** IV-V  
Eric Johnson Transcription  
\$24.95  
Hal Leonard Corporation  
Eric Johnson doesn't fit neatly into any musical category. Certainly he comes from the basic rock tradition,

but, as his album *Venus Isle* indicates, his influences include classical, R&B, funk, and new age (both musical and philosophical). This book is a transcription of every note from the recording.

The tunes are, for the most part, a showcase for Johnson's formidable guitar abilities. The task of transcribing the drum parts had to be difficult because, for my ears, the drums are often a little too deep in the mix. But after all, this is a guitar album. There is no indication as to who did the transcriptions.

While Tommy Taylor's drumming is not ground-breaking, it is very solid and a perfect complement to Johnson's multi-faceted guitar playing. Taylor not only provides a strong groove, but functions as a colorist as well, enhancing the many contrasting moods. Fans of this band will enjoy following the drum part while listening to the CD and trying to work out some of the more interesting parts for themselves.

One of the best tunes on the al-

bum is "Manhattan," which is in sort of an L.A. Funk style. Taylor plays beautifully on this, laying down a very comfortable beat and matching Johnson's energy level. On the more rock-oriented "Camel's Night Out," Taylor plays an amazing fill to end the tune, which is sure to be studied by many young drummers.

This book will be instructional and entertaining to those interested in this style of popular music. There is much here to stimulate the ears and the eyes.

—Tom Morgan

## RECORDINGS

### Afinke Machine Afinke Machine Panhead Productions

Those who may be perplexed by the word "afinke" in the title of this CD will be interested to learn that it is "a Cuban or Puerto Rican word that refers to the groove or feel...the part of the music that makes you want to move." The five members of Afinke Machine—Joseph Peck (tenor pan, axatse), Matt Maholland (double second pans, congas, xylo-marimba, shekere), Troy Olson (guitar pans, shekere), Mark Lewis (bass pans, agogo bells), and Chris Herriage (drums, wind chimes)—are heard in seven pieces. Six of these ("Two to the Power of Seven," "Beatnik Fishstick," "Funky Social Calypso," "Miles Away," "Africa," and "Sruti Panchavadymn") were written by Joseph Peck and are published by Panhead Music; one track ("Crying") was composed by Len Sharpe.

In the hands of Peck, Maholland, Olson, and Lewis, the pans prove to be malleable tools in the service of a wide range of music that encompasses a number of different popular styles. All steel drum aficionados will want to add this disc to their collections. Those that do will have no trouble at all finding "the part of the music that makes you want to move."

John R. Raush

### The Enchanted Dawn Marie-Josée Simard and Lise Daoust

**ATMA Classique**  
This recording by vibraphonist/marimbist Marie-Josée Simard and

flautist Lise Daoust features compositions with unique stylistic qualities, with four selections by Japanese composers, one by an Indian composer, one by an Estonian composer, and one by a Canadian composer: "Bridal Doll" by Haseo Sugiyama (flute, vibraphone), "Haru no Umi" by Michio Miyagi (flute, marimba and vibraphone), "The Enchanted Dawn" by Ravi Shankar (flute, marimba), "Moon Over a Ruined Castle" by Rentaro Taki (flute, marimba), "Mirror in the Mirror" by Arvo Pärt (flute, vibraphone), "Circling" by Tim Brady (flute, vibraphone), and "Kassouga" by Makoto Shinohara (flute, marimba).

In the liner notes, Dominique Olivier explains, "With the exception of 'Circling' by Tim Brady, written originally for flute and vibraphone, the pieces on this recording are adaptations by the percussionist Marie-Josée Simard. They were chosen with regards to the range and tessitura of her instruments, in this instance the three octaves of the vibraphone and the slightly larger four and a third octaves of the marimba. The repertoire demonstrates a willingness to establish an aura of meditation and contemplation."

I agree with Olivier's comment regarding the meditative quality found in the duo's performance. Furthermore, the beautiful and lyrical playing by both Simard and Daoust is worthy of mention. *The Enchanted Dawn* is a "breath of fresh air" among compact disc recordings featuring percussion. The powerful and soulful playing by the duo makes the recording a "must buy."

—Lisa Rogers

**Marie-Josée Simard**  
Marie-Josée Simard  
MC/TM de/of Techni-Sonore, Inc.  
With the sole exception of Minoru Miki's dynamic "Marimba Spiritual," the music on this CD, which features percussionist Marie-Josée Simard, is dedicated to the works of three Canadian composers—Gilles Tremblay, Michel Longtin, and Timothy Brady. Simard's talents make her equally equipped to face the challenges of mallet-keyboard performance found in the Miki and in Brady's rhythmically invigorating, jazz-influenced "Changes," and the demands of multi-percussion

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performances in Tremblay's "Triojubilus" and Longtin's "Voyage from the East: Winter 44."

For example, in "Triojubilus" for flute, harp, and percussion, she handles 32 cowbells and antique cymbals with seeming ease, making her setup sound like some sort of giant metallic harp that joins the "real" harp in a musical response to the flute's dramatic and virtuoso exclamations. In Longtin's work, her drumming skills are featured.

This CD stands as a strong testimonial to the talents of its Canadian cast of performers, which includes, in addition to Simard, percussionists Chantal Simard, Robert Lepine, and Aldo Mazza, flutist Robert Langevin, harpist Nathalie Teevin, and pianist Louise-Andree Baril, along with the trio of composers whose works represent substantive contributions to the corpus of worthwhile percussion literature.

—John R. Raush

**Pitamaha: Music from Bali**  
Gamelan Orchestras from Bali  
Amulet Records  
This CD is the product of David



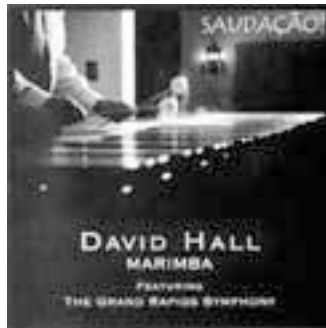
Baker's investigations into music and rituals on the island of Bali. Equipped with a DAT recorder, Baker has produced a documentary in sound of the unique ceremonies and celebrations as they occurred in the field, giving the listener a sample of "what one might find if they were walking about the countryside on any given day."

Its seven tracks include an audio vignette of an ancient ritual on Legong, a gamelan at Sedehan Temple, a bamboo gamelan at Tenganan, a recording of a woman's gamelan (a recent development in that culture), and a "bronze duo" and "bamboo duo" at the Hotel Puri Bagus. The disc provides a valuable

opportunity for students of Bali's musical heritage to "travel to the source" while sitting in the comfort of their own living rooms.

—John R. Raush

**Saudacao (Greeting)**  
David Hall and Grand Rapids Symphony  
David Hall  
*Saudacao* features some of the best



and most advanced repertoire for the four-mallet and two-mallet marimbist, exquisitely performed by David Hall. Selections include "Two Mexican Dances" by Gordon Stout, "Velocities" by Joseph Schwantner, "Chaconne from Partita No. 2 in D Minor" by J.S. Bach, "Remeleixo" by J. Augusto Marcellino, and "Mimosa" by Joao Teixeira Guimaraes. The other two selections feature the Grand Rapids Symphony along with Hall performing "Concerto for Marimba and Orchestra" by Ney Rosauro and "Violin Concerto in E minor, Op. 64" by Felix Mendelssohn.

The contributions to the disc made by the Grand Rapids Symphony and Associate Conductor John Varineau are first class. (Hall is Assistant Principal Percussionist and Assistant Timpanist with the Grand Rapids Symphony.) In 1998, Hall was awarded the top prize at the Leigh Howard Stevens International Marimba Competition.

*Saudacao* is a wonderful addition to marimba recordings, and I believe it will be considered a standard recording in years to come for everyone to gather inspiration and gain insight.

—Lisa Rogers

**Scan**  
Framework  
Rectory Records  
Framework, an instrumental duo of Roland Neffe (vibes, marimba, elec-



tronics) and Martin Koller (electric guitars, fretless bass, drum programming, guitar synthesizer and electronics), has produced a contemporary electronic/improvisational recording that crosses many musical boundaries. The tunes sound influenced by a broad spectrum of music.

"Line of Restlessness" has a Mahavishnu Orchestra feel to it, while "Absorbed in Thought II" has an Indian flavor. "Subharmonic Down" is more heavily influenced by contemporary classical music and electronic funk music. "Escape from Nomansland" is an extended marimba solo on which Neffe really shines. "Psychodelic" has some electronic atmospheric timbres and distorted, ethereal guitar textures. "Preface" has a serene, floating, Gary Burton ballad quality.

All of the tunes have elements of improvisation and electronic sounds. Neffe is prominently featured both as a soloist and ensemble member (although the two roles are often interchangeable). Vibes and marimba are not frequently found in such a heavily electronic musical setting, so it's refreshing to see how they can fit into such a format. Due to the extensive use of overdubbing, the recording has an distinctly electronic flavor to it, so if that's not your cup of tea, you might want to pass on this disc. If, however, you're interested in how mallet instruments can hold their own in an electronic setting, check out this recording.

—Terry O'Mahoney

**Submarine**  
Gregg Bissonette  
Favored Nations Records  
*Submarine* is a CD performed by drummer Gregg Bissonette and bassist Matt Bissonette, who wrote all the songs. Each track features a different guitarist except "12 to 3," which features Matt Bissonette on



fretless bass and piano. The other songs (and guitarists) include "Marbles" (Frank Gambale), "Submarine" (Doug Bossi), "No Hay Parqueo" (Gary Hoey), "Lum Lum" (Joe Satriani), "Train To Willoughby" (Steve Stevens), "Roah's Ark" (Steve Vai), "Cloudy Day" (Robben Ford), "The San Man" (Tim Pierce), "Sasquatch" (Michael Landau), and "So Many Notes and So Little Time" (Richie Kotzen).

For those who enjoy Gregg Bissonette's drumming (and who doesn't?), this CD is a must. Gregg can also be heard playing trumpet and singing on several songs, and he plays tabla on "Sasquatch." Each song is quite different from the others, ranging from rock to jazz, and the performing on all songs is excellent. This is not a drum-solo CD but ten well-played songs.

—John Beck

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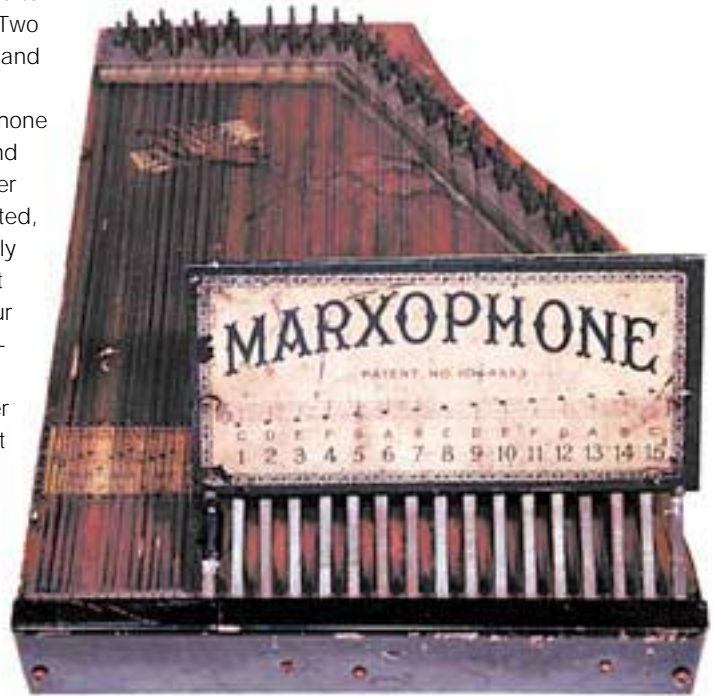


## THE MARXOPHONE AND YANG CHIN

Chordophones are musical instruments whose sound is produced by a vibrating chord or string. When a hammer, mallet, or beater is used to strike the chord, the instrument belongs to the percussion family. Two types of chordophones categorized this way are the Marxophone and the Yang Chin.

Manufactured by, and named after the Marx family, the Marxophone is modeled after the autoharp. Instead of strumming the strings and pressing chorded buttons like an autoharp, however, only the lower strings are strummed. The melody is played by depressing weighted, metal tongues. When a tongue is depressed, it bounces repeatedly on the melodic strings resulting in a tremolo effect. The instrument has a two-octave melodic range, from middle C to high C, with four major chords (C, G, F, D) tuned for the strummed, chordal accompaniment.

The Yang Chin is the Chinese version of the hammered dulcimer or zither, arriving there from the Mid-East ca. 1800. The instrument consists of rows of wire strings strung over a bridge, resulting in two pitches for each group of strings. The lower register is strung with two wires per pitch, and the upper register with four wires per pitch. Each register has nine rows of strings, resulting in 36 total pitches. The instrument is played by striking a group of strings with two small, broad-headed hammers.

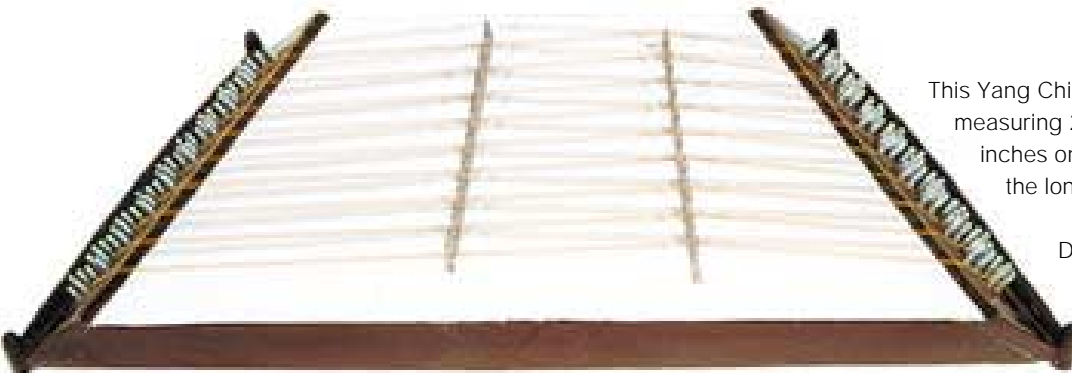


Measuring 13 inches by 19 inches, this Marxophone has a faceplate showing the C to C scale above the tongues, and Patent No. 1044553.

Donated by Emil Richards



Two hammers for use with the Yang Chin.



This Yang Chin is trapezoidal in shape, measuring 23 inches on the top, 16 inches on each side, and 37 inches on the longest side.

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