

Percussive Notes

The journal of the Percussive Arts Society • Vol. 36, No. 5 • October 1998

*PASIC '98
Preview Issue*



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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 World Percussion Network (WPN®), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).



Executive Committee Meets in Lawton

BY GENARO GONZALEZ

With PASIC '98 only a few weeks away, I hope you've finalized your arrangements to attend what promises to be a fantastic convention. Check out this PASIC Preview Issue of *Percussive Notes* and visit the PAS Web site at pas.org to get an up-to-date schedule of PASIC '98 events, a current list of PASIC exhibitors, as well as membership, registration and hotel information.

Late last summer, the PAS Executive Committee met at the PAS Headquarters in Lawton, Oklahoma. Among many issues discussed were the proposed 1999 PAS budget, the vision and direction of the PAS Web site, Museum and Library, and fundraising for the advancement of PAS.

During our Board of Directors meetings at PASIC '98, I will present a report to the Board outlining the recommendations of the Executive Committee concerning the various issues discussed at our summer meeting. The proposed 1999 budget will also be presented to the Board for their approval. All meetings of the Board of Directors are open to the general membership, so I invite you to attend any of them to learn more about what is going on inside PAS.

During my visit to Lawton for the Executive Committee meetings, Executive Director Randy Eyles and I had the pleasure of meeting with McMahon Foundation Chairman Dr. Charles Graybill and his wife. Both are strong supporters of PAS and are interested in assisting us with further development of the headquarters and museum building. We also met with John Womak, President of Citizens Bank in Lawton, who is assisting PAS with fundraising; PAS lawyer John Kinslow and his wife Carolyn; and Hossein Moini, President of Adventure Travel, who is assisting PAS not only with PASIC '98 registration, hotel and travel arrangements, but with locating potential future PASIC sites. All of these individuals are strong supporters who share a feeling of ownership with PAS and are dedicated to working with us to reach our goals of the future.

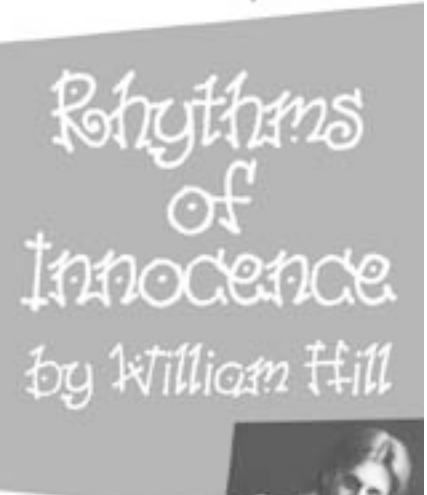
I hope you enjoy this PASIC Preview issue of *Percussive Notes* and I look forward to seeing you in Orlando for PASIC '98.

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William Hill is the winner of 3 PAS composition prizes
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PASIC '98 IS GOING TO BE GREAT!

BY BETH RADOCK GOTTLIEB

Hi everyone! I hope your fall is going well and you are ready to come to the beautiful Sunshine State next month. The PASIC host committee, PAS staff, officers, committees and I are very excited about this year's convention. We have the BEST attractions the percussion world has to offer.

PASIC '98 will be held November 4-7 at the Orlando Convention Center, located on International Drive, right off Interstate 4 and Highway 528 next to Sea World. You can get there in 15 minutes from the Orlando International Airport. If you are driving, Interstate 4 intersects with the three main highways in Florida: I-95, I-75 and the Florida Turnpike. Contact Adventure Travel at 800-540-9030 to pre-register or make travel arrangements.



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We have an incredible lineup for PASIC '98. One of many special events will be a masterclass by the legendary drum master and PAS Hall of Fame member Joe Morello. Best known for his ground-breaking contributions with the Dave Brubeck Quartet, Morello is also an invaluable link to drum history, having studied extensively with both George Lawrence Stone and Billy Gladstone. Currently celebrating his seventieth year, this will be a rare opportunity to hear the master, as well as to ask questions concerning his highly acclaimed book *Master Studies* and his first-hand interpretations of Stone's *Stick Control*. We are honored to present one of the world's great performers, as well as one of our most valued and gifted instructors.

One of the world percussion masterclasses will feature Glen Velez, an amazing hand drummer, who will focus on using frame drums in different chamber ensemble contexts. He will talk about pitch, density of rhythm patterns, implements versus hands on the drum, and the use of the bass, tenor and soprano aspect of the frame drum.

A new event this year will feature Dom Famularo in a motivational leadership presentation. Dom is a sensational drummer with brilliant communication skills. He has a unique ability to inspire those around him to aspire to reach their dreams. This high-impact seminar has achieved profound success. Dom delivers vibrant stories, insightful analogies and his formula for the Cycle of Self-Empowerment.

Master timpanist and composer Stanley Leonard (formally with the Pittsburgh Symphony) will present a timpani masterclass. As part of this session, Leonard will critique the performance of three timpanists (high school, undergraduate college and college graduate).

Congratulations to the percussion ensembles selected for Showcase Concerts: Tomball High School Percussion Ensemble directed by Murray Mast; East Carolina University Percussion Ensemble directed by Mark Ford, and Western Michigan directed by Judy Moonert.

The Percussion Ensemble Literature Session will be presented by Cort McClaren and the UNC-Greensboro Percussion Ensemble.

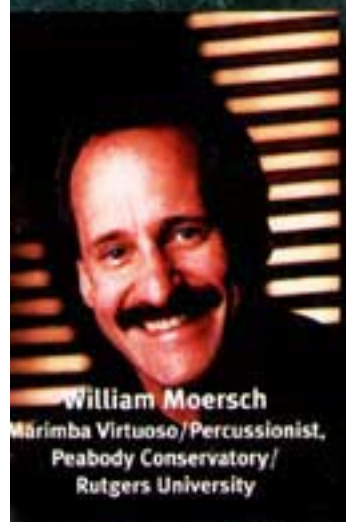
Another special event at PASIC will be a masterclass by one of the world's most musical drummers, Harold Jones. From his legendary performances with the Count Basie Orchestra, to his historical stint with Sarah Vaughan, to his "Unforgettable" performances with Natalie Cole, Harold has inspired and influenced drummers over the past thirty years. Now in an era where fewer and fewer musicians have ties to an authentic historical drumming lineage, Jones is one of those rare drummers that not only has complete musical depth but his own identity and sound, and the ability to use power, sensitivity and musicality in every playing situation. This will be a golden opportunity to hear and visit with one of jazz drumming's true masters.

The Mbiradinda Trio will present their introduction to the amadinda, an African xylophone with a unique and fascinating style found in the southern region of Uganda. Members Glen Fittin, Michael Toal and Kimberly Burja bring to this instrument an approach that draws from their wide range of musical experience encompassing many world music traditions, as well as the western orchestra. This clinic features performance on the amadinda and focuses on the playing techniques, history and construction of this amazing instrument.

You can see by the people mentioned above, as well as by the articles in this PASIC Preview Issue of *Percussive Notes*, that there is an incredible variety awaiting you at PASIC '98. Everyone will be able to develop new ideas while experiencing the time of their life. There are many more great clinics/concerts/lectures/presentations in four days! Please check the schedule on the poster that is included in this issue and share it with friends and colleagues. See you there!

Beth

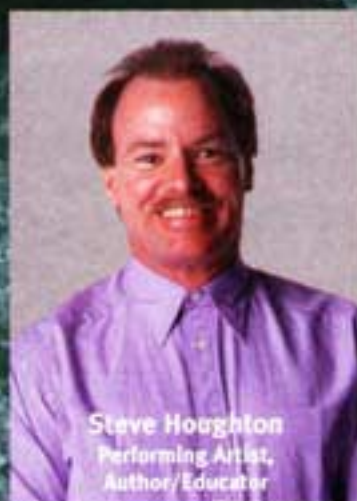
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James Ross
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Author/Educator



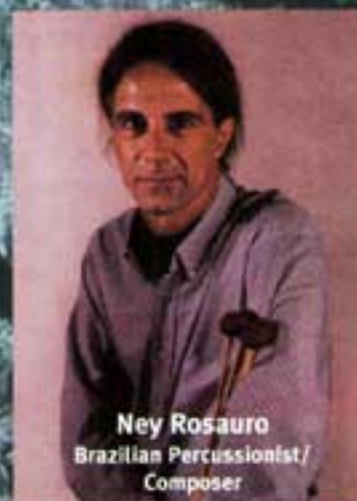
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The Second World Marimba Competition in Okaya City, Nagano Japan

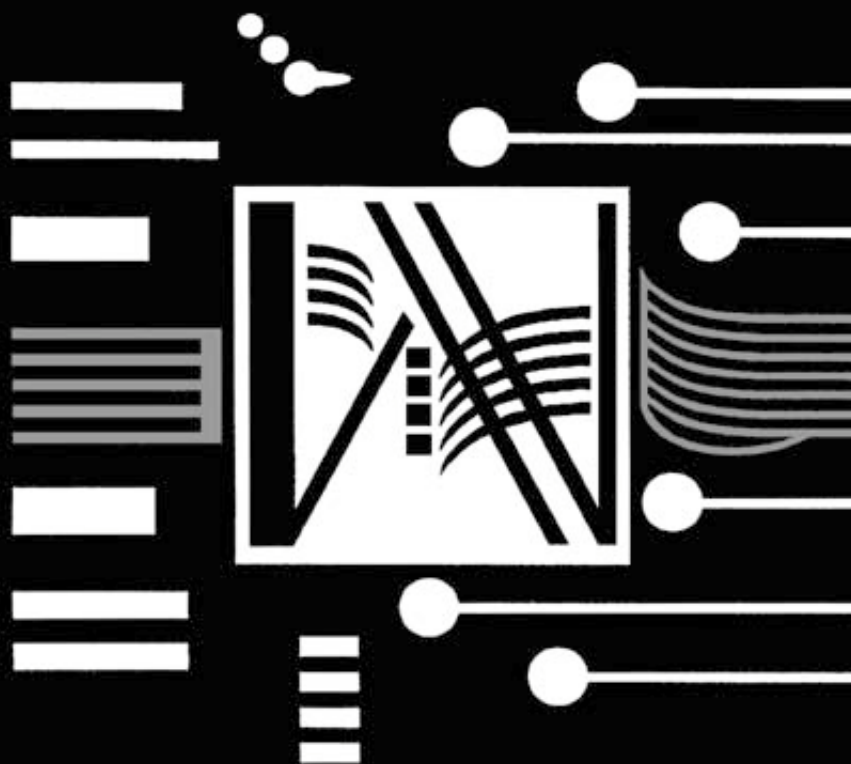
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If you are interested in entry for The Second World Marimba Competition, please send your name and address to the following address or to the fax number: 2-4-10, Daiei-Cho Okaya-city, Nagano #394-0025 JAPAN (Fax: 81 266 24 2828) between Nov. 1, 1998 and Jan. 10, 1999 to receive detailed information and an application.

CLASSIFYING TAIKO DRUMS

Michael Gould's article on taiko classification and construction techniques [June '98] is very timely, and provides much needed information. However, there are a few corrections and clarifications that need to be made.

While many taiko did exist in a Buddhist tradition, and most of them came over to Japan based on Chinese design when Buddhism was imported, I would like to make sure that the classical music and Shinto influences are not overlooked. I believe that Shinto, with its many festivals, perhaps has the greatest influence on Taiko drumming as practiced today.

In an interview I conducted with Mr. Nishitsunoi, Director of the Japan National Theater and a recognized expert on taiko, he mentions that he thinks the use of taiko to define the boundaries of a village is folklore, and has no real historical basis.

Tacks are "byou" instead of "hyou," and byou-uchi-daiko is the name of the category of tacked-headed drums.

A taiko body carved from a single piece of wood is a "kuri-nuki-daiko" (carved-out taiko), not a nagado. Nagado literally means "long-bodied" and is a classification of body style, regardless of whether the drum is tacked or tensioned by rope.

The reading of O-daiko does not begin with the honorific "o" as Mr. Gould stated, but the Chinese reading of the kanji meaning "large." Odaiko literally means "large drum" and, as he mentions, is traditionally used for the largest drum of an ensemble. Current usage puts an Odaiko as any drum larger than 84 cm in head diameter.

There is a typo in the section discussing nagado-daiko. When Mr. Gould mentions that the largest drum is 180 cm or three shaku, he meant to write six shaku. Also note that the largest nagado-daiko in Japan is six shaku, eight sun (204 cm).

The tsuri-daiko is not used in parades; the drum Mr. Gould is thinking of is the ninai-daiko. This drum is carried around, hung from a pole that is carried on the shoulders of two people.

The lugs of bolt-tensioned shime-daiko are not cast-iron, they are forged steel. Some makers replace the lugs with a turnbuckle tensioning system.

The san-no-tsuzumi is often referred to as San-ko. You do not need the suffix "-daiko." It is played by the leader of the gagaku orchestra, but in the Music of the

Right.

The otsuzumi is often called the okawa.

The kakko is played by the leader of the gagaku orchestra, but in the Music of the Left.

Uchiwa daiko are often called fan drums by English-speaking musicians. Regular sizes start at 7 sun and goes to 2 shaku, rather than the limited size range Mr. Gould supplies. They also have been made up to five shaku, but only rarely.

Also, in the interview with Paul Namkung that appeared in the same issue, he incorrectly states that most Japanese taiko are enameled, when in fact they are lacquered.

DAVID LEONG

President: *Rolling Thunder*

Michael Gould replies: I have been in touch with David many times concerning my article, and I feel that a lot of his "corrections" are merely opinion. He has been in touch with a drum maker who makes certain sizes and types of drums, and I interviewed a maker who makes different sizes and types of taiko. It is part of a constantly changing art form. I do agree about the measurement conversion of nagado-daiko; I guess I spaced on my calculations converting centimeters into shaku.

As far as translation, with any language, the phonetic spelling can be interpreted many ways. I asked my

interpreter in Japan about hyou vs. byou; she said it is all contextual and both ways are right depending on the conversation and Kanji placement. So, I can't really agree about the names of drums or the word for "tack," and I stand by my work.

PASIC '97 FEEDBACK

Thank you and congratulations for a very successful PASIC '97! Our family combined a trip to Disneyland with your event for a great ten days.

We have three young sons—ages 3, 5 and 7—that are all drumming. Two of them take lessons with Danny and Gary Grace at Pacific Drums in Vancouver, and they have also had a lesson with Dom Famularo. But to be able to attend such a drum event as PASIC and to see such a variety of professional drumming has sent their goals even higher. Their highlight was seeing Bobby Rock; now they want four bass drums on their sets!

Also, we thoroughly enjoyed about 10 hours in the exhibit area. Thanks to Yamaha and Remo for allowing their drumsets to be tested for 9 1/2 hours by my guys! Also thanks to all of the exhibitors for their special interest in the boys—I really *didn't* think my boys would be the only people under 15 years of age interested in the drum world.

Thanks again PAS for providing such a showcase of talent, especially for the young, future drummers of America

LORRAINE SLATER



Andrew (7), Evan (5), and Ian (3) Slater with Bobby Rock at PASIC '97

Hitting "The Wall"

BY TOMMY IOGOE

Come on! It's just a set of drums, don't be afraid. I mean, you've spent a lot of money on these things; you own them—let's not forget that. You've spent hour upon hour, ad infinitum, practicing on these beasts, and you've been feeling pretty darn good about your progress and direction.

You remember the day you bought them, don't you? And they say buying a new car is exciting. Ha! You opened the boxes, and they just looked *so* perfect and inviting, exquisite in their purity. You would swear under oath they were calling to you, saying your name, "Play us, play us," they begged. And play you did, gleefully, with the abandon of a child, hour upon lost hour, year after year. Until...

Without explanation, those gentle calls of love turned to loathsome taunts. Suddenly, your beloved instrument sits menacingly in the corner of your practice space, like some untamed beast that you don't dare get too close to. After all, you remember what happened last time, don't you? Your beloved set, your supposed friend, fighting you at every turn, and you swear you could hear snickering from the snare, titters from your toms and belly laughs from your bass drum. You can't understand it, NOTHING WORKS! It's almost as if you've never played before.

How could this happen to you? It just seems so hopeless. Especially when you put on your favorite record to jam with and the drummer sounds so perfect. This must NEVER happen to him. It's almost enough to make you want to quit this

God-forsaken instrument altogether.

Sound familiar? Of course it does, we've all been there. Some of you may be there right now. Welcome to what I call The Wall. It's the musician's version of writer's block. The Wall is a place that every musician—student, professional or hobbyist—has visited over his or her career, most likely more than once.

But before you go trashing those beloved tubs, let me give you the good news: It won't last forever. It's no fun, but accept it as part of the creative growth of an artist. Let me give you some ideas on how to deal with this notorious affliction and some of the ways to break out once you find yourself there.

First, let me tell you a secret: The wall is hard. Really hard. And if you just go running into it blindly at full speed, you'll hurt yourself. Instead, be smart, and for me that almost always means going backwards to go forwards. Since I have an extensive rudimental background to draw on, I go there to grab something I know works for me everytime. It can be as simple as a single paradiddle or as challenging as one of the Bridgemen exercises I used to play when I marched in drum corps.

I'll take that rudiment and just explore it around the drumset. Nothing fancy, just enjoying the feel of a paradiddle played simply. After a while I can start to feel my hands take over from my mind and start to let the paradiddle mutate just a little. Soon, I'll be playing some new things I never played before, all because I'm taking a basic motif (a paradiddle) and enjoying its simplicity



first. I'm not trying to ram the paradiddle down the drumset's throat (or my own, either!). It's almost a negotiation. You give a little, the drums give a little. Before you know it, they're your friend again and you're back on your way to making music.

Below you'll find a great example of an exercise that really clears my mind when I'm pressed against The Wall. It's just a simple drag exercise written by Dennis DeLucia that the Bridgemen used to play. I find it a great way to get into a groove, when nothing seems to be grooving for me. Play this exercise slowly on your snare drum first, and then start to move it around the drumset. Just let



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your imagination run wild, and don't be afraid to make mistakes. You'll love the way it makes you come up with new ideas! (I'll be demonstrating this exercise and others at my PASIC '98 clinic.)

There are times, however, when you can't play your way out of a creative vacuum. From exploring my own creative mind and asking advice from artists whose creativity I respect, I've learned that your mind is no different than your body in terms of growth and rest. There simply must be moments of rest, and The Wall is just one of your mind's ways of reminding you to take it easy. Or, in the words of Simon and Garfunkel, "Slow down, you're movin' too fast."

I recently had an enlightening experience with a talented young student who was quite certain his playing days were over. (Keep in mind he's 17!)

"That's it, I stink," he said dejectedly. "I'm withdrawing my collegiate music scholarship applications."

I put on my best doctor's voice and asked, "How long have you been feeling this way?"

"Two weeks," he said.

"Hmm. And how many hours a day have you practiced during this time?" I

asked.

"Well, a lot!" he exclaimed exuberantly. "At least three to six hours a day!"

"Ahh," I nodded, knowingly. "And how many days did you NOT play," I asked.

"I practiced everyday, I swear!" said the young student, obviously afraid of my legendary wrath had he not "practiced everyday."

"Has your dilemma gotten any better during these two weeks?" I asked.

"No, it's gotten worse," he moaned.

I smiled and remembered a time when I believed if I just kept practicing, everything would get better. This is, of course, not the case. This young student needed some time "off." His development, for the moment, was maxed out, his brain needed to absorb all the information he'd been fed for the last five years. He needed creative rest.

I prescribed a full week with NO PLAYING WHATSOEVER. For this kid, that was a life sentence! He was quite resistant but finally agreed. (I called his mom just to be sure he didn't sneak in any stealth practicing.) And to top it off, I said no listening to music either, unless it was for enjoyment. But no studying drum licks! Well, to make a long story longer, he came back refreshed and

ready to go. He had time to let his mind rest and get ready for the next push in his development, after which he will need another rest!

I'm hard pressed to think of another activity that a human being can undertake that is so full of exquisite agony and ecstasy as playing music. The Wall is a part of the unavoidable agony of a long-term commitment to an artform. It's part of any artist's pursuit of creation, regardless of the medium. But when you break through The Wall—and you will—it makes the highs and joys of making music that much more euphoric.

If you find yourself at The Wall, try the above solutions and let me know how they worked for you. You can reach me at TRIGoe@aol.com. Good luck and groove hard!

Tommy Igoe has toured and recorded with Stanley Jordan, Art Garfunkel, New York Voices, Patti Austin and Dave Grusin, among others. He developed the drum book for the Tony-winning Broadway musical *The Lion King*, and his first solo CD, *New Ground*, received accolades from many publications. Igoe is a member of the jazz faculty at Rutgers University.

PN



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Vinnie Colaiuta

A Clinician's View

BY JIM COFFIN

Having a conversation with Vinnie Colaiuta is comparable to hearing him play, whether with a group or in a solo performance at a PASIC clinic. It's free form, containing many moods, tempos, ideas, theme-and-variations—but always Vinnie. You realize, after a few minutes of talking with Vinnie or listening to him play, that he is like a chameleon with many musical colors—and definitely high energy.

Since his first PASIC clinic in Los Angeles during the mid-'80s, where it was standing-room only with everyone waiting to hear and see the new "wunderkind," he has dazzled audiences with his chops and musicality. Colaiuta's clinic in Orlando promises to be another special occasion, where the expectations will be high and the unexpected will happen.

Over the years, numerous clinicians have praised the quality of PASIC audiences, who typically have a good understanding of drumming and who tend to ask intelligent



questions. But Vinnie says that's not always the case at drum clinics. "I'll play a solo with a compositional structure that has different form changes and maybe four different time signatures," he says. "I'll explore all of that, playing for anywhere from twenty to thirty minutes. Then I'll ask for questions, and it's like the audience wasn't paying attention; they just want me to show off my 'stuff.' They'll ask 'How did you get so fast?' 'What kind of heads do you use?'"

Vinnie laughs and says, "I can be in a room with 500 to 1,000 people, and someone in the front row wants me to demonstrate my left-hand technique. Yeah, right! And then there are the ones who set you up. They'll ask you about a technique, and then they'll say that their teacher said it should be done a different way. Attention-getters! That's a drag; there should be some respect for the clinicians—allow them to do their thing."

Colaiuta is insistent that all drummers should do their own thing. "Some people seem to spend a lot of time trying to emulate their favorite drummers," Vinnie says. "They dig certain people because of what they play and their personalities, but then they get frustrated because they can't get those drummers' sound or feel. They don't realize that a lot of drumming personality is based upon body

size. They might be trying to sound like Billy Cobham, who is built like an NFL football player, but they're tall and thin like Kareem Abdul Jabar. No way—that's like putting a round peg in a square hole. If you're a square peg, make sure you get a square hole. Don't be a parrot; honor your own physiology. That translates into how you set up your drums, cymbal placement, throne height—all those things."

Early in his career, Colaiuta was trying to force himself into a particular hole by sitting real

low, as though he were seated on a Harley with the handlebars up high. "You're right, I did!" he says, laughing. "Man, I had to give that up because I started to have lower-back problems. I was imitating other drummers, but I realized that was unnatural. I needed to change, to think differently. The drums have to be reachable, with an economy of motion. Some people say that they can play on any old set of drums. I don't believe that. They might be able to play time, but their sound won't be the same because of body size and that stuff."

It's hard to imagine that Colaiuta has been with Sting for seven years now. Even Vinnie says it doesn't seem possible. But having played with all types of groups and on hundreds of recordings, Vinnie still remains Vinnie, regardless of the group or the style of music.

"It's a combination of being what I am, honoring the music, my concept of time, use of silence—all of that stuff becomes Vinnie," Colaiuta says. "It adds up to a developed style. I can recognize Steve Gadd's playing almost immediately. But too many drummers learn ten licks that will work in certain situations; that's not being yourself. I can't do that; I have to be myself. I was on a recording date where they used three drummers. The sound was so processed in the mix that we all sounded the same. They completely obscured everyone's personality. What a joke!"

Although Colaiuta doesn't plan a clinic too far in advance, he takes it very seriously. Underneath the exuberance, the laughter and the energy, the dedication to his craft is always discernible. Being Vinnie is a very serious business. He's never still, physically or mentally. There might be pauses, just like the spaces in his playing, but he wants his responses to be "right on," just like his playing.

"I'm never quite sure what I'm going to do in advance—especially if it's a solo clinic with no bass player, tapes or sequences to play to," Colaiuta says. "But I will have an agenda, because I want to elicit a response and I want the audience to get something out of it."

PN

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Talking Drums Mixing Traditions

BY JIM COFFIN

Why would anyone who already has a tremendous career put time and effort into a group that, at best, would have a limited commercial appeal? "Because it was something I needed to do," says David Garibaldi, who gained world-wide recognition in the 1970s as the drummer with the legendary Tower of Power, and who is once again performing with the group. "I always liked percussion music. Horns are great, but I wanted to try a band with just drums.

"In the Bay Area, a great teacher, Michael Spiro, taught me the 'how' of Afro-Cuban music," Garibaldi explains. "Other people didn't seem to understand the concept. The trio, Talking Drums, is made up of Michael, myself and Jesus Diaz, and we like to think of our group as a folklore ensemble with roots in Afro-Cuban and Brazilian music mixed with funk—a hybrid type of music featuring our own compositions based on traditional forms."

That mixture seems to have worked because Talking Drums has become an international touring group that has also released critically acclaimed instructional and performance videos (Warner Bros.). What can we expect from Talking Drums at PASIC '98 in Orlando?

"Our concert/clinics primarily feature performance," Garibaldi says, "but we also explain how to listen to our music—how to hear the unfamiliar. We have a team or group concept that is highly rhythmic, but the compositions also showcase the individual members in a variety of musical settings. Although much Afro-Cuban music is dance oriented, we go beyond that, exploring the traditional—the folklore. But when you add the funk, plus the way we've incorporated the mix, look out—it's unlike any Afro-Cuban group you've heard. It's intense; we'll get you jumpin'."

Garibaldi says that the three members have specific roles within the group. He exclusively plays drumset, taking hand drum patterns and applying them to the kit. The addition of the snare, kick and

hi-hat adds another flavor to the rhythmic context, but when he plays straight-up funk you get what they refer to as "Timba-Funk." Garibaldi's drumming experience is varied. Besides Tower of Power he has performed or recorded with such diverse artists as Natalie Cole, Boz Scaggs, Gino Vanelli, Wishful Thinking and Mickey Hart, to name just a few.

The ethnomusicologist of the group is Michael Spiro. An internationally recognized percussionist, recording artist and educator, he specializes in Latin music. He has been a faculty member or artist-in-residence at the University of California at Berkeley, Stanford, Wichita State University, Baniff Center of the Arts, and Cal State University at San Diego. His performance credits are equally impressive and varied, including Changuito, Andy Narell, Carlos Santana, Toninho Horta, Clark Terry and Charlie Watts. His own album, *Bata-Ketu*, was released in 1996 on Bembe Records.

Jesus Diaz, a native of Havana, Cuba, is the vocalist of the group as well as a percussionist and Talking Drums' principal composer. His obvious Afro-Cuban background, coupled with his percussion and vocal talents, has placed him in the role of designated soloist. His perfor-

mance and recording credits include Dizzy Gillespie, Bobby Womack, Carlos Santana, Pete Escovedo, Sheila E., Tito Puente and world tours with Conjunto Cespedes and Andy Narell. In addition to Talking Drums, Diaz has his own group, Conjunto Cespedes. His CD, *Oaktown Irawo*, was released in 1997 on Bombo Music.

The experience, knowledge and talent of these three artists makes Talking Drums one of the most unique ensembles to perform at PASIC. Their ability to mix traditional Afro-Cuban, Brazilian and other Latin art forms with funk rhythms through original compositions featuring a myriad of percussion instruments and the human voice will give the PASIC audience a new and exciting sound experience.

"We've wanted to perform at PASIC for many years," Garibaldi says. "We're really looking forward to presenting our interpretation of a rich tradition, which in many instances is a mystery to people. The nature of our music is one of constant evolution, and maybe it's good that we've had years of growth before performing at PASIC, for now our ability to play together and our concept has gotten clearer." PN



Talking Drums (L to R) Jesus Diaz, David Garibaldi, Michael Spiro

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Steve Smith

An American Drummer

BY JIM COFFIN

“I’ve changed a lot over the years, and so have my clinics,” says Steve Smith. “My first appearance at PASIC was a long time ago, and at that period of my playing life I was focusing on time, feel and concepts on approaching the kit, so that’s what I talked about. But now, I’m really into understanding about and becoming a North American drummer.”

Strange words coming from a guy who once released an album with his band Vital Information titled *Global Beat*. And he is on *Modern Drummer* magazine’s Honor Roll after being voted number-one All-Around Drummer in the magazine’s Readers Poll for five consecutive years (1987–1991), which would suggest that he is capable of playing in all styles. You name it, he’s done it: big bands, French violinist Jean-Luc Ponty, Journey and Steps Ahead are all on his resume, so what does becoming a “North American Drummer” mean? No more traveling out-

side of the States?

“Of course not,” he replies, laughing. “It’s just that I’m less interested in world music and really into exploring the depth of the American drumset. Certain historical events shaped our music, like slavery and the blues. Hand drums were outlawed for the slaves so they turned to the snare drum and bass drum, which were European instruments. The drumset is really indigenous to the United States. Most North American drummers don’t really study the history of our instrument, the players and the evolution of the kit. Believe me, Latin and South American drummers are really into their history. Understanding that, it seemed logical for me to focus on where I live and the impact of what we refer to as American music.”

Smith says his PASIC ’98 clinic will be a combination of education and performance, focussing on some of the history of the drumset. “Obviously, I can only

touch on the high points,” he explains, “but I want to do a lot of playing, performing pieces that will give a historical perspective on the instrument—some Max Roach pieces, famous drumset solos like Joe Morello’s ‘Take Five,’ and some of my own compositions.”

Smith notes that because early rock ‘n’ roll drummers had jazz backgrounds, they played with a swing feel—especially the English drummers, who all had a great swing feel and whose music came straight from the blues. “If current rock drummers had a swing background or developed that feel, they would be better drummers,” he contends.

“When you finish your college education you need to be really prepared, with a good foundation,” Smith says. “Your technique shouldn’t be a physical struggle, and it’s crucial that you are a fluent reader. Have a playing concept and always think like a musician; being musical is the key. Music is a passion and a



life direction, but it is also a business. There needs to be a balance, because to be successful requires not only musical 'chops,' but taking care of business. For me, that has resulted in self-management. I've had several managers, but none of them were as motivated about my career as I am."

Smith reiterates the importance of investigating the history of the drumset through reading books and interviews, as well as watching videos. By seeing how the various music idioms branched off from the blues tree, thereby gaining the necessary perspective, the result will be improved performance. He cites several important books, including *The Baby Dodds Story* by Larry Gara, Gunther Schuller's *Early Jazz*, and *Klook*, the story of Kenny Clarke by Mike Hennessy. Smith also recommends reading about other instrumentalists, as influences come from many directions.

"Where We Come From" would be an appropriate title for Steve's PASIC '98 clinic, or a statement about his present attitude, but it happens to be the title of the latest album from Vital Information, the group Smith formed in 1983. The other three members are guitarist Frank Gambale, keyboardist Tom Coster and bassist Jeff Andrews. This eclectic album on the Intuition label features a variety of instrumentations to capture the essence of New Orleans R&B, fusion, bebop, avant-garde jazz, and some surf music thrown in for good measure. You'll hear a B-3 organ, an accordion, several different guitars, and electric and acoustic basses, sparked throughout by Smith's drumming, which incorporates everything from New Orleans second-line rhythms to brushes and jazz drumming on a spoof of a spy-movie theme titled "008." He recorded on a traditional-sized kit, old and new cymbals, vintage snare drums and a variety of toys—cowbells, woodblocks, tambourine and even a ching-ring.

Smith sums it all up in a quote from Vital Information's summer 1998 newsletter, *The Vital Informer*: "I've not abandoned the whole Afro-Cuban thing, but I really want to focus on the music of my culture now. And it's a serious dedication. I'll let Horacio Hernandez and all these guys who come from Cuba play Cuban music. But I'm an American, so I want to play the whole gamut of American drums."

PN



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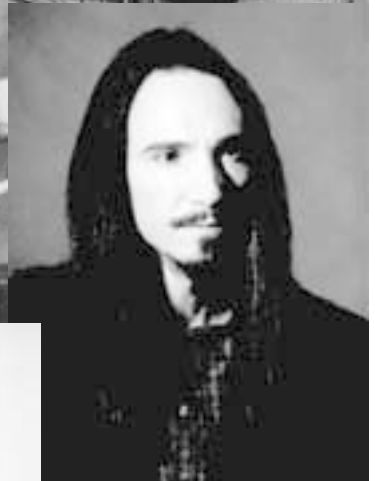
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- ~~John Bergamo, School Percussion Ensemble~~
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- ~~Colo Gable All World Percussion INTRO Session~~
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- ~~Ida Galster, World Percussion INTRO Session~~
- ~~Dampadi Soibam Presentation~~
- 11 A.M. • ~~Walfrido Boyer Partus Drum Ensemble *Gilric Festival*~~
- ~~Timpani World Zamperla Percussion Clinic/High School Percussion Ensemble Festival~~
- ~~Victor Muroso Zamperla Percussion Clinic/Orchestral/Timpani Clinic~~
- 12 P.M. • ~~Adrian Jusztas, Jr. Drumset Clinic~~
- ~~Naples City Harmonic Orchestra/Vispani Clinic~~
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- ~~University of North Florida Steel Band *Terrace Concert*~~
- 1 P.M. • ~~Tony Macra with Massamba Lion, Mandy Rogers, *Percussion Masterclass*~~
- 2 P.M. • ~~Alessandra Bell Drumset Masterclass~~
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- 3 P.M. • ~~Conrad Gethner Percussion Ensemble Literature~~
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- ~~Stacy By Zelon, *Drumset Masterclass*~~
- ~~Scott Vesey World Percussion Masterclass Ensemble & *Steel Band*~~
- 4 P.M. • ~~Terrace Concert English & Glen Velez, *World Percussion Clinic*~~
- ~~Malcolm Adajis & Glen Velez, *World Percussion Clinic*~~
- 5 P.M. • ~~Edly By Zelon Drumset Clinic~~
- ~~College Marching Individuals *Marching Percussion Competition*~~
- ~~Fabulous Leopard Percussionists, *Terrace Concert*~~
- ~~Tommy Leger, *Drumset Clinic*~~
- 8 P.M. • ~~John Metzger Keyboard Clinic~~
- ~~Danny Gottlieb, *Evening Concert*~~
- ~~Danny Gottlieb *Evening Concerts*, *Marching*~~
- ~~High School Competition Individuals, *Marching*~~
- 10 P.M. • ~~Percussion Competition~~
- 10 P.M. • ~~Handi Drum Jam Session~~



DAILY SCHEDULE



FRIDAY

SATURDAY

- 8 A.M.** • Dom Famularo, *Motivational Leadership Presentation*
 • University of Florida World Ensemble, *Terrace Concert*
- 9 A.M.** • Glen Fitten, *Amadinda INTRO Session*
 • Jim Ross, *Orchestral Clinic*
 • Tenors, *Marching Masterclass*
 • Western Michigan Univ. Percussion Ensemble, *Showcase Concert*
- 10 A.M.** • Matthew Darling, *Paper Presentation*
 • Mark Ford, *Keyboard Clinic/Performance*
 • Roy Haynes, *Drumset Clinic/Performance*
 • Hono Daiko, *World Percussion Clinic/Performance*
- 11 A.M.** • *College Marching Drumline Festival*
 • Orlando Cotto, *Keyboard/World Percussion Clinic/Performance*
 • Rick Latham, *Drumset Masterclass*
 • WPN/Internet Demonstration
- 12 P.M.** • Carribean Sound Steel Band, *World Percussion Clinic*
 • Epcot Future Corps, *Terrace Concert*
 • Will Hudgins, *Orchestral Masterclass*
 • Ricky Lawson, *Drumset Clinic*
 • Janis Potter, *Keyboard Clinic*
- 1 P.M.** • Alessandra Belloni, James Latten, Nancy Rogers, *Poster Presentations*
- 2 P.M.** • Giovanni Hidalgo, Sikiru Adepoju, *World Percussion Clinic*
 • Joe Morello, *Drumset Masterclass*
 • Jim Strain, *Keyboard Clinic*
- 3 P.M.** • Epcot Future Corps, *Terrace Concert*
 • Bret Kuhn, *Marching Clinic*
 • Steve Smith, *Drumset Clinic*
 • Tony Verderosa, *Electronic Percussion Clinic*
- 4 P.M.** • Mecca Bodega, *World Percussion Clinic*
 • Michael Burritt, Amores Percussion Group, Percussion Art Quartett *Showcase Concert*
 • Harold Jones, *Drumset Masterclass*
- 5 P.M.** • Vinnie Colaiuta, *Drumset Clinic*
 • Disney Jamitors, *Terrace Concert*
 • *College Pedagogy Meeting*
 • The McCormick Duo, *Percussion Clinic/Performance*
- 7 P.M.** • *Hall of Fame Banquet*
- 8 P.M.** • *Drum Circle*
- 9 P.M.** • Walt Disney World Big Band w/Guests, *Evening Concert*
- 10 P.M.** • *Hand Drum Jam Session*
 • *Jazz in the Lobby*
- 8 A.M.** • Bethune Cookman College Steel Drum Orchestra, *Terrace Concert*
 • Rebecca Kite, William Moersch, Orlando Cotto, *Audience Development Presentation*
- 9 A.M.** • Disney Village Beatniks, *World Percussion INTRO*
 • East Carolina University Percussion Ensemble, *Showcase Concert*
 • Neil Larrivee, *Marching Clinic*
 • Jerry Tachoir, *Keyboard Masterclass*
- 10 A.M.** • Thomas Fox, *Paper Presentation*
 • Steve Houghton and Kristen Shiner McGuire, *Drumset FUNdamentals Session*
 • John Wyre, John Bergamo, Randy Crafton, Sal Ferreras, Jamey Haddad, Trichy Sankaran, Glen Velez, *World Percussion Clinic*
- 11 A.M.** • Robby Ameen, *Drumset Masterclass*
 • *College Pedagogy Panel Discussion*
 • *High School Marching Drumline Festival*
- 12 P.M.** • Tim Adams, *Timpani Clinic*
 • Disney Village Beatniks, *Terrace Concert*
 • Virgil Donati, *Drumset Clinic*
 • Brian Slawson, *World Percussion Clinic/Performance*
 • Sherry Smith and J.B. Smith, *Keyboard FUNdamentals Session*
- 2 P.M.** • Alan Abel, *Orchestral Masterclass*
 • Luis Conte, *World Percussion Clinic*
 • Daneilla Ganeva, *Keyboard Clinic/Performance*
- 3 P.M.** • Ron Brough and Mark Dorr, *Timpani FUNdamentals Session*
 • Epcot Spirit of America Fife and Drum Corps, *Terrace Concert*
 • Horacio Hernandez, *Drumset Clinic*
 • Glen Velez, *World Percussion Masterclass*
- 4 P.M.** • Hip Pickles, *Marching Clinic/Performance*
 • Leigh Howard Stevens, *Showcase Concert*
 • Robert Thomas, Jr., *World Percussion/Drumset Clinic/Performance*
- 5 P.M.** • James Campbell and Lalo Davila, *Snare Drum FUNdamentals Session*
 • Sal Ferreras, *World Percussion Masterclass*
 • Dave Garibaldi with Talking Drums, *Clinic/Performance*
 • Virtual Max, *Terrace Concert*
- 8 P.M.** • Nexus, *Evening Concert*
- 10 P.M.** • *Hand Drum Jam Session*
 • *Jazz in the Lobby*



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Please Note: Artists and schedules are subject to change.



Terry Bozzio

Ostinato Power

BY RICK MATTINGLY

In just a few short years, his solo drum performances have become legendary, as Terry Bozzio maintains ostinato patterns with different combinations of limbs while playing both composed and improvised melodies with whatever limbs are left, all on a gargantuan drumset. Drummers frequently shake their heads at the seeming impossibility of Bozzio's technical accomplishments. But if the chops don't get you, the musicality will, as Bozzio's drum solos have tremendous compositional logic and memorable melodies. Contrary to popular wisdom, the audience *can* walk away humming the drum solo.

To Bozzio, the idea of using ostinatos was logical. "If you've ever learned to maintain the standard jazz ride-cymbal pattern while playing independently on the snare and bass drums, like in the Chapin book, then you've worked with an ostinato," Bozzio points out. "Playing straight eighth notes on a ride cymbal is an ostinato, and so is playing quarter notes with the hi-hat pedal. But why limit it to that? A lot of drummers these days can play a samba ostinato with their feet, and drummers like Horacio Hernandez can keep the clave pattern going with the left foot while they solo over it. And people around the world have given me tapes on which they are doing all kinds of interesting things with ostinatos, so it will be interesting to see where this all goes in the future."

For the present, though, Bozzio's use of ostinatos remains at the cutting edge, and he invariably emerges with new patterns and compositions each time he embarks on a tour. For his PASIC '98 performance, he will be drawing from his new CD of solo drumming, *Drawing the Circle*.

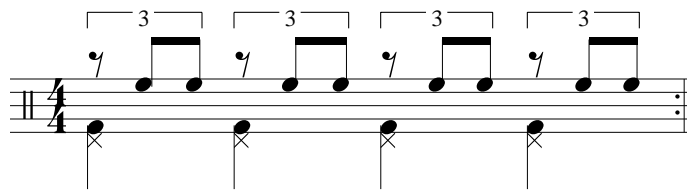
"One of the pieces I'll be playing is called 'Djon Don,' which is based on a drumbeat from Mali," Bozzio says. "It starts with a Gregorian Chant-type melody on the high piccolo toms, which is antiphonally answered by thunderous African-sounding drum fills. Technically, it's like flammed ruffs between my hands and feet, and it sounds like six people playing. Then I start the ostinato, which introduces the 'Djon Don' theme. I improvise between the snare—with snares off—and floor tom, and then I modulate to different shell toms, which is like a chord change. There is a dynamic drop into a melodic cymbal solo, and then I bring it back up and go into pentatonic and modal piccolo tom melodies with the right hand, while my left hand sets up counterlines with playing fill-in and ghost notes, changing drums each bar in a three-drum pattern. There is a recapitulation into the 'Djon Don' theme, and then a coda that has two Indian methods of composition: one is a South Indian reduction system, with five threes, five twos and five ones, and then a Tehai of three fives."

And that's just one of the pieces he will play.

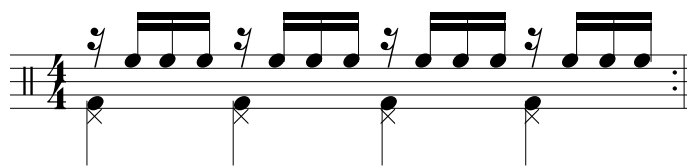
But for all the obvious thought that goes into one of Bozzio's solo works, the end effect is one of complete freedom behind the drumkit. Granted, the sheer number of drums and cymbals gives Bozzio more melodic options than he would have on a

standard kit, but he's not playing all of the kit all of the time. In the course of a concert, there are always spots in which Bozzio concentrates on just a few select elements of his drumkit, at which point his sheer rhythmic mastery and independence dominate.

Even after working with ostinatos for well over a decade, Bozzio still approaches each new one with the same routine he has always used. "The first ostinato I ever worked on was just quarter notes with my feet on bass drum and hi-hat, with my left hand playing the second and third notes of each eighth-note triplet on a tom-tom," he says. "That gave me a rolling triplet rhythm."



"Then, I worked out all of the permutations of eighth-note triplets with my right hand on another tom, learning how each pattern fit with the ostinato. (See Example 1.) The second ostinato I learned was the same thing with my feet, but with my left hand playing the last three sixteenth notes of each beat on the tom.

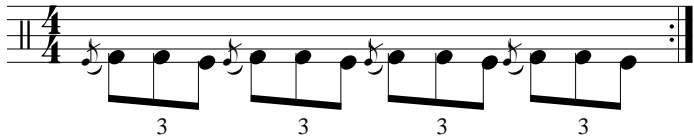


"Again, I worked out all of the permutations of sixteenth notes, learning how the right hand fit with or against what I was doing in the left. (See Example 2.) When working out both the triplets and the sixteenth notes, I would tell myself the pattern I was playing. With each subdivision of the beat, you could have a right, a left, both hands together, or a rest in both hands. So, for example, to learn the right-hand pattern that had the first three sixteenths of the beat, along with the left-hand ostinato that had the last three sixteenths, the pattern would be right-together-together-left.

"I would play that until I could feel it, and then move to the next one. After a while, you can hear how these rhythms fall together, and you can listen to your left hand playing the ostinato as though it were a sequencer or another musician, and you can improvise freely with your right hand against it."

Some of Bozzio's ostinatos feature double bass patterns, such

as a Swiss triplet:



or a 7/16 pattern between the bass drums:



“With a pattern like that, I use the same approach,” Bozzio says. “I write out all the permutations of seven notes and rests and practice each one.”

Lately, Bozzio has been exploring more melodic ostinatos, such as on his piece “Jazz for One,” in which he maintains a “walking” bass line on his low toms while soloing on the rest of the kit. “I try to keep a Ron Carter or Jimmy Garrison-style

bass line with one hand,” Bozzio explains, “while playing like Tony Williams or Elvin Jones with the rest of my body.”

Bozzio has also been applying ostinatos to compositions for string quartet and drumset, and woodwind quintet and drumset. “People were always telling me that my drumming sounded orchestral,” Bozzio says. “So one day I wrote out an overhead chart of my drumset with the pitches of my drums and the relative pitches of the cymbals. Then I started assigning things I play to different instruments. A tom melody might go to the violin, an ostinato might go to the cello. But then I also wrote counter melodies and did a lot more with harmony.

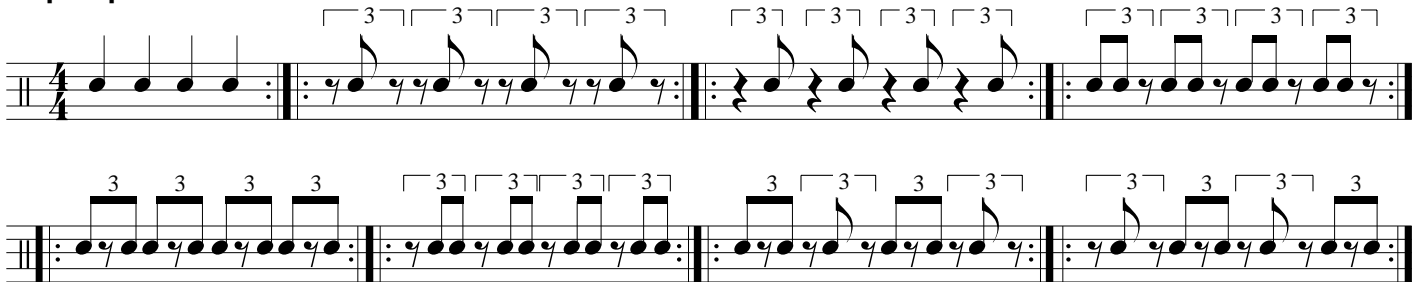
“With the heavy use of ostinatos, the pieces sound kind of Phillip Glass-ish or Steve Reich-ish, and there is definitely a minimalist aspect. There is also a Stravinsky influence, as well as some Varese and, of course, some Zappa,” Bozzio says, referring to one of his former employers.

Bozzio has recorded some of these pieces on a CD titled *Chamber Works*, in which the string and woodwind parts were created through samplers and sequencers. “My dream is to play this music with real musicians,” he says, “but in the meantime, this is sort of a demo of what can be done, and I’m very proud of it.”

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Example 1

Triplet permutations



Example 2

Sixteenth-note permutations



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PASIC '98 Marching Percussion

BY JULIE DAVILA

Once again the Percussive Arts Society International Convention will be the center of attention for marching percussion activities and clinics. The PASIC '98 marching percussion clinics, concerts, masterclasses and competitions will be exciting, educational and diverse.

PASIC has always provided convention participants with the opportunity to connect with the most active, leading authorities in marching percussion. This year's convention is hosting two marching percussion clinics, two masterclasses and four marching-related concerts, as well as the extremely competitive and exciting high school and college individuals and drum line competitions.

The two marching clinics will be given by Bret Kuhn and Neil Larrivee. Both clinicians are highly respected and extremely active as teachers and arrangers in the drum corps activity, and both have developed spectacular high school percussion programs. As marching percussion is constantly growing and changing, the Percussive Arts Society is continually committed to aiding in the growth and development of this art form. As many programs around the U.S. begin to dive into performing on marching percussion instruments indoors, PAS is excited to offer these two clinicians who have knowledge and experience with both indoor and outdoor marching percussion.

Bret Kuhn is currently the Percussion Caption Head for The Rosemont Cavaliers Drum and Bugle Corps, and has been a member of the Cavaliers staff since 1984. Kuhn is active in the metropolitan Chicago area as a teacher, clinician and performer, and is the Percussion Specialist for Prospect High School. Prospect has been very successful within the Bands of America and Winter Guard International arenas. Bret is widely recognized as one of the leading authorities in Marching Percussion. His clinic will be held on Friday at 3:00 P.M.

Neil Larrivee will be presenting a Marching Percussion clinic on Saturday at 9:00 A.M. Neil is the percussion coordinator, arranger and assistant marching



PASIC '93 marching festival

band director at King Philip Regional High School in Wrentham, Massachusetts. He began at King Phillip in 1985. Since that time, the marching band percussion section has been extremely successful within the New England Scholastic Band Association, and at the U.S. Scholastic Marching Band Championships. Neil's program at King Phillip is on the cutting edge of innovation within the indoor marching percussion activity. The King Phillip indoor marching percussion ensemble has been a WGI World Class finalist every year they have attended. This includes placing second in 1997 and 1998. Neil is a WGI advisory committee and steering committee member. Besides Neil's commitment to his high school program, he serves as pit arranger and instructor for the Cadets of Bergen County Drum and Bugle Corps. He has been a member of the Cadets staff since 1993. He also arranged for the 1998 Bluecoats pit.

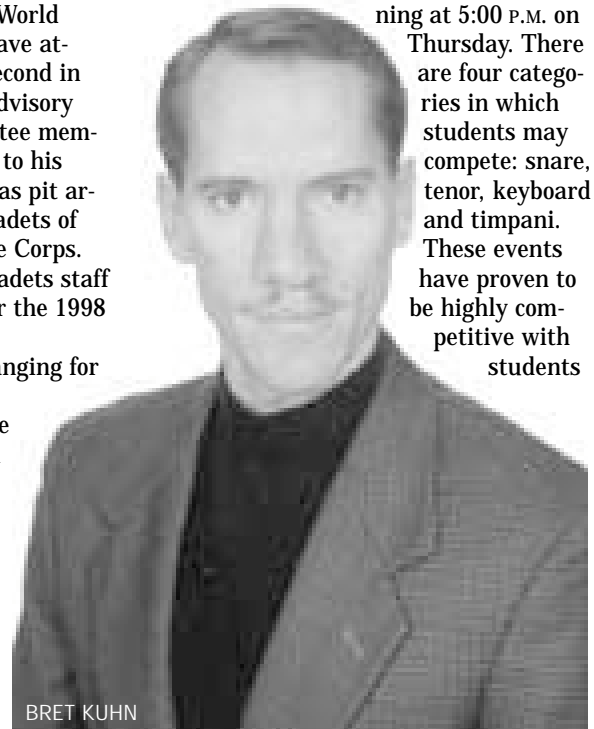
Neil's clinic will focus on arranging for the pit outdoors and indoors—a comparative analysis. He will be discussing the differences when making scoring decisions for each idiom. The Cadets of Bergen County Pit Ensemble will be present to demonstrate examples of both outdoor and indoor applications.

There will be two masterclasses held during the convention. These are an excit-

ing addition to our clinic roster because they offer the opportunity for the audience to participate in a hands-on approach to learning. The first masterclass will be on Thursday at 10:00 A.M. with the Williamsburg Fife and Drum Corps. A masterclass on tenor drumming is scheduled for Friday at 9:00 A.M.

The marching percussion competitions will be the centerpiece for marching activities at PASIC and will begin with the college and high school individuals beginning at 5:00 P.M. on

Thursday. There are four categories in which students may compete: snare, tenor, keyboard and timpani. These events have proven to be highly competitive with students



BRET KUHN

every year, pushing the limits of technique and innovation. The judging panel will consist of some of today's leading authorities in marching percussion as well as some adjudicators who have been previous PASIC individuals champions.

The drum line competitions will begin with the College Marching Drum Line Festival on Friday at 11:00 A.M. Many of today's leading college drum lines will once again fight for the PAS Championship title. Awards will be given for first, second and third place, as well as individual section awards. The adjudicators will be four of today's leading authorities in the drum corps and indoor marching percussion activity. The High School Competition will begin at 11:00 A.M. on Saturday. The high school division has become quite competitive, with many high schools reaching a very high degree of excellence. The drum line competitions will be held in the auditorium, which seats over 2500 spectators. We feel very fortunate to have secured such a great venue for the marching activities.

The PAS Marching Percussion Committee is excited about this year's competition. The committee discussed and voted on some significant rule changes during last year's committee meetings. PAS has adapted the rules and adjudication sheets from the WGI indoor marching percussion activity. The committee feels confident that with WGI and PAS working together, marching percussion will continue to rise to greater levels of excellence.

Besides clinics, masterclasses and competitions, PAS is very excited to have the Epcot Future Corps available for two Terrace Concerts on Friday at 12:00 P.M. and 3:00 P.M. Saturday, the Epcot Spirit of America Five and Drum Corps will be featured in a Terrace concert at 3:00 P.M., and Hip Pickles will be performing in a clinic/performance at 4:00 P.M.

Jeff Moore serves as the local coordinator for this year's marching events and has been working hard with PASIC host Beth Radock and the local planning committee to make sure everything runs smoothly. We look forward to seeing you there!

Julie Davila is the PAS Marching Committee Chair. She is currently Director of Percussion at John Overton High School in Nashville, TN. She is also the author of *Modern Multi-Tenor Techniques and Solos*.

PN

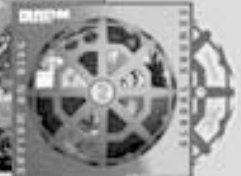
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The Fifes and Drums of Colonial Williamsburg

BY LANCE PEDIGO

In May 1778, The Virginia General Assembly passed a bill that provided for the “raising of a Battalion of Infantry for garrison duty, and for other purposes.” This battalion, which became known as the Virginia State Garrison Regiment, was to replace the three “state regiments” originally raised in 1776 for that purpose, but which had been called north to join the Continental Army under Washington. Its main purpose was to defend the eastern portion of Virginia, especially the peninsula on which Williamsburg, the capital, was located.

The Colonial Williamsburg Fife and Drums Corps represents the counterpart fifers and drummer of that regiment who marched the same streets of Williamsburg, played some of the same

music, and performed the same duties that the visitor may see throughout the year. The visitor to Williamsburg may also be curious about the red coats that the fifers and drummers wear, often mistakenly calling them British. In fact, the musicians of eighteenth-century regiments wore coats of the reverse colors of those of the infantry-line soldiers so that they would be easily distinguishable on the field of battle. Therefore, since the infantrymen of the Garrison Regiment wore blue coats with red facings, the fifers and drummers wore red coats with blue facings.

THE CORPS MEMBERS

The present organization of the Colonial Williamsburg Fife and Drum Corps

follows closely eighteenth-century practice, utilizing school-aged boys, with the exception of the drum major. Its membership has grown from a handful in 1958 to about thirty-two fifers and drummers in the current senior corps. In addition, there is a junior corps, whose members train while waiting for a “front line” vacancy to occur. Each boy receives one period of instruction and participates in a full rehearsal each week. Each musician memorizes about three hundred tunes during his membership with the Corps.

Performing about five hundred times during the year, the corps drills weekly in musters with the military units from April through mid-October, in special musters observing Washington’s Birthday, the Prelude to Independence, Inde-



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pendence Day, Thanksgiving Day, many Christmas-time activities, and presents its own program on Saturdays.

THE DUTIES

Military music played a diversified role during the Revolutionary period. Field musicians were absolutely vital to commanders in the field since their calls were the sole means of relaying orders in battle. The wooden fifes are strong and shrill, the rope-tensioned drums loud and heavy, allowing their sounds to cut across the noise of cannon and musket fire.

Other responsibilities of the drummer and fifer included the beating of duty calls throughout the military day, such as "Pioneer's March" for work details or "The Roast Beef of Old England" for dinner call. "Reveille" was beaten at dawn, "Retreat" at sunset and "Tattoo" as a curfew. These signals informed the company members as to the time and duty to be performed; therefore, strict penalties were imposed on musicians who played or practiced at unauthorized times.

Whenever the companies were mustered together into their regiment, the company fifers and drummers were similarly massed into a corps. In this formation they were responsible, under the drum major's direction, for marching the regiment in proper cadence, and for beat-

ing the daily ceremonies of Reveille, the General, the Assembly, the Retreat, and the Tattoo.

Another important aspect of military music during the Revolutionary War was to provide some form of entertainment in the evenings. While the common fife is not recognized for its versatility, research has shown that groups of fifers and drummers performed at impromptu dances, the forerunners of the popular square dances of later years.

THE INSTRUMENTS

Until the 1780s, American military music was performed by the lowly fife and drum, although "bands of musick" were being formed (and paid for) by senior officers of the Continental Line. The fife was well known in Switzerland in the fourteenth century and was widely used as a martial signal instrument throughout Europe, whence it was introduced to America. A cylindrical, side-blown flute with six finger holes and no keys, it is in a Mixolydian mode producing two false notes in its natural scale. The E in the upper register is particularly untrue, yet, once accepted, the modal sound is not unpleasant. Most fife music was and is written in D or G. As this limits the scope of arranging, and as intonation problems preclude the possibility of playing *pianis-*

simo in tune, the dynamic production of the ensemble depends almost exclusively on the drums.

The snare and bass drums are replicas of eighteenth-century field drums used by both American and European forces. As was the custom, they are made of ash shells and hoops with calfskin heads and gut snare and are beaten by wooden mallets. The drum parts are arranged utilizing rudiments that were first notated during the period of American independence. Amazingly, these rudiments still appear on the NARD and PAS rudiment listings today.

Lance Pedigo entered The Colonial Williamsburg Fife and Drums Corps in 1972 at the age of nine and graduated in 1981. Pedigo received a Bachelor of Music degree with a performance concentration from James Madison University. He has been a member of Disney's All-American College Marching Band, the 1984 Summer Olympics All-American Marching Band, the 1985 Presidential Inaugural Band, and the All-American Statue of Liberty Band. Pedigo returned to Colonial Williamsburg in 1991 to serve as supervisor for the corps. He currently performs with the early music ensemble Capriole and serves as a clinician and private teacher. PN

PAS Larrie Londin Benefit Video

The 90-minute PAS Larrie Londin Benefit Video documents highlights from the benefit concert at Texas Christian University in Fort Worth, Texas, honoring the memory of the late, great session drummer, Larrie Londin. The event was hosted by Sabian Ltd. and supported by Fibes Drum Co., HSS/Sonor, Mapex USA, Pearl Corporation, Inc., Premier Percussion USA, Inc., Roc-N-Soc, Slingerland Drum Co., Warner Bros Publications, Inc., and XL Specialty Percussion, Inc. The purpose of this event was to increase funding for the PAS Larrie Londin Memorial Scholarship Fund. The video includes clips spotlighting the man whose kindness, friendship, and musical acumen continues to inspire countless musicians around the world...Larrie Londin.

Artists Featured:

**Terry Bozzio • Chester Thompson
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Hip Pickles**

All profits from this video are donated directly to the PAS Larrie Londin Scholarship Fund.



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Tom Ritter



Get With the Rhythm

BY NANCY PARIS

Get With the Rhythm will be a masterclass at PASIC '98 featuring Tony Vacca and special guest Massamba Diop. Together, Vacca and Diop will address the confluence of traditions and innovations that form the common ground of percussion music from Senegal and America.

Tony Vacca is a musician, composer and educator whose music reflects the many sources of rhythm in America and throughout the world. Vacca has spent more than twenty years exploring the many sources of rhythm and the worldwide resurgence of interest in the power of the drum. As a founding member of the musician consortium World Rhythms, Tony has created a musical palette that is multi-cultural and global in attitude and expression, and that has resulted in three critically acclaimed recordings. *Al Evers* of *Jazziz* magazine wrote: "Their music is a journey to all the corners of the world; from Africa to India, Paris to New York City and beyond. Their music dazzles the mind and spirit." Vacca's music reflects all these influences and more. Using balafon, gongs, djembe, dun-dun and a percussion unit, Tony creates his signature sound: driving melodic grooves, funky polyrhythms and strong, hypnotic solos.

Vacca has recorded and/or toured with a wide

range of musicians including pop icon Sting, Senegalese Afro-pop superstar Baaba Maal, jazz and world music innovator Don Cherry, jazz giant Yusef Lateef and Gambian griot Foday Musa Suso. For the past five years, Vacca has been working with Massamba Diop, presenting concerts and workshops throughout America and Senegal, West Africa. They have made a special effort to reach students, bringing their culturally-diverse programs to all age groups, elementary through university.

Massamba Diop is a native of Senegal, and is a master of the tama, or "talking drum." He has performed as the lead tama player in Baaba Maal's ensemble Daande Lenol since its inception over ten years ago. During that time he has incorporated the fiery Wolof traditions of his homeland into a contemporary sound.

Diop was raised in a large "griot" family, which translates as troubadour, historian, musician, and soothsayer. He is well-versed in the wide range of traditional rhythm-songs of the tama, sabar and djembe, and master of their infinite timbres and voice-like capabilities. He is a fine singer and dancer, performing both ancient and contemporary steps that accompany the rhythms he plays.

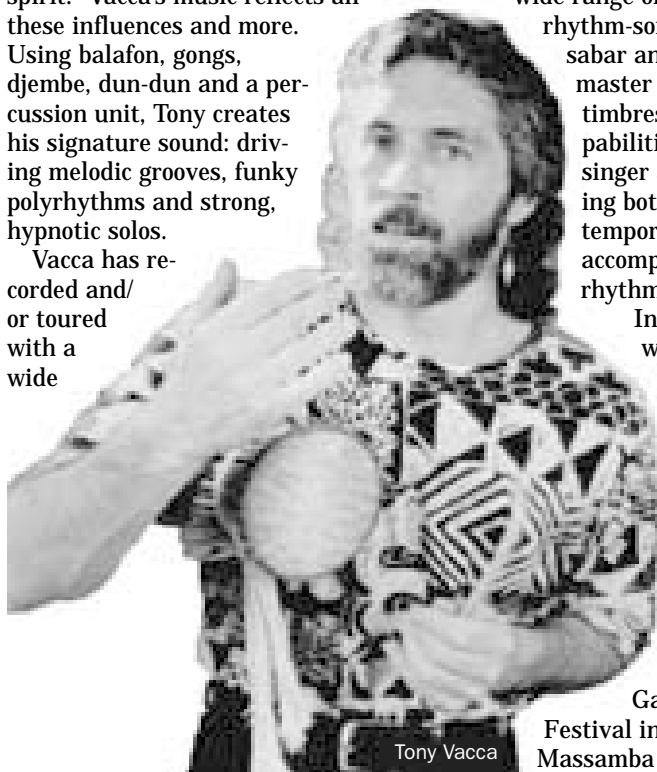
In addition to his work with Baaba Maal, Massamba has performed and/or recorded with many artists throughout Senegal and beyond. He was a participant in Peter Gabriel's Real World Festival in 1995. While there, Massamba composed and col-

laborated with musicians who later formed Afro Celt Sound System, and subsequently released their recording by the same name.

Recently concluding their fifth American tour, and about to embark on their third tour of Senegal, Tony and Massamba will open their PASIC '98 session with a brief performance. They will then discuss and demonstrate playing skills and composition including rhythms such as Senegalese "mbabas" and hybrids of Afro-Cuban 3-2 son clave and the Ghanaian Atsi-Agbekor. The session will close with an open invitation to form a percussion ensemble, giving participants the opportunity to apply what they've seen, heard and learned.

In Get With the Rhythm, Tony and Massamba will conduct a masterclass that makes literal and obvious the connections between African and American musical traditions and innovations.

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Tony Vacca



Massamba Diop



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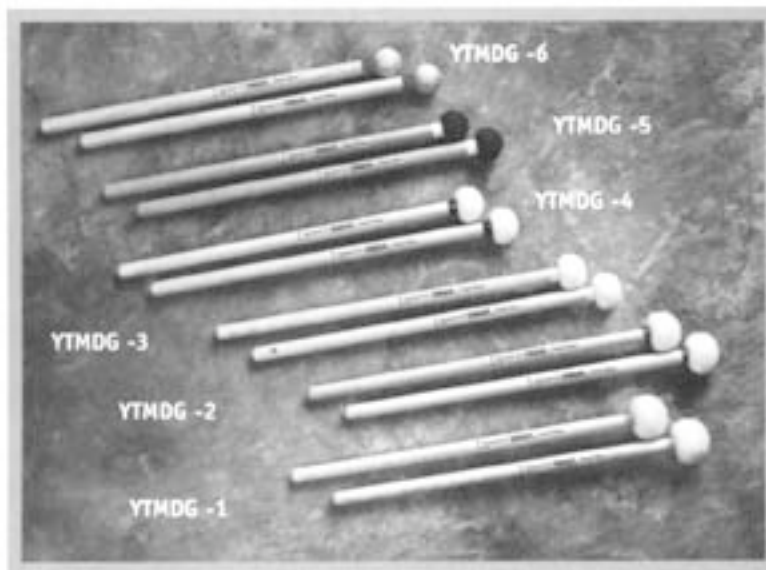
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The Drums of Dagbon

BY RICH HOLLY

Some PAS members will be familiar with Joe Galeota as the founder and owner of JAG Drums. Indeed, artists such as Vinx, Mickey Hart and Abubakari Lunna, as well as world-wide production companies such as Disney and *Blue Man Group*, look to his company when they need to purchase West African percussion instruments. What readers may not know about him is that Galeota is also an active performer and educator.

Currently residing in Arlington, Massachusetts with his African wife Vida and their two children, Galeota is an assistant professor at the Berklee College of Music. His musical training began at the Hartt School of Music (University of Hartford), where he studied with Rich Lapore, Dr. Stuart Smith and Alexander Lepak. He completed his undergraduate studies at the Berklee College of Music, where his teachers were Gary Chaffee and Dean Anderson. Following a year of touring, Joe returned to school to pursue his masters in ethnomusicology, first for one year at the University of Ghana, and then two years at Wesleyan University in Connecticut.

At his PASIC '98 session, Galeota will be accompanied by a group of performers including Aaron Frank. The focus of the

session will be the drums of Dagbon, specifically the luna.

"As the hot, dry winds blow south of the Sahara over the dusty red earth of Dagbon, the Lunsi prepare for the upcoming festival. They choose the appropriate dress (or smock) called 'buma' and boots, and position their hat correctly tilted to one side," describes Joe. In northern Ghana, the city of Tamale ("Dagbon") is the home of a particular type of hourglass-shaped or squeeze drum known as the "Luna." Luna is also the name given to the drummer who plays it. Lunsi, plural, refers to both the drummers and "talking drums" that they play.

The Lunsi of Dagbon have organized themselves into a guild, servicing the communities' social and political events with the proper music, drumming and dancing. This guild is called "Luntalli." The Lunsi perform at special events by literally singing and drumming proverbs that allude to Dagbamba royalty. "They are also referred to as historians and philosophers recounting the lineage of their ancestors," Galeota says, "and interested readers can find out more by reading David Locke's book, *Drum Damba*." The genre of dance drumming that praises a historic personage with proverbs is known as a "salima" or "praise names."

Another word used to describe this music is "appellations." The Lunsi drum in order to praise a chief and tell of his most noted accomplishments while one or more dancers spin their bummas in rhythm to the drumming. During their PASIC '98 presentation, Joe, Aaron, and the rest of the ensemble will perform praise-name dances and demonstrate techniques on the Luna and Gungon, drums of Dagbon.

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Injury prevention: What will we do?

BY DARIN WORKMAN

Do you get an ache in the lower back toward the end of the night when playing drumset? How about a sharp pain in the thumb area at the end of a long day of marching with a field snare drum? Or the pounding headache (and/or ringing in the ears) during and after a loud practice session? Maybe you get tightness in the arms from playing fast passages on the marimba.

Need I go on? I think most of us feel some variety of pain as a result of playing drums and/or percussion. We play aggressive and demanding instruments; aches and pains are in the job description. In fact, if you have never felt pain, you probably aren't paying close enough attention to what your body is telling you. Nobody has perfect technique all the time.

Most people fail to realize that pain is a good thing. That's right, it is a warning sign telling the body that something is wrong and needs to be corrected. In fact, the body will even direct you to the problem area-but it's up to you to fix it. That is why we should carefully focus on how our bodies feel. Don't get me wrong; it is not normal or good to feel pain when playing, any more than it is good to have your smoke alarm go off. Pain is good because, like a smoke alarm, it alerts you that something is wrong.

Health and wellness has historically stood low on musicians' priority lists until they become completely unable to play. At that point, the damage is usually so extensive that stopping it from getting worse is unlikely, and reversing the process is ... well, sorry.

As a doctor, I find that musicians, like athletes, hope that the pain will go away on its own. In some cases, they fear that it is serious enough to require time off from playing, but they deny the injury rather than find out what the cause is. Continuing to play while feeling pain increases the injury; it will continue to compound, just like the interest on your credit card. It never goes away, it just gets harder to remove the longer you wait.

The fact is, most injuries can be effectively treated while continuing to play. A doctor experienced in the performing arts field (almost always a musician) knows how important playing is to the patient, and has learned the ways of healing injuries that require minimal (if any) time off.

The art of making music has been around for thousands of years, and so have the injuries that accompany it. Although much effort has been channeled into creating and improving music and the ability to express it, very little effort has been focused on injuries, their treatment and prevention. We are often so occupied with how well the engine runs (the music we make), that we forget to put oil (preventative care) into it. The engine will perform much better if it is taken care of on a routine basis.

A BRIEF HISTORY OF PERFORMING ARTS INJURY

Throughout the centuries, there have been scattered cases of people attempting to address various performing arts injuries. However, since those attempts were few and far between, they never received consistent attention and no lasting impact was

made until within the past twenty years or so.

Many experts believe that the 1977 book *Music And The Brain: Studies in the Neurology of Music* was the first foothold for studying performing arts medicine. Since its printing, much enthusiasm, effort and research have been channeled into the investigation, treatment, and prevention of such injuries.

The International Trumpet Guild Newsletter began a column in 1980 in which a doctor dealt with injuries and prevention related to trumpet playing, and discussed medical questions from the readers. Following that, *Piano Quarterly* published an interview with a number of physicians as well as a questionnaire for readers to fill out and return. The results provided information on the number of pianists that have been injured, a rough guess of the percentage that incur injury, and a broad view of the types of injuries sustained by those pianists.

During that time period, the interest of musicians in the treatment of their injuries became much greater than the thenavailable literature and treatment. Therefore, musicians began to investigate other avenues of healthcare including acupuncture, yoga, myotherapy, meditation, Alexander technique, etc.. Musicians were becoming more interested in the way their bodies reacted with musical instruments and the importance of maintaining the health that allowed them to pursue their art. The desire to know more was growing, which drove further research.

In 1982, the National Flute Association's annual convention included presentations on fitness, and its newsletter published a questionnaire on performance related injuries of flutists.

One of the major breakthroughs in performance injuries was by Alice Brandfonbrener, MD, who began the "Medical Problems of Musicians" conference that accompanied the Aspen Colorado Music Festival. It included presentations on the Alexander Technique, yoga and care/prevention of injuries. This conference has since become an annual event, and other conferences have followed in its wake, sparking the desire of musicians to know more about injuries and treatment related to their instrumental field.

In 1985 the International Flute Association set up a committee, composed of physician musicians and flutists, designed to investigate injuries in that field. Conferences, clinics and columns on these topics are relatively common in the flute community. They have also investigated the ergonomic aspects of their instrument, making changes to produce less stress on the body.

In 1986, the *Journal of Medical Problems of Performing Artists (MPPA)* was started, edited by Dr. Brandfonbrener. It includes articles on musician-related injuries. The main thrust of this magazine is to make the performing artist aware of injuries and the need to prevent and treat them. One article of particular interest in March 1988 stated that eighty-two percent of musicians experienced a medical problem, and seventy-six percent had a problem that seriously affected their playing in a negative way.

Studies in more recent times have included those concerning



rock musicians. Guitar Player magazine has Published several On "musician's health" (a series) and a column called "Ask The Doctor" in which medical problems concerning the guitar player were addressed. I have Personally collected numerous articles on health and wellness from Modern Drummer that have been an aid in understanding injuries of the drummer/ percussionist.

There have also been a few books published that discussed injuries of different musicians in various fields, and playing techniques that help avoid injury. However, when one seeks to learn more about injuries to the drummer/percussionist specifically, there is little available.

INJURIES TO THE DRUMMER/PERCUSSIONIST

Performing arts medicine has, by necessity, become very important to those who desire to continue to play, but without pain. Some musicians have made great contributions to the art only to find themselves unable to express their music as they got older because of injuries sustained earlier in life. If their injuries had been addressed, those artists would most likely have continued to play, gracing us with further great musical works. How frustrating to have creative ideas and not be able to fully express them. Their careers were cut short because they didn't understand injuries and prevention. It only became important to them after they had passed the point of no return.

Although many fields of music have recently addressed the topic of injury and prevention, the most physical field-that of drummer/percussionist-and perhaps the one most susceptible to injury, is weak in that area. Drummers commonly suffer injuries to the musculoskeletal system. Therefore, one could assume that we would generate the most interest in that field.

The percussionist is exposed to a great deal of physical stresses on the body, depending on the instrument. In addition, we suffer many of the same emotional stresses and pressures of other instrument.

Throughout my own twenty-four years of playing drums and percussion, I have experienced aches and pains in numerous areas of the body. While in graduate school and teaching drums/percussion privately, I became interested in that type of injury. My graduate studies focused heavily on anatomy and biomechanics (body movement). I studied to more fully understand how injuries happen, how to prevent them and how to treat them most effectively.

Since then, through playing drums and treating patients, I have had the opportunity to gain experience in the aches and pains of performing arts. In recent years, I have collected data and gained an understanding in the increasing interest drummers/percussionists have in performing arts injuries. The wheels have begun to turn, and now we need your participation by bringing concerns and findings to the table.

The Percussive Arts Society has formed a new committee on health and wellness. Through organizing ourselves and communicating on various music-related injuries, we can further educate each other on prevention and treatment.

DRUMS AS HEALING INSTRUMENTS

We are not content with simply treating injury, but are also emotional and mental state of human beings. Many kinds of drumming have shown promise as healing measures and relaxation therapy.

A few years ago I met with Remo Belli of Remo, Inc. He men-



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tioned that his company was interested in the use of drums as a "wellness tool as it relates to the stress-reducing effects of drumming." He said that playing and listening to drums can have a calming effect on the body. By doing this, stress—which has a negative effect on the immune system—is reduced, and the body can operate more effectively. Since that time I have pondered the possibilities, and see it as one of many exciting directions to pursue.

So, what do we do and where do we go now? I feel that it is important for us to first implement the progress that has already been made. Why re-invent the wheel? Let's use it, and go on from there to blaze new trails. The following is a list of the PAS Health and Wellness Committee's plans to implement past successes.

The PAS Health and Wellness Committee is now formed, and we are developing subcommittees to cover each area of the percussion field. You can be active by contacting us with interest in being a general committee member, a consultant, or by just sending information to us that you feel might be pertinent.

International percussion conventions are available to us. We have been given the opportunity to be involved in future PASICs in various ways (such as to include sessions with speakers on health and wellness topics).

Articles and columns on health-related topics will be published in *Percussive Notes* and *Percussion News*.

Surveys have proven to be an effective method of gathering information on injuries to the general percussion population. Such a survey will appear in a forthcoming issue of *Percussion News*. Please fill it out and send it in.

Similar steps have been taken in other musical fields to increase the awareness of their members. They have proven

through time to be very effective in keeping this important topic alive in the musician's mind.

We are anxious to explore every aspect of health as it relates to the drummer/percussionist. We need your input and participation; you are our eyes, ears, and voice. It is time for us to get involved as percussionists. Will it be too late by the time you realize its importance?

If you have any questions, comments, or suggestions regarding the drummer/percussionist's health and/or wellness, please submit them to us in care of Dr. Darin Workman, 1409 Kingwood Dr., Kingwood TX 77339; Email them to: docworkman@juno.com; or fax to (281) 358-4089. Interested PAS members are also invited to attend the PAS Health and Wellness Committee meeting at PASIC '98. We look forward to hearing from you.

REFERENCES

Sataloff, Robert, et al. *Textbook on Performing Arts Medicine*. Raven Press, 1991.

Darin Workman is a doctor of chiropractic who works with performing- and sports-related injuries. He also holds a Bachelor of Human Biology degree, and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles, given workshops, and is currently finishing a book on injuries. Workman chairs the new PAS Health and Wellness Committee and is active in performing and teaching drums and percussion.

PN



Michael Burritt

BY BLAKE TYSON

Marimbist Michael Burritt will perform with two percussion groups at his PASIC '98 concert: the Amores Percussion Group from Valencia, Spain, who performed at PASIC'93 in Columbus, and the Percussion Art Quartet of Würzburg, Germany, who performed at PASIC '91 in Anaheim. I recently had the chance to talk with Burritt about this upcoming concert.

Blake Tyson: *How did you first begin working with these two percussion ensembles?*

Michael Burritt: I first met them at the Spanish Percussion Convention in 1996, which was held in Valencia. I was invited by the Amores Percussion Group, who were the hosts for the '96 convention. I had the honor of presenting the opening concert and was thrilled to have the Amores Percussion Group perform several of my pieces with me that day. We had a fantastic experience working together and began organizing a series of concerts in Spain for the following spring.

The Percussion Art Quartet was also performing at the convention in Spain, and I was wowed by their concert. After some discussion, I learned that the Amores Trio and the PAQ had been performing the Xenakis "Pleades" together on several occasions. During my trip to Spain last June, I also traveled north to Germany and did several performances with the PAQ in Munich and Würzburg. We thought it would be terrific to form a sort of international consortium between myself, the PAQ and Amores and begin doing performances together on a regular basis. We hope the PASIC '98 performance will be the first of many that we do together. It has been a great opportunity and a remarkable experience for me.

Tyson: *What pieces will you be performing on the concert in Orlando?*

Burritt: I will be playing my composition "Shadow Chasers" in a new version for solo marimba and seven percussion-

ists, a solo marimba work I have just completed titled "Azure," and "Alchemy" by Jay Allen Yim.

Tyson: *The original version of "Shadow Chasers" was for four percussionists and solo marimba. How did you expand the piece for the larger group?*

Burritt: I enlarged the orchestration by doubling the hand drum and keyboard parts and adding more wooden and metallic colors. I tried to keep the chamber feel of the work while giving it the potential for a much greater sound palette, particularly in the tutti sections.

Tyson: *Tell us a little bit about your new solo marimba piece, "Azure."*

Burritt: I wrote the piece this past fall and dedicated it to my son Zachary. I call him the "Z-man." He has big beautiful blue eyes, so I thought a word that meant blue with the letter Z in it made for a good title. I think it is more challenging for both the performer and the listener than my other recent pieces like "Caritas" or "Timeless." I tried to compose a serious recital piece that would be compositionally sound and would hold the interest of the audience. I think we too often forget about our obligation to the audience when writing for our idiom.

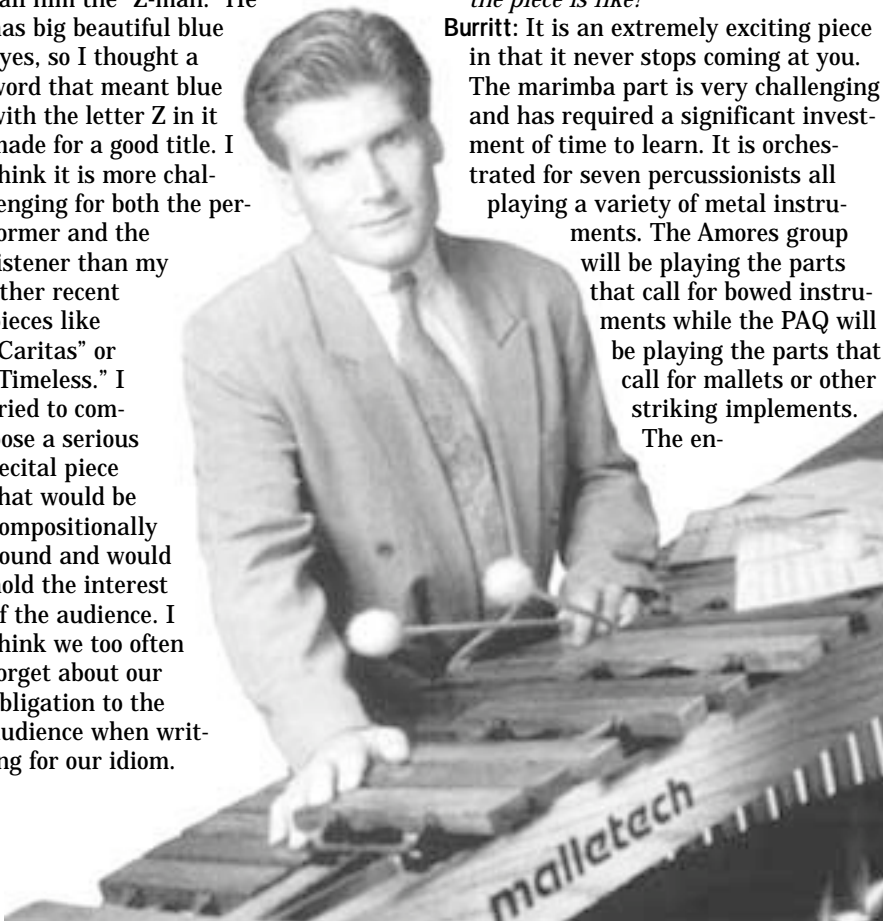
So, I worked hard to compose something that would stimulate an educated musician but also communicate to an individual who knows little about our instrument or classical music.

Tyson: *Jay Allen Yim is a colleague of yours at Northwestern University. Did you work closely with him as he composed "Alchemy"?*

Burritt: Jay and I had several meetings so we could go over the piece during the time that he was writing it. He has written several works for percussion, and he has a very good understanding of the marimba and the entire percussion family. I didn't have to do much revising at all.

Tyson: *Could you give us an idea of what the piece is like?*

Burritt: It is an extremely exciting piece in that it never stops coming at you. The marimba part is very challenging and has required a significant investment of time to learn. It is orchestrated for seven percussionists all playing a variety of metal instruments. The Amores group will be playing the parts that call for bowed instruments while the PAQ will be playing the parts that call for mallets or other striking implements. The en-





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semble follows the soloist, but the piece doesn't always line up vertically, and therefore allows for some give and take between myself and the ensemble. It is a very unique work, and I think it will be a wonderful addition to the repertoire.

Tyson: *Isn't there also a solo version of "Alchemy"?*

Burritt: Yes. The marimba part was conceived as a solo first and is available as a solo piece called "Escape Velocity 1.4." I will premiere the piece as an ensemble before the first performance of the solo version takes place. The marimba part, fortunately for me, is identical in both versions. I hope the multiple performance possibilities will encourage more marimbists to learn the work.

Tyson: *Will the two ensembles be performing any works on the concert?*

Burritt: Yes. The Amores group will be premiering a new Spanish percussion trio, and the PAQ will perform John Cage's "Third Construction."

Tyson: *In addition to the PASIC concert, what other performances and projects will you be working on in the near future?*

Burritt: I have begun work on a book of preludes. They are light pieces that can be played in sets or individually. I have also just finished a new work for percussion quartet that is not yet titled. It uses no keyboard instruments and is more or less a five-minute dance guaranteed to satisfy the drummer in all of us!

Blake Tyson performs as a member of the flute and percussion duo Imbat. He holds a Performer's Certificate from the Eastman School of Music, where he is nearing the completion of a DMA degree. His teachers include John Beck, Halim El-Dabh, Michael Burritt, Larry Mathis and Peggy Benkeser. PN

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From Bach to Blues

The Art of Musical Styles for the Marimba

BY REBECCA KITE

If we marimbists confine ourselves to music written specifically for our instrument, we are playing music only from the contemporary era. But it is important for marimbists to study, learn and perform music from all of the various historical eras of Western music. Each of these eras has characteristic uses of rhythm, ornamentation, harmony (both harmonic content and harmonic rhythm), form and dynamics. Other classical musicians routinely perform music from all style periods. The marimba gives percussionists the opportunity to learn how to interpret all music effectively and to bring our level of musicianship up to that of our colleagues who play brass, wind, keyboard and string instruments.

THE BASICS

Often, when percussionists move to the marimba, they bring with them the practice habits and aesthetics of precision in timing and dynamics that were crucial in learning to play the snare drum. These very important percussion skills can become a liability when working with melody and harmony.

String players have a huge range of bow techniques with which to produce musical expression. They can vary the attack, they can phrase notes by playing them in one bow stroke, they can achieve true legato and staccato. Wind players also have a wide range of expressive techniques available to them. The marimbist depends on subtle uses of dynamics, timing, playing area and manner of striking the bars for musical expression. Notes can be grouped by using a slight crescendo with a slight acceleration, or by a slight decrescendo with a slight ritard. Approaching the marimba with the metronomic precision of snare drumming makes music that becomes relentless, unfeeling and unnatural. Using monotone dynamics (crucial for snare drum evenness) makes for melodies that are boring and flat.

Most music has general instructions regarding tempo, dynamics and phrasings. (Some contemporary music has complete and exact instructions from

the composer for every sound.) In addition to the instructions on the page, musicians must use their training and experience to perform and interpret the music based on their knowledge of the style and musical language of the composer. For example, the fact that much of Bach's music is rhythmically the same (sixteenth notes) does not mean that it should be approached with the same metronomic precision that a snare drummer would use. The fact that there are few dynamic markings doesn't mean that every note in a Baroque composition should be exactly the same loudness.

The path to performing any composition in a musically effective way involves studying and understanding the composer's musical language and how the basic musical expressions of tempo, rhythm and dynamics were used during the composer's time. A drumset player wouldn't use the clave pattern for a swing-style tune or a funk beat for a reggae tune. In the same way, it is not appropriate to use the tempo and dynamic freedom of personal expression from the Romantic era for a Baroque composition, or the monotone dynamic and rhythmic precision from the snare drum aesthetic when playing the marimba.

BEYOND THE BASICS

After you become fluent with the basic elements of musical expression and are using them in a stylistically appropriate way, you can take on the task of expressing the overall composition in a musically satisfying way. Now, you have the rewarding opportunity to create your own musical interpretation of a composition.

This is another as-

pect of marimba performance where our training as percussionists can become a limitation. The role of the percussionist is generally that of accompanist or of adding color to music. (The main exceptions to this are jazz drums and jazz keyboards.) Orchestral players fit their parts (triangle, mallet-keyboard, timpani, cymbal, snare drum) into the ongoing flow of the music. They play for a small portion of the total time of the performance. The final choices of phrasings, color and dynamic are those of the conductor.

When the marimbist steps into the soloist's shoes, he or she now becomes responsible for making decisions about the overall flow of the music and executing them in performance. Understanding the composer's musical language and the appropriate style now includes understanding the way the composer constructed the music. It is the task of the performer to make this overall form clear through interpretation and performance.

The solo marimbist must control the pacing of the music: where there is a building of tension, where there is resolution; how the large sections of the piece relate to each other in loudness, in tempo, in musical character; how the transitions flow between sections. These are



the same decisions conductors make in orchestral music.

It is very important for marimbists to realize that being a soloist requires a different approach to both practicing and performing than percussion playing does. If you approach playing a marimba solo in the same way that you approach playing a xylophone excerpt in an orchestral piece or a mallet part in percussion ensemble, you miss the opportunity to develop your musicianship and learn to understand music in a much deeper way.

To me, this is the most satisfying aspect of playing the marimba. I cherish the opportunity to perform an entire composition (and entire concerts) where I get to make all the musical decisions. The marimba is one of the few musical instruments on which the soloist can perform complete compositions (piano, guitar, harpsichord and organ are the others).

As percussionists and marimbists we have an opportunity to develop our musical skills and musicianship in ways that most musicians do not. We add color to

orchestra music; we set rhythms and tempos; we drive rock bands; we improvise, keep time and interact with others in jazz; we play with incredible timing and precision in marching groups; we create music from non-pitched instruments and sounds. And through solo marimba playing we can become complete, well-rounded musicians.

Discussing specific characteristics of musical styles from the Renaissance to the present is beyond the scope of this article. Many musicologists and performers specialize in specific historical eras and composers. There are many resources available for performers to use in their research. Here are some reading and listening materials that I have found to be very useful in my study.

BOOKS

The Classical Style, expanded edition by Charles Rosen (especially part one, and chapter one of part two). W.W. Norton & Company, 1997, ISBN 0-393-04020-8

The Romantic Generation, by Charles Rosen. Harvard University Press, 1995, ISBN 0-674-77933-9

Ornamentation in Baroque and Post Baroque Music with special emphasis on J.S. Bach, by Frederick Neumann, Princeton University Press, ISBN 0-691-02707-2

Music in the Baroque Era, by Manfred Bukofler. 1947

RECORDINGS

J.S. Bach, Sonatas and Partitas (complete, two-disc set), Sigiswald Kuijken (Baroque violin), Editio Classica, Deutsch Harmonia Mundi, 77043-2-RG

Aufs Lautenwerck, Music by J.S. Bach on the Lute-Harpsichord, Kym Heindel, Lautwerk, Dorian Discovery, DIS-80126

Rebecca Kite lives in St. Paul, Minnesota, where she performs as a marimba soloist and freelance percussionist. She teaches marimba and percussion at the University of St. Thomas and Hamline University. PN

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Avoiding the “Marimba Shuffle”

BY JANIS POTTER

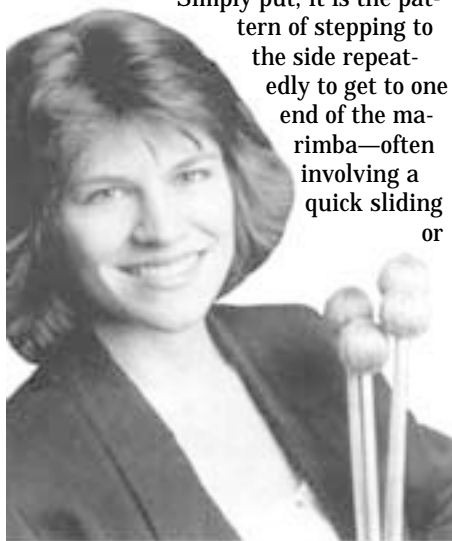
It is truly amazing how quickly solo marimba music has grown from non-existent to such a wide array of compositions. What is even more astounding is how quickly the technique for the instrument has also been developed. But although many wonderful books and studies have been written about the handsvarious grips used, the types of strokes possible, and all the permutations a four-mallet player could need to gain mallet independence-not much has been said about the rest of the body.

For me, the most important part of playing the marimba is not about the hands, but rather the body as a whole. If players are aware of body placementtheir proximity to the bars, the shifting of weight, and especially all the various planes and angles they can use to enhance their ability to move freely around the marimba-they will undoubtedly be more comfortable and more effective players.

No grip or stroke type can ruin a performance faster than the presence of the “marimba shuffle.” And so, I would like to present several alternatives that can be adapted by any player regardless of age, height, instrument size, or level or proficiency. (I guess you could call them equalopportunity alternatives.)

By now, I am sure you are wondering what I mean by the “marimba shuffle.”

Simply put, it is the pattern of stepping to the side repeatedly to get to one end of the marimba—often involving a quick sliding or



shuffling of the foot. Step right, slide the left, together; step right, slide the left, together; etc.

The sound of the shuffle can be extremely distracting, but even more detrimental to the performance is the jerky appearance of the player, stopping and starting several times in order to step their way to the right or left ends of the instrument. Not only is it awkward to watch, it also ruins any sense of “flow” in the music. In addition it promotes the misnomer that the players’ hips must remain parallel to the instrument (facing front) at all times.

It is much more beneficial to the player to learn to make fewer and more flowing steps to reach the same goal. I like to use a move called the “Cross-Step,” which has several variations. Most people above five-feet tall can go from the low end to the high end of a marimba with only one completed Cross-Step. Those under fivefeet may have to complete more CrossSteps, but the flow is still far better than “shuffling.”

BACK-CROSS

The most basic Cross-Step is the “Back-Cross.” I will first describe stepping from the low end of the marimba to the high end.

1. Stand four or five bars in from the low end of the marimba with the feet shoulder-width apart and knees slightly bent.

2. Take a step to the right so that your right foot lands about double your shoulder’s width from your left and an inch or two toward the marimba.

3. Shift your weight to the right foot and lift your left slightly off the floor.

4. Keeping your knees slightly bent, cross your left foot behind your right and step so that the left toe lands just behind the right heel, pointing left about 45 degrees. (Don’t worry, it looks like ballet now, but it will become less noticeable when done within a piece.) See Photo 1. Do not cross the foot so far back that you have to move your hip backward to shift your weight onto it. Do not wrap your left foot around your right so that your



Photo 1

ankles lock together.

5. Shift your weight to the left foot and lift the right slightly off the floor.

6. Take another step to the right. Your feet should again be approximately two shoulder widths apart and you should be able to reach the top notes of the marimba. If you have a 4 1/2- or 5-octave marimba and you are not quite able to reach the top notes, modify step 4 so that your left foot lands at the same angle, but four or five inches farther to the right.

To get back down to the low end, repeat the previous steps to the left: 1. Step left and slightly forward; 2. Shift your weight to the left foot; 3. Cross the right foot behind-right toe to left heel-pointing right about 45 degrees; 4. Shift your weight to the right foot; 5. Step left; Voila!

Once you have mastered the stepping portion, practice it in front of a mirror and see if you can keep your shoulders and head relatively at the same heights while stepping (i.e., try not to bob). Practice stepping at various speeds while keeping the motion fluid. Be careful not to land too heavy when stepping or the old “marimba shuffle” noise will be replaced by “marimba thud.”

BACK-CROSS/LEFT-FACE

A variation on the Back-Cross is the Back-Cross/Left-Face. I will describe once

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again moving from the low end to the high end of the marimba.

1. Stand four or five bars in from the end of the marimba with the feet shoulder-width apart and knees slightly bent.

2. While taking a step to the right, turn the body and both feet to point approximately 45 degrees to the left. If you turn correctly, your right elbow will be almost over the naturals. Again, feet should be about double your shoulder's width apart.

3. Shift your weight to the right foot and lift your left slightly off the floor.

4. Keeping your knees bent, cross your left foot behind your right and step so that the left toe is a couple of inches to the right of the right heel. The left foot should point left about 90 degrees. This means your left foot is parallel with the marimba rails. See Photo 2. Your body can stay pointed toward your right foot or continue spinning toward your left so that your right hip is pointing toward the bars.

5. Shift your weight to the left foot and lift the right slightly off the floor.

6. With the right foot, take a step toward the right side of the marimba without changing the direction your body is facing. (You'll feel like you're walking backwards.) Your right foot should end pointed left at a 45-degree angle. This step reminds me of shifting toward the top of a vibraphone while pedaling with the right foot.

Once you begin to feel comfortable doing the steps, try playing a scale from

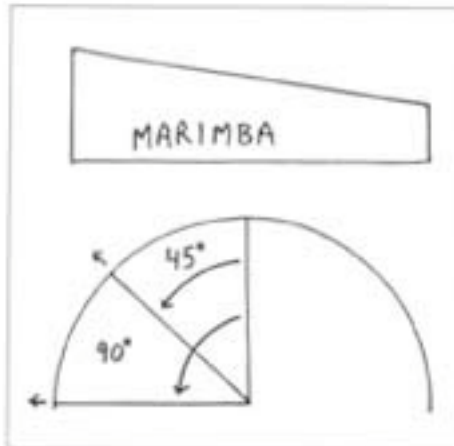


Photo 2

one end of the instrument to the other, applying some of these stepping techniques. Doing a smooth and continuous motion such as the Cross-Step will allow your body to remain in line with your hands, which in turn produces better balance and allows for more weight to go into your sound. In other words, don't play scales leaning forward and having your feet lagging behind. When your hands reach the middle of the instrument, your feet should reach the middle of the instrument. You will notice that it is easier to cross your feet at certain parts of certain scales because of the direction your body wants to face in conjunction with the pattern of the scale.

Try mixing and matching the BackCross and Back-Cross/Left Face to accommodate your hands and the scales' patterns. For example, if you lead with the right hand in the key of D major, the Back-Cross/Left-Face would be appropriate because it turns your body so that the right hand is closer to the accidentals. There are many more Cross-Steps and variations that I did not have space here to discuss, as well as many ways in which to use angles of the body in your playing. I am looking forward to going into more depth on these subjects at PASIC '98, and in my new method book, *Planing Around*, which is scheduled for release in November.

Janis Potter is an active marimba soloist/clinician and a percussionist with "The President's Own" Marine Band. PN

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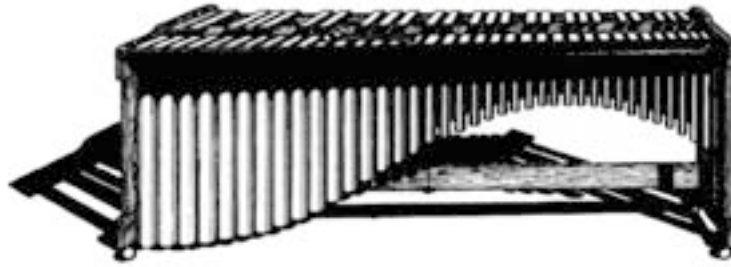
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Getting Started With Improvisation

BY JON METZGER

Effective improvisation involves many factors. Basic to all is the fact that when you are improvising, you are also the composer. Most decisions of what, when and how to play are yours to make. If your prior experience has consisted of responding to the wishes of another composer—a difficult task, indeed, with its own set of challenges—then the freedom of choice inherent in improvisation may seem daunting at first.

The sparks that fire improvised music come from your mind's ear, not your eye. Even as a beginner your mind's ear is already sending you many wonderful, creative ideas to explore. When you combine freedom of choice and ear-driven sound with your own intellect and emotion, improvised music becomes very satisfying.

You can reap additional benefits from your study of improvisation. These include an improved knowledge of the keyboard, a strong understanding of functional harmony and form, and better technical and musical control of your instrument. Personal discoveries, such as your own strengths and weaknesses, your likes and dislikes as they relate to the development of your own sound, and self-reliance and self-respect are added bonuses. The enjoyment of great music, as heard through American popular songs and jazz originals, plus the inspiration derived from the exciting history of jazz put the icing on the cake!

So, what do you play when improvising? It's common to feel intimidated or mystified when getting started. You must simply set this negative feeling aside; the world is not going to stop if you play a blooper. Dive into improvisation knowing that there are no wrong notes in improvising, only poor choices or poor resolutions. This leaves countless right notes for you to play.

In a very general nutshell, the improvised melodies you play can be derived from two sources: a scale or an outline of a chord. One popular scale that lends itself to a productive beginning is the blues scale. Here is the blues scale in F:



This, like all the other scales you will use as source pools for melodies, must become an intuitive part of your musical vocabulary. Make sure you can sing it, ascending and descending. In addition, play it throughout the range of your instrument.

Seeing it as a complete entity—not a collection of individual notes or as notes on a printed page—promotes accuracy and speed. You might visualize the complete scale as being one-half inch higher on the keyboard or closer to you. Or you could choose to “see” the scale in an eye-catching color such as red.

For melodies, don't feel compelled to trace the entire scale. Rather, you can explore half the scale at a time, repeat notes or

leap to different parts of the scale. Playing the scale in other keys can be more fun by playing blues heads derived from the blues scale. “Bags' Groove,” “Reunion Blues” and “Sonnymoon for Two” are good examples to get you started. Make an inventory of your favorite sounds from each source you study and return to them often. These favorite moments are the beginnings of your personal sound. While it's okay to emulate others in the beginning (you'll learn a lot by doing so), you'll be happier in the long run if your material is your very own.

Every other note of a major scale produces a chord, which in turn can serve as a source from which you can derive a melody. The same general ideas for practice and development of melody that applied to scales can be used for chords. Here are the chords derived from the C major scale:



Additional improvisation techniques to explore and digest over time include, among many others, “digital” riffs:



neighboring-tone riffs:



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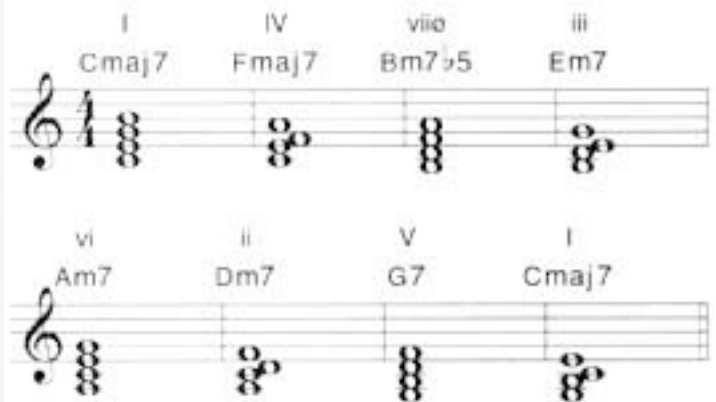
and chord-specific sound sources such as bebop scales, diminished and melodic minor scales, and tritone substitution. You want to continue twisting, turning and testing melodic possibilities. But take on new ideas at a manageable rate so you can avoid feeling overwhelmed.

It is also important to place keyboard-percussion instruments such as vibes and marimba in the same stylistic camp as other jazz instruments. The bends, smears and slightly out-of-tune notes that are common to horn playing, for example, can be implied on keyboard-percussion instruments. Though it is possible to bend a note on the vibes, the dead-stroke grace note shown below gives the illusion that you're playing between the "cracks" (x = dead stroke):



This technique will also liven up the melodies you play. Further understanding of the jazz style, including the rhythmic concept of swing, will come from daily listening to recordingsthe far-reaching importance of which cannot be over-emphasized.

Finally, your introduction to improvisation should include playing chords. Because keyboard percussionists can play solo or accompaniment (as pianists and guitarists do), it is important to gain comfort playing chords. If you're not using four mallets yet, this may be a good way to start. The scale-tone chord exercise below is a good beginning for learning common chord progressions and voice-leading tendencies. It also opens the door for things to come, including guide-tone exercises and advanced voicings.



Knowledge gained from vertical (chords) sources will help your horizontal (scales) playing-and vice versa. It's like life in general: one good thing leads to another.

Jon Metzger is a vibraphonist whose credits include extensive touring, recording and lecturing. He is the author of *The Art and Language of Jazz Vibes*, published by EOM. His works for percussion are published by C. Alan Publications. His latest recording as a leader is *The Spinner* (VSOP 100). PN

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An Interview with Mark Ford

BY CHRISTOPHER DEANE

Mark Ford's name is well known to anyone who has been a member of PAS over the past ten years. I began reading the articles he wrote and edited for the Percussive Notes "Focus on Education/Student Performance" section as far back as 1989. This, combined with the fact that Mark had an excellent reputation in North Carolina as a percussion instructor at East Carolina University, drew a mental picture for me of Mark Ford as a dedicated educator. It wasn't until 1991, when Mark and I first became acquainted as clinicians at a Day of Percussion, that I realized what a great marimba artist he is. Mark is a rare type of performer who can verbally express concepts of musicality and technique and then demonstrate these concepts through his powerful performances. The interview that follows provides a general overview of Ford's current activities, and what he plans to do during his marimba clinic and ECU Percussion Ensemble performance at PASIC '98.

Christopher Deane: *Your marimba composition "Polaris" is being played a great deal, as well as your marimba trio "Stubernic." Do you have any new compositions for marimba in the works?*

Mark Ford: I'm honored that these pieces are being played and enjoyed. Composition is something I do on the side. The word "composer" does not jump to my mind if someone asks me what I do. However, I do enjoy composing, and with the success of my percussion ensemble work "Head Talk," I have been encouraged to continue writing.

I am currently composing a new solo marimba work that I will premiere at PASIC '98. It's exciting to write for an instrument that I love to play; however, I have realized that I have never written twice for the same instrumentation. Although I have written selections for marimba like "Stubernic," this is only the second solo marimba work I have composed. So it has given me new areas to explore, and sometimes I feel that this new solo is closely

related to "Polaris," or at least a distant cousin. I guess this shouldn't be any great surprise. I don't have a title for this new work yet. I think it will need a little more time to mature before I name it.

Deane: *Could you outline some of the influences on your approach to the marimba both technically and musically?*

Ford: That's a loaded question, but my musical approach is simplistic. The expression of the music must come first. I feel that many performers get so wrapped up in the mechanics of playing the marimba that they fail to hear and understand the intention of the composer. They forget that they are performing their own personal interpretation of the music. If I want to make my ideas about the music seem worthwhile to an audience, I have to know the original premise of the composition. Understanding the style and direction of the selection is primary to a successful musical performance. So how do you do this? You determine what the basic expressive elements are in the music and you work to develop them. This includes listening to recordings-if there are any-researching other works by the same composer and analyzing the music.

One of the best ways to develop these musical traits is by listening to other instrumentalists. By deciding what the expressive elements are, for example, in a piano or trumpet performance you can begin to utilize these traits in your own playing. Once you can control the expressive elements such as phrase relationships, dynamic contrast, balance and blend, you can begin to give the music your own personal interpretation.

As for technique, again, refer to the music. I decide which sections are giving me the most trouble and I tackle them first. Isolating a short section at a slow tempo helps me to focus not only on my technique but also on my intentions for the music. Therefore, I'm

practicing and warming up with the music right from the start. Many younger players will spend anywhere from twenty minutes to an hour working on technique exercises that have nothing to do with the music they are playing. I used to warm up this way, but now it's a waste of time. I try to decide what is most challenging technically and deal with it first.

Deane: *Moving to a marimba-related topic, the success of Innovative Percussion is remarkable. Tell me briefly how you and Erik Johnson started Innovative Percussion.*

Ford: Erik was a student of mine when I taught at Middle Tennessee State University. Erik was a talented percussionist, but he was also gifted at wrapping mallets. I told him that if he was interested in starting a mallet company I had an idea for a new series of mallets. I felt there was a need for a warmer sound from the marimba. I wanted to focus on a slightly heavier mallet that would bring out the fundamental tone of each bar. As Erik went to graduate school I began to put the materials in place for the Soloist Series marimba mallets. When Erik graduated he decided to give this new company a try and Innovative Percussion was born. Now Erik is my boss! He has done an incredible job. I am constantly amazed at how the percussion community has embraced these mallets. I see them everywhere I go. We have come a long way, and there are many hurdles to cross in the future, but Innovative Percussion has always been challenging and exciting.

Deane: *You seem to have many "irons in the fire." Last spring your steel drum band, Panama Steel, released its third recording. Now you are in the middle of a percussion ensemble CD project at ECU. Tell me about that.*

Ford: I've wanted to record the East Carolina University Percussion Ensemble for quite a while now. However I was

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FRED HOEY (1920-1994)

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

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by Modern Drummer magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

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not sold on the idea of a CD based completely around the percussion ensemble genre. Like many university percussion programs, the ensemble is a big part of our performance outlet, but there are other areas to consider as well. I feel that it would be better to represent the entire program rather than just the ensemble. Therefore, the ensemble will perform on over half of the CD, but the remaining selections will feature our steel drum band, faculty performances and possibly other mixed chamber selections. So I guess a good working title for this CD would be "Percussion Music from ECU" as opposed to "The ECU Percussion Ensemble."

Deane: *What selections do you plan to include on the CD?*

Ford: The project started when ECU faculty tubist, Jeff Jarvis, asked me to conduct and perform on his new CD, *Athletic Conueyances: Works for Tuba and Percussion* (Arizona University

Recordings). One of the selections Jeff wanted to record was Walter Hartley's "Concerto for Tuba and Percussion Ensemble." I was surprised to find out that it had never been recorded. We recorded the concerto last year, and the CD will be released in the fall of 1998.

As we recorded the concerto, I was able to acquire time with the sound engineer to record other selections with the percussion ensemble. Several of these selections will be performed by the ECU Percussion Ensemble at PASIC '98. These include "No Exit" by Lynn Glassock, your piece "The Manes Scroll," and my composition "Standup Shadow." None of these works have been recorded before, and I feel that they represent an excellent variety of progressive percussion music.

Deane: *What will be the primary focus for your clinic at PASIC?*

Ford: My clinic will be centered around being musical and expressive on the marimba. I will strive

to give younger musicians some ideas on the musical choices available when learning a piece of music. I will also be performing several of my compositions.

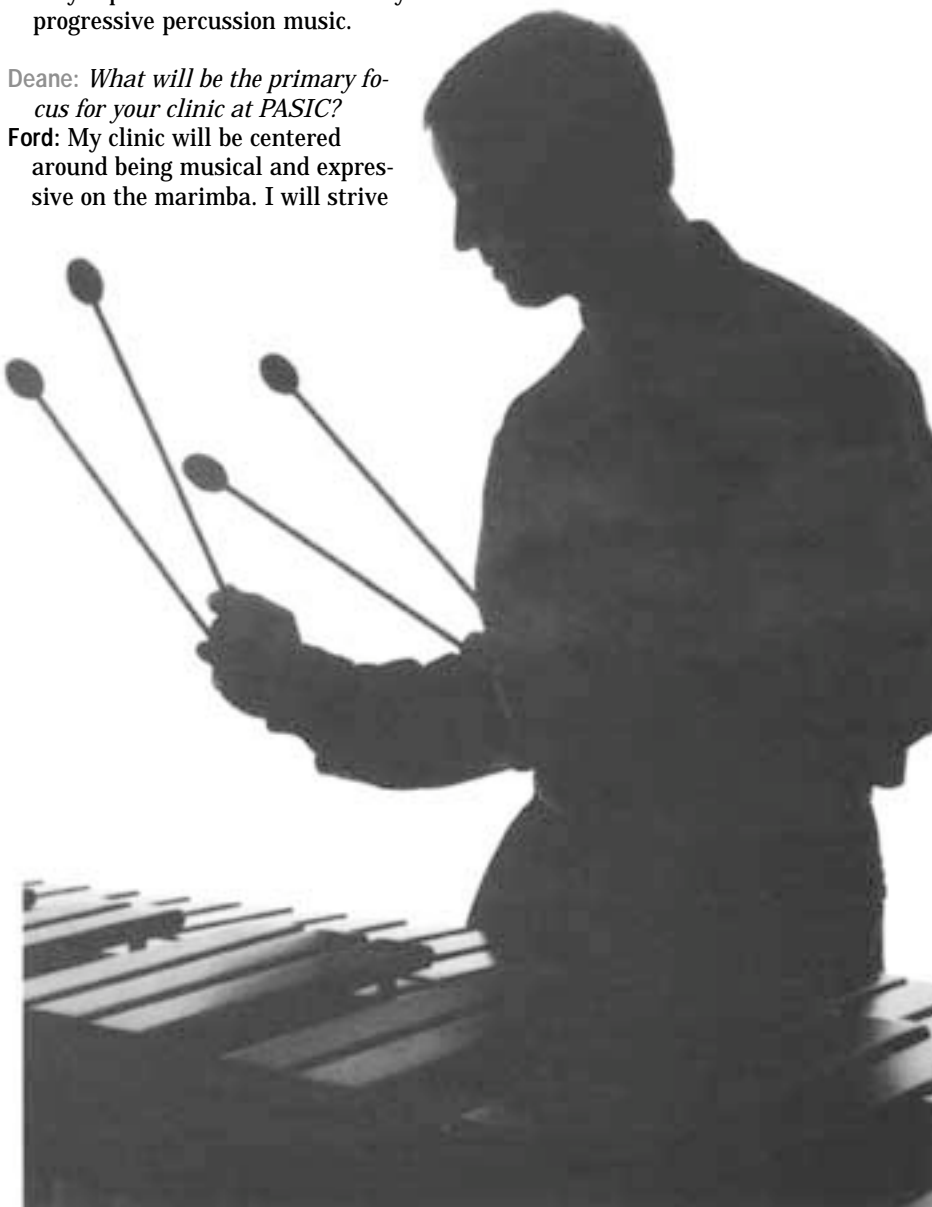
Christopher Deane is principal timpanist with the Greensboro Symphony and regularly performs with the North Carolina Symphony. He teaches percussion at East Carolina University and has composed many selections for marimba, vibraphone and percussion ensemble. Deane will present a clinic at PASIC '98 during New Music/Research Day PN

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A Powerful Solo Mallet Performance

BY JERRY TACHOIR

Imagine a piano player that is only permitted to use four fingers at a time and only three octaves from F to F. Sounds a little frustrating and extremely limited. But this is the standard range of most vibraphones today. Working with what we have is our only choice at present, and we need to make the best of it. So, in the contemporary world of rich piano and synthesizer voicings, and powerful guitar chords with lots of effects, how can we make the vibraphone compete?

1. Developing an independent, strong four-mallet technique is most important in today's music. Very few players have really mastered dampening and pedaling techniques. The vibraphone contains a lot of harmonics and transient frequencies. These frequencies can produce an awful sound when they are not properly dampened and are allowed to leak into adjacent chords or melodies.

2. A strong harmonic awareness and quick analytical mind can work wonders to enhance one's sense of appropriate choice of chordal notes and tensions and proper use of dissonance/resolution.

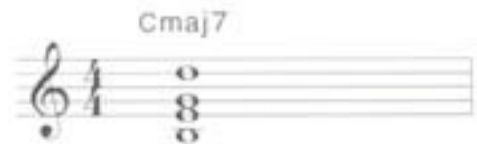
A beginner will play chord voicings in close root position (smaller than an octave). A Cmaj7 chord will be voiced with C in the root and the notes E, G, and B above it in that order.



Such a chord voicing is weak, uneventful and pastel sounding. This is acceptable if it is the desired sound for the tune, but if you need a power chord for an aggressive moment in the music, this bland chord won't cut it. A quick fix to chords in close position is to exchange the position of the outside two voices. Put the bottom root C on top and the previous top note B on the bottom.



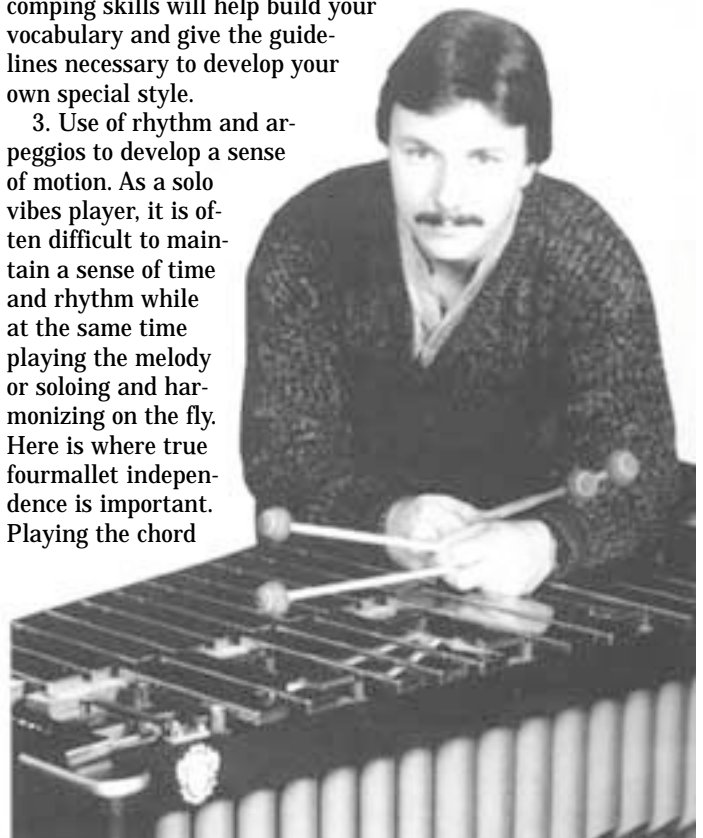
This voicing allows the chord to expand past an octave, hence producing a bigger sound. Notice, however, that the outside two notes now form a flat-9 interval, which sounds very dissonant. A quick fix for this flat-9 situation would be to substitute the ninth of the chord (note D on a Cmaj7 chord) for the root, which is now on the top. This again produces a bigger chord, hence a bigger vibe sound.



In order to obtain a strong identity to the original harmonic context, guide tones should be included in every chord, preferably as low on the keyboard as possible to establish a full sound. The guide tones are generally the third and seventh of a chord. When played alone, they give the strongest identity to the original harmonic intent. Once the guide tones are established, then fill in the remainder of the chord with chord tones or tensions depending on the situation. Avoid conflicts with the melody note such as half steps, seconds or flat-9 intervals. The decision to utilize a chord tone or tension depends on several factors such as quality of the chord, intended dissonance or consonance, style of music, range of melody or soloist, etc. There are many factors to consider, but the more you play and encounter different situations, the better you get.

Comping-harmonically accompanying a melody or soloist is one of the hardest things to teach since it's basically a matter of personal taste and harmonic awareness. Listening to recordings of great players and studying their comping skills will help build your vocabulary and give the guidelines necessary to develop your own special style.

3. Use of rhythm and arpeggios to develop a sense of motion. As a solo vibes player, it is often difficult to maintain a sense of time and rhythm while at the same time playing the melody or soloing and harmonizing on the fly. Here is where true fourmallet independence is important. Playing the chord



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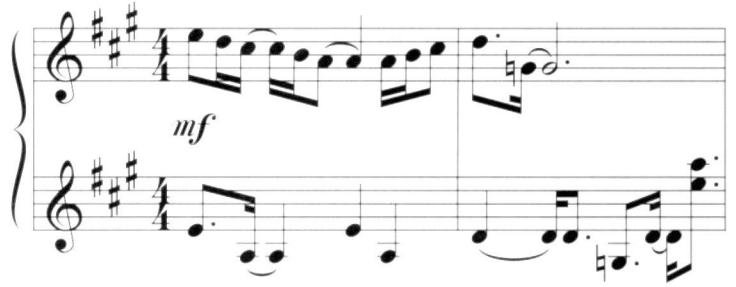
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notes independently, either in an arpeggio fashion or with a sort of root/fifth bass motion, creates an extra rhythmic support to fill in the holes and to allow momentum by incorporating a time base. A good example of this occurs in the tune "Circle Blue" by Marlene Tachoir, which is published in the Solo Vibraphone Collection (Riohcat Music) and recorded on the Jerry Tachoir Vibraphone Video (Master Study Series).



A special touch is also necessary to maintain a dynamic separation between the melody or solo line versus the accompaniment figure. In other words, the lead lines need to come out and not get buried under the support. One never leaves a concert singing the harmony, yet a lot of players go overboard with their support harmonization and background figures.

4. Dynamics can be invaluable to add emphasis to music. There is a saying, "When you want attention, whisper." This can be very dramatic when an entire band is sensitive enough to follow a soloist and bring it down to a whisper. The same is true in solo vibe playing. Exaggerated dynamics and dynamic separation between lead line and support harmonization is important.

Another strong way to bring out the lead line is by playing it in octaves or another appropriate interval. Playing octaves in your right hand leaves your left hand free to add support, such as playing guide tones either as a chord or independently to create motion.

These are only a few suggestions to follow on that seemingly endless road to full-sounding solo vibraphone playing. Apart from the dampening suggestions, these concepts apply to the marimba and all other polyphonic instruments. It may seem like an overwhelming task to master; however, if the desire and effort are there, by listening, practicing, playing and analyzing what works, you can move toward creating powerful solo vibes performances, which will help develop your writing and overall musicianship skills as well.

Jerry Tachoir received his bachelor's degree in applied music for vibraphone and mallet instruments from the Berklee College of Music. He has led his own jazz quartet for over 20 years, and has released several solo albums, including the Grammy-nominated Jerry Tachoir & Friends and Canuas. He is the author of Contemporary Mallet Method and Solo Vibraphone Collection, both published by Riohcat Music.

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Interview with Leigh Howard Stevens

BY SHE-E WU

She-e Wu: *How does an active professional marimbist spend a normal day when you are not on the road or on a plane?*

Leigh Howard Stevens: First of all, there is very little in my life that is "normal"-especially when I'm not on a plane. For instance, right now I am in Salzburg, Austria, at the "Mozarteum," having performed a recital last night. Today, in addition to doing this interview, I'm working in the hotel room on proof-reading and writing the printed program for the Second Leigh Howard Stevens International Marimba Competition and Festival.

Even though the recent Zildjian acquisition of Malletch has reduced my responsibility level a bit, there is still work that has to be done every day on new product designs, artist relations and manufacturing issues. I also have work to do for Marimba Productions: I'm renovating a turn-of-the-century house and installing a 24-bit digital recording studio; preparing for concerts I have in the next few months in Japan, France, England, and PASIC, plus two concerto concert programs with Nexus ... and believe it or not, I do eat, sleep and shower every day, too!

Wu: *You last performed with Nexus at the West Point Marimba Festival and you're also on Nexus's program at PASIC. Who came up with this great idea, and how is it to play with Nexus?*

Stevens: A few years ago, I commissioned

Bill Cahn of Nexus to write a concerto for marimba and orchestra. Because of the performances that I happened to have coming up at that time, the orchestration turned into a percussion ensemble. When additional movements were added, the accompaniment developed into something specifically for Nexus, and now the piece is evolving into a concerto for Nexus and marimba with orchestra.

This piece has turned into something better than I could have hoped for when I originally commissioned Bill. I get to play with Nexus-something I never anticipated having the honor of doing. Playing with Nexus redefines the concept of chamber music for me, and it narrows the meaning of the word "tight." The guys in the group just lay down these unbelievably great, big, fat, gorgeous sounds, exactly where they're supposed to be without any put-on theatrics or flamboyance. I feel comfortable with them because I've never really been into showmanship either. The theatrics take place at rehearsal and dinner, where they're supposed to.

Wu: *Through the "marimba-vine" I hear that you are preparing to record another CD. When will the recording be available and what are you putting on it?*

Stevens: This record is long overdue. These are pieces I've premiered and performed in public for many years, but never recorded. They are the "big" repertoire pieces that I have personally commissioned: "Variations on Lost Love" by David Maslanka; "Velocities" by Joe Schwantner; "Toccata Fantasy" by Raymond Helble; and "Night Rhapsody" by John Serry.

Wu: *Method of Movement was published almost 20 years ago. Do you have any plans to write another book?*

Stevens: Plans? I have too many plans. Since I bought my first Macintosh in 1986, I've worked on and off on two books, and as I've changed software,

I've converted them from MacWrite to Microsoft Word 3 to 4 to 5.1 to 6. One book is about rolls. The other is a book about general principles of musicianship. I hope I don't have to convert them into "Word: the Millennium Edition!"

Wu: *Would you give us a hint of what you will be playing at the PASIC Showcase Concert-assuming you will be playing marimba and not computer?* **Stevens:** *Every time I have played at a PASIC concert in the past, I've presented a world premiere. I had hoped to write a new work for the concert or to premiere the new duo piece being written by Eric Sammut, but as the date approaches, that looks increasingly impossible. All I can tell you is that I'd be sleeping a lot better at night if I really knew what I'd be performing on November 7.*

She-e Wu has Bachelor and Master of Music degrees from the University of North Texas. Last year she held the position of Assistant Professor of Music at West Virginia University and has recently taken a position on the faculty of Rutgers University in New Brunswick, New Jersey. She has been a finalist in several international marimba competitions and has performed at many colleges and universities. PN



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The Fabulous Leopard Percussionists

BY RICK MATTINGLY

When you first see this group of 35 seven- to eleven-year-old children wailing away on percussion instruments, you might simply regard them as being “cute.” But the cuteness is quickly overshadowed by the sheer talent and drive of the Fabulous Leopard Percussionists as they create multiple layers of rhythm on congas, timbales, bongos, drumset, shakers and tambourines, interwoven with marimba ostinatos, vibraphone harmonies and xylophone melodies that are heavy on groove and conviction. Carlos Santana would feel right at home with such a rhythm section.

The young musicians are students at Martin Luther King Jr. Elementary School, a magnet school in Louisville, Kentucky for gifted, visual arts and performing arts students. There is also an alumni group made up of former King students who are now in middle school.

According to the group’s director, Diane Parker, pure chance led to the formation of the Fabulous Leopard Percussionists in November, 1993. “I was digging around a storage closet looking for bulletin-board paper,” recalls Parker, who teaches second and third grade at King. “I found a bunch of little percussion instruments, so I dragged them into the classroom and told the kids, ‘Hey, look what I found! You want to do a show?’ They were really excited about the idea.”

Parker had played various wind instruments in her school bands, starting in elementary school and continuing through college. She never had any percussion training, but is married to a professional percussionist, Todd Parker, who gave her some pointers on percussion technique. Todd now works with the alumni group, and also helps the King students with specific techniques. Several of the Leopards take private lessons from Todd as well.

Diane teaches rhythmic patterns to students by using words and phrases, much like the Suzuki and Orff approaches to elementary music education. The Leopards are able to play syncopated cascara rhythms on timbales by remembering the phrase “I want pizza, give me a hot dog.” For the Latin clave pattern, they accent certain syllables of the phrase “I’M a STINK-y ROACH; STEP on ME right NOW.”

Parker says that such phrases make the learning easier and more fun. But she stresses that the kids put in plenty of hard work. “They give up a lot of other things to be in the FLP,” she says. “The elementary and intermediate groups each rehearse after school for fifty minutes, two days a week. School starts at 9:05; I’m there by 7:30, and parents bring the kids in early so they can practice.”

In order to be a member of the Fabulous Leopard Percussionists, students and



PHOTO BY RICK MATTINGLY

their parents must sign a contract promising that good grades and discipline will be maintained. “I’ve never tossed a kid out because of lack of musical ability,” Parker says. “I always find a way for someone to be involved who has the desire. But I have cut kids because of their behavior or because they didn’t show up for a performance without an excuse. I put in about twenty hours a week on this over and above my regular teaching, and I don’t get paid for it. So if your heart isn’t in it, then I don’t need you.”

“You don’t have to pay anything to be in the group, but you have to help raise money. We’ve probably washed every car in Louisville,” Parker says, laughing. “The support of the parents is incredible. They are always coming up with good ideas for fundraisers.”

Much of the money has gone into instrument purchases. The original Orff-style instruments that Parker found eventually fell apart and had to be replaced with full-size, professional-quality instruments. The group now has three marimbas, two xylophones, a vibraphone, orchestra bells, timbales, congas, bongos, a drumset and a variety of small percussion instruments and effects.



PHOTO BY RICK MATTINGLY



The group also uses money for trips. Last year, they performed at the International Band and Orchestra Convention in Atlanta. Over the past few months, they have been raising money for their November trip to Orlando, where they will perform at PASIC '98. The group members are excited about the opportunity to see some of the top percussionists in the world, and many of the Leopards already know who these people are. Asked about her favorite drummers and percussionists, Danielle Markham doesn't name the thirteen-year-old drummer from the pop group Hanson, which is what one might expect from someone who has just completed fifth grade. Rather, she cites Bob Becker of Nexus. "He plays a piece that I play, 'Log Cabin Blues,'" says Danielle, who is also hoping to meet another of her heroes, Evelyn Glennie.

Rather than taking personal credit for the Leopards' accomplishments, Parker tends to be in awe herself of what her students can do. "Seeing kids with missing teeth standing on their tiptoes behind a marimba and really digging into a piece of music and understanding it is scary sometimes," she says. "And we don't play 'little kid' tunes. We play a lot of jazz and Latin music."

Having seen what her students are capable of, Parker is distressed at the recent trend toward eliminating music and arts programs from schools. "I did graduate research on the effect of music on children's test scores, and kids are so much more open-minded after being involved with music," she says. "Kids have a magic to them, and they have no inhibitions at all. If you just give them a chance, they will amaze you." PN

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Photo: Douglas Tompkins, The Mannes College of Music

Nexus by Nexus

BY LAUREN VOGEL WEISS

Nexus, arguably the best-known percussion ensemble in the world, returns to PASIC for the seventh time on November 7 for an evening concert. A unique feature of this appearance is that all of the planned repertoire was composed by Nexus members.

"When we were faced with performing yet again at PASIC," explains Bob Becker, "we reflected on what we've played in past years. We always try to do something different when we play at PASIC, and this is something we've never done—presenting a concert of repertoire that's coming out of the group. We've occasionally played one or two pieces by members of the group, but never an entire program. We were intrigued by the concept and thought we would give it a try."

Some of the repertoire is relatively new. For example, Bill Cahn's "Rosewood Dreaming," featuring marimba soloist Leigh Howard Stevens, premiered at the West Point Percussion Festival last March. But those who heard it then will notice a difference in the revised version presented in Orlando.

Robin Engelman's "Lullaby for Esmé" was written to celebrate his granddaughter. "It's a challenging piece for me because of the special steel pan solo I play," says Becker. Engelman's other piece, "Remembrance," has an interesting mix of styles and instruments. In his program notes, the composer states that the work "was inspired by an old porch swing." It also features an underlying component of well-hidden Southern hymns.

Three of the pieces—John Wyre's

"Marubattoo," Engelman's "Remembrance" and Becker's "Cymbal"—can be found on Nexus' recording *Nexus Now*, released in 1989. "Cymbal" was originally written as a solo piece for Becker in the 1970s, and he arranged it for the ensemble in 1988. "It's a conceptual piece," Becker explains. "The underlying idea is to try and make audible to an audience some of the experience that a percussionist has playing a cymbal crash in a symphony orchestra. What you hear back there in the section is quite compelling, especially for those of us who really love the sound of fine cymbals, as I do. You can spend hours listening to various cymbals, getting really involved in all the incredible harmonics and overtones. But the audience just hears a quick splash of color in the back and then it's over. I wanted to engage an audience with that experience."

"The piece begins with a cymbal crash," he continues, "but the crash is then elongated by many other cymbals and other metallic instruments—Japanese temple bells and Chinese gongs with specific pitches, plus a sheet cymbal developed by Sabian. The piece attempts to bring out the resonant harmonics of a number of cymbals that sustain a roll throughout the piece. Structurally, it's like a big chorale, even though you might not expect that, given the instrumentation."

Is performing at a PAS convention different than other concerts? "The audience response is a lot louder!" laughs Becker. "It's always great to play for an audience that both understands what you're doing and sympathizes with what you're trying to do!" Several PASICs stand out in his memory. "The very first one we did in Knoxville [1977] was interesting for a couple of reasons. The first half of our concert was all improvisation—a totally free piece. The second half was the first time we played any ragtime music in front of a convention audience. That was a revelation for a lot of people because that repertoire was sort of unknown at that time."

"We also played some rags at the con-



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Nexus PASIC '98 Program

- "MARUBATOO"
(1988) by John Wyre
- "REMEMBRANCE"
(1988) by Robin Engelman
- "ROSEWOOD DREAMING"
(1997) by Bill Cahn
- "CYMBAL"
(1988) by Bob Becker
- "LULLABY FOR ESME"
(1997) by Robin Engelman
- "KEBJAR-BALI"
(1982) by Bill Cahn

vention in Washington, D.C. [1986]. And in New Orleans [1992] we did the 'Rags to Riches' program, which is a very different approach to that sort of repertoire. It was a great concert for different reasons. We were playing period music in that wonderful old theater, and Red Norvo was in the front row! That was terrific."

Even for die-hard Nexus fans, their PASIC '98 concert will be special because most of this repertoire, covering over half of the ensemble's life, has never been played at a PAS convention. And, as usual, their program covers a wide variety of percussion instruments—from cymbals to solo marimba to steel pan to Indonesian tuned gongs. Already on their second quarter-century of performing as an ensemble, it should be a pleasure to watch Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and John Wyre do what they do best: make music together.

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PURPOSE

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

1999 CATEGORIES

Category I: Keyboard Duet (any combination of marimbas and/or vibraphones)

First Place: \$1000.00 plus publication by Keyboard Percussion Publication

Second Place: \$300.00

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Category II: Medium Size Percussion Ensemble (6–8 players)

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

Second Place: \$300.00

Third Place: \$200.00

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

ELIGIBILITY AND PROCEDURES

- Previously commissioned or published works may not be entered.
- Compositions should be between 6 and 12 minutes in length. 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 may be submitted in addition to scores but are not required (no CDs). All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer. 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, 1999.

For further information and details, contact PAS, P.O. Box 25, Lawton, OK 73502, (580) 353-1455

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

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New Music/Research Day

BY TOM GOLDSTEIN

This year's theme for New Music/Research Day is "Percussionist as Composer." The committee received so many excellent proposals from percussionist/composers around the world that we are considering repeating this theme in the near future.

The day's events begin at 11 A.M., and will highlight music by eleven percussionist/composers, including three from Europe. All composers will be present to discuss their work.

The evening concert will consist of the first percussion opera ever presented at a PASIC. "The Shattered Mirror," by Michael Udow, features four on-stage percussionists and a percussion orchestra in the pit. The cast includes three lead singers, three dancers, and an eight-member chorus. The opera is based on concepts of global mythology in the writings of Joseph Campbell. The performance will be a world premiere. (An interview with Udow concerning "The Shattered Mirror" appears on page 68 of this issue.)

The daytime program will include:

- The U.S. premiere of Marta Ptaszynska's "Linear Construction in Space," performed by Ptaszynska and the University of Akron Percussion Ensemble, directed by Larry Snider. Joseph

Moxon will then perform the world premiere of Ptaszynska's "Olympian Rings" for solo steel drum.

- New ensemble pieces for hand drums by John Bergamo.

- Recent works by Nebojsa Zivkovic, including a marimba solo performed by Zivkovic, and a percussion trio performed by the Penumbra Percussion Trio. (See related article on page 66 of this issue.)

- Two works by Stuart Saunders Smith: "Blue" for trumpet, double bass and drumset, performed by Mike Cerri, Sean McClowry and Tom Goldstein; and a premiere for percussion duo, performed by John Bartlit and Sylvia Smith.

- A percussion duo, and a snare drum solo comprising entirely extended techniques, by Jean-Charles Francoise, performed by Francoise and Joseph Moxon.

- Studies for unaccompanied and accompanied solo timpani, utilizing extended techniques, by Michael Bump, performed by Michael Bump and the Ohio State University Graduate Percussion Ensemble.

- Solo vibraphone and percussion ensemble works by Christopher Deane, performed by Christopher Deane, the Philidor Percussion Group and the East Carolina University Percussion En-

semble (Mark Ford, director).

- Works for solo vibraphone, solo multiple percussion and percussion ensemble, all with computer-generated tape, by Bruce Hamilton, performed by Hamilton, Tim Adams and others.

- Piano/percussion solo works for dance accompaniment by Jeremy Nasta, performed by dancer/choreographer Tammy Rosen and Nasta.

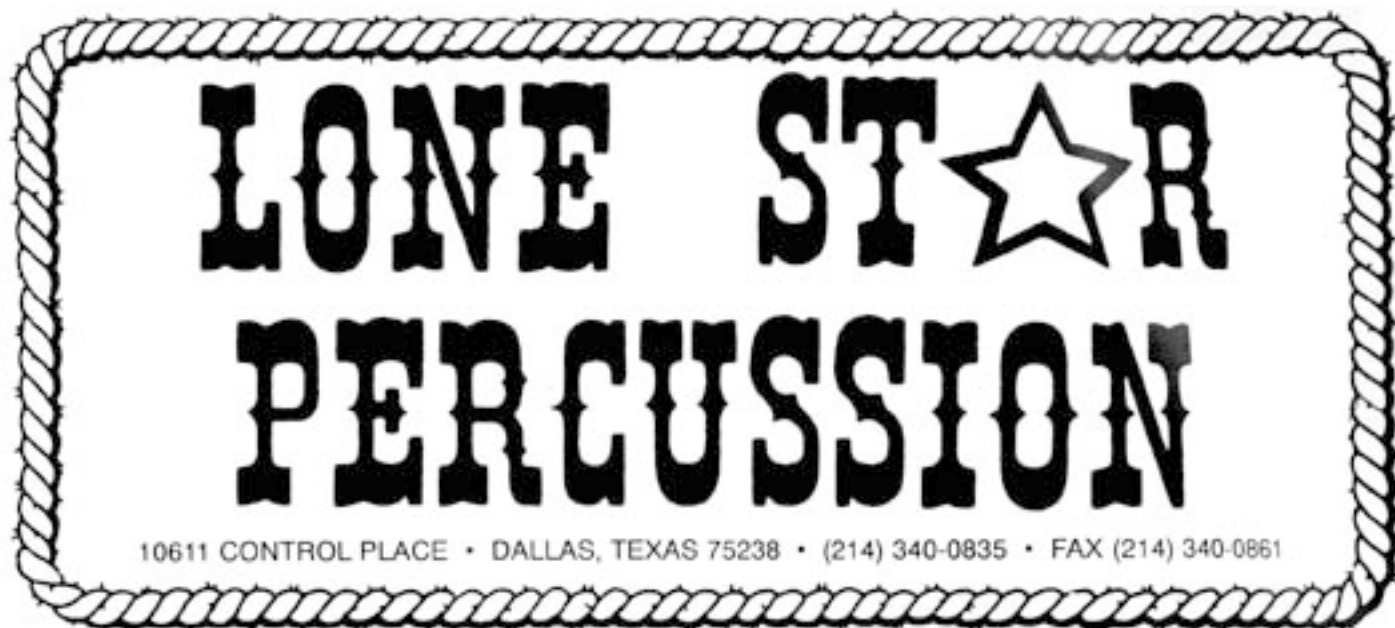
- New works for percussion soloist with ensemble and a piece for guiro ensemble by Eugene Novotney.

Many of the works presented will be world or U.S. premieres.

The most interesting solutions to the many problems that arise in percussion writing often come from percussionists themselves. This New Music/Research Day, with its theme of "Percussionist as Composer," will bear this out, as well as give us a chance to honor our own.

Tom Goldstein is head of the Percussion Department at the University of Maryland, Baltimore County. Especially active in contemporary music, he has premiered dozens of solo and chamber works, many of which were written expressly for him. He serves on the PAS New Music/Research Committee.

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The Castle Of The Mad King

Compositions of Nebojsa Jovan Zivkovic

at PASIC '98 New Music/Research Day

BY IRA PRODANOV

Few artists have been as successful as both composer and performer as percussionist Nebojsa Jovan Zivkovic. This duality has resulted in more than thirty pieces composed for percussion. Many of these compositions now form a part of the standard repertoire of percussionists worldwide.

Although Zivkovic has primarily composed works for percussion, his oeuvre includes pieces for classical chamber ensembles, piano, orchestral and vocal, and instrumental pieces, as well as two marimba concertos and a cello concerto. Some of his works for percussion may be played by beginning percussionists, and some require highly educated and skillful performers. That's why Zivkovic writes in a variety of styles.

Zivkovic's polystylistic creative work is a result of the postmodern approach to the music without *code of conduct*. In his work you can hear the influences of various styles including Romanticism, Impressionism, Expressionism and the extreme Avant-garde of mid-twentieth-century music, not to mention Zivkovic's affinity for the folk music of his own Balkan heritage. According to Zivkovic, honesty is a priority during his creative work. That could explain why his compositions always sound so familiar, so close to everyone's ear (and soul)—emotionally charged, whether written in cantabile tonality or "rough" atonality.

For his appearance at PASIC '98 as part of New Music/Research Day, Zivkovic has selected four of his works: two marimba solos, one multi-percussion solo and one percussion trio, with the intention of showing the variety of his musical language.

The pieces "Tensio" (1986) and "Ilijas" (1996) are the best examples of stylistic transformations in Zivkovic's music. In "Tensio" the composer uses the ultra-avant-garde sound of pure atonality. The extensive use of one-hand rolls sometimes makes the listener feel as if there

are two marimbas playing instead of one. The presence of "interval composing technique," as described by Zivkovic, has much in common with strictly determined twelve-tone technique. But in "Tensio" this technique is combined with freely composed expressive music content.

"Ilijas" has a totally opposite sound. The rhapsodic composition, titled after a small town in the former Yugoslav republic of Bosnia, has clear associations with folk tunes of that Balkan area, as well as mixed rhythms and tonal scales whose roots could be found even further East. But in the introduction of the piece, Zivkovic calls for a very unusual marimba technique that produces sounds that remind us of a Franz Liszt grand piano sound. The middle part, however, uses typical marimbistic patterns, masterly composed in a number of various odd meters.

"Trio per Uno" (1995), originally com-



posed as a one-movement work requiring two tom-toms and one snare drum for each of the three performers, expresses the principle: "three bodies—one soul." This composition reflects a special kind of perfection of wildness in an archaic ritual cult. After hearing (and watching!) an excellent performance of the piece by the Minneapolis trio Penumbra, Zivkovic decided to extend this piece to a three-movement work. He added a drumming-based opening and the contemplative middle movement with the trio members playing on one marimba. This new version of the piece will have its world premiere in Orlando.

"The Castle of The Mad King" (1998) had its premiere in October 1998 in Stockholm, on two different concerts by Evelyn Glennie and Nebojsa Zivkovic, each performing one part of this huge piece. The composition requires a large setup that includes some unusual instruments like Japanese Uchiwa-daikos and earth-plates. This piece does not require the use of mallet instruments, as did Zivkovic's earlier multi-percussion compositions. The only tuned instrument is one low octave of crotales.

The idea of the piece is to achieve balance between controlled content and improvisation, accomplished through shifts of energetic and aggressive, lyric and meditative parts. This piece, with its imaginative title, is in fact a picture of the author's sound castle where, behind the walls, the listener discovers the chamber of rage, the chamber of torture, the chamber of joy, the chamber of longing, the chamber of laughter, and those chambers in which it is almost forbidden to enter.

Ira Prodanov, musicologist, works at the Musicology Department of The Academy of Art, University of Novi Sad, Serbia. She lectures in History of Twentieth Century Music, which is her main field of research.

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The Shattered Mirror

An interview with percussionist/composer

Michael Udow

BY SANDY LITTLE

PASIC '98 New Music/Research Day will climax with the world premiere performance of "The Shattered Mirror," a percussion opera composed by Michael Udow. The opera includes four on-stage percussionists, plus eight percussionists and two keyboard players in the pit. Instruments include western and global percussion instruments along with newly created acoustic percussion instruments, MIDI instruments and keyboards. Joining the on-stage percussionists will be three dancers, an opera chorus and three principal singers. Tenor George Shirley, who has had an extensive international performing career and is a member of the faculty at University of Michigan, will be singing the role of "Moon." Baritone Peter Lightfoot, who is on the faculty of the University of West Virginia in Morgantown, is singing the role of "Sun." "Wind" will be sung by Rebekah Nye, a young soprano at the University of Michigan at Ann Arbor.

Sandy Little: *When was "The Shattered Mirror" composed?*

Michael Udow: "The Shattered Mirror" was begun in 1986 during my first sabbatical at the University of Michigan in Ann Arbor and completed in the summer of 1998. However, the initial idea for the opera was floating around in my mind in 1973 after I had premiered operas by Henze, Berio and Penderecki while playing with the Santa Fe Opera. Those were thrilling events, as was playing the great standard opera repertory. I knew early on that this was a compositional form I wanted to embrace at some point in my career, and the ideas germinated for quite some time before the pencil hit the paper and started running wild.

Little: *Please tell us something about the orchestration for this production.*

Udow: The on-stage instruments were created, selected and tuned at Sabian, Ltd. in Meductic, New Brunswick, Canada. I made two trips up to the factory, each for a week. Dan Barker and Robert Zildjian were fantastic to afford me this unique opportunity to realize my dreams. With the incredible help and knowledge from Nort Hargrove and Robert Hargrove, I was able to create and tune the necessary pitches for various sections in the opera. The combination of the on-stage sets of tuned B8 cymbals, Terry Bozzio Radia cups and Radia bells, steel bells, tuned discs and crotales, along with more traditional tuned percussion in the pit including two sets of glockenspiel, two sets of extended range crotales tuned seven cents apart, song bells, two vibes, marimba chimes, a MalletKAT Pro, piano and synth will create a particular timbre mix that will suit the essence of the emotional impact I am striving to achieve at specific moments. There are also other unique instruments, which we devel-

oped at Sabian, that will create special timbres appropriate to the stage action and will also function as strong visual elements within the framework of props and set design.

Little: *Can you provide an overview of the opera?*

Udow: "Moon," "Sun" and "Wind" are not typical opera-character names. But "The Shattered Mirror" is not a typical opera—which begs the question, what is opera? Just recently, in his *New York Times* article, "Is It Opera? Maybe, but Who Cares?" Bernard Holland offers a new definition of opera: "Opera is whatever you put on in an opera house."

I began my career in the Santa Fe Opera in 1968. Having performed almost thirty world or American premieres of operas, along with the traditional opera repertory, I'd say that Mr. Holland's definition is spot on. However, let me reassure opera aficionados as well as percussion enthusiasts that "The Shattered Mirror" highlights the lyrically melodic and bravura potential of the human voice as well as the subtlety and nuance of unique timbral combinations and virtuosic driving rhythmic energy.

The text is poetic rather than narrative, enhancing the expressive qualities of text painting while inviting the audience to share in the interpretive meaning of the poems. The poems are woven together like a large tapestry with the scenario, created by me from the inspirational writings about global mythology by the American philosopher Joseph Campbell. In his books, including *Transformations of Myth Through Time*, as well as in his PBS-TV series narrated by Bill Moyers, Campbell compares how societies through the centuries have explained phenomena that, at the time, were unexplainable in scientific terms.



Not unlike a Greek tragedy, “Sun” is searching for the meaning of life. “Moon” is a wizardly type of figure. “Sun” and “Moon” interact, not unlike the stories associated with King Arthur and Merlin. “Wind” represents the emergence of all living creatures. The “Four Grandfathers”—the four on-stage percussionists—function like the chorus of a Greek tragedy. They comment in sound on the stage action. The Peoples of the Indian Nation in the Americas have great respect for the “Four Grandfathers,” themselves wizardly figures who can morph into various forms, representing North, South, East and West, the four points of the compass.

This is a two-act, two-hour opera about everyone and for everyone. It is my hope that many PAS members will be intrigued enough to experience the world premiere of “The Shattered Mirror” as part of PASIC '98 New Music/Research Day.


Little: *Can you tell us something about the production staff?*

Udow: Kasia Fenz, the scenic designer, is from Krakow, Poland. She works easily with abstraction and has a talent for creating interesting designs within a limited budget. Jessica Fogel danced and choreographed in New York before joining our faculty at the University of Michigan about ten years ago. Her movement ideas are quite beautiful; in one of the early scenes, “Emergence,” Jessica has created magical moments of snake and ape-like creatures, which I can’t wait to experience with live music. I made Jessica a full MIDI tape of the entire opera so that the dancers can learn their cues, but I’ve never been able to truly capture through MIDI the nuances that musicians can create live.


The costume designer, Ede Bookstein, has designed for shows all over the States. She is able to make meaningful connections with the ideas that Jessica, Kasia and I generate. Finding a stage director was a most interesting process. I showed the score to Brent Wagner, the director of our musical theater program at the University of Michigan, who consistently directs high-quality productions. Brent was quite insistent that I should direct the work. I had written lots of

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stage directions and offered basic set designs and lighting cues as a means of departure for a production team, but never imagined that I would direct the work. However, Brent thought the directives were cogent and that I should “go for it” and realize my vision of the work. So here I am, directing “The Shattered Mirror.” I know I’m on the hot seat; I’ve learned a lot already, but being a member of a university community, I can take heart in knowing that continued learning is within the true spirit of the university.

Obviously, a great deal of work by many many kind, supportive people has gone into this production already and will continue, no doubt, right up

to opening night. Mounting an opera production is a monumental task, and I am indebted to PASIC '98 Host Beth Radock; New Music/Research Day chairperson Larry Snider; 1998 New Music/Research Day director Tom Goldstein; PAS Executive Director Randy Eyles; PAS President Genaro Gonzalez and the PAS Executive Committee, Board of Directors and the New Music/Research Day Committee members who have most kindly supported this production. I am very proud that “The Shattered Mirror” is part of the New Music/Research Day activities, and I hope it will generate positive interest within PAS and the greater Orlando community. **PN**



Tony Verderosa

Doing it "Live"

BY NORMAN WEINBERG

Tony (The V-Man) Verderosa is one of the few artists performing live with electronic drums. Several drummers have added electronic drums into their live and/or studio rigs, but only a few have gone "all the way." Verderosa is one of those brave souls who has taken the plunge and moved drumming forward into the technology of the next century.

His first CD release, *Beatnik Rebel Science*, was a huge hit, combining powerful electronic drumming with some outstanding performances by Dave Samuels, Michael and Randy Brecker, and David Mann to name a few. "My performance at PASIC '98 will deal exclusively with material from my new release, *VMAN NYC*," Verderosa says. "I have dramatically changed my approach to drumming and composing since my last solo CD."

While we're used to seeing Verderosa behind a totally electronic kit, he's currently adding a few acoustic instruments to his setup.

"My current rig is very compact, portable and powerful," he says. "I base all of my

playing around the Yamaha DTX system using the standard DS12 setup. I have augmented the rig with some new Sabian 'electronic' cymbals that I helped develop, including two Tony V. signature models, and a small Yamaha Club Jordan snare drum. The snare and the cymbals are the only acoustic elements. In terms of sound modules, I get all of my electronic sounds from the internal tone generator on the DTX, an MU100R synth module/Vocoder and a Yamaha A3000 digital sampler."

Verderosa feels that there are special challenges when performing live with electronics. "It is a totally different commitment to perform live on stage," he explains. "The challenge is to stop thinking like a drummer—the exact opposite of most studio situations. I view myself as a record producer who is able to play all of the elements of my recordings in front of a live audience. I have been doing shows in New York city and around the world as a soloist—a one-man ensemble. That is a lot of responsibility and a challenge. You need a very different set of skills to make this work, as opposed to finding the right snare sample for a Taco Bell commercial."

"Lately I have been singing into a microphone that generates MIDI notes sent from my drum pads to the Vocoder. To pull this off, I have to think like an interactive, human synthesizer, singer and drummer. I am sound designing using filters and digital effects, composing original music, assembling, tweaking and mixing the elements so they can be performed live."

Seeing Verderosa perform his compositions is an exciting experience. "I try to bring a visceral, organic feeling to each live electronic performance," he says. "People really respond to the spectacle of a drummer generating all of these sounds with sticks and feet in real time. The audience can't make the connection between elec-

tronic music and the artist if they simply watch a DJ spin a vinyl record, stare at a sequencer or ADAT Machine, or listen to a CD, which is sadly the case with every electronic show I have witnessed to date."

Electronic percussion instruments have been steadily improving both in feel and sound. Verderosa's view on the future of electronic percussion is encouraging. "I have been involved with electronic percussion for almost ten years, and it is nice to see the instrument finally getting its fair share of attention. It seems to have much broader appeal nowadays."

"Electronic percussion instruments are easier to program, more reliable and more affordable than in the past. Since the death of the grunge era and guitar heroes, electronic music is getting a lot more attention. If I hear another 'smooth jazz' station on the radio, I am gong to fall asleep behind the wheel and really hurt myself. The FCC should really crack down on these folks. They are doing all of us a great disservice. Creatively speaking, I find the only artists that are truly pushing the envelope and creating new music seem to be in the Drum 'n' Bass/Jungle and Trip-Hop community. There has never been a better time to be an electronic drummer."

Some question the expressive capabilities of electronic percussion. Verderosa responds: "I would ask them to check out one of my shows or videos. I have dedicated my life to expressing myself musically through these instruments precisely because they can take me places I can't possibly go on a strictly acoustic set. I can create the sound and feel of an entire band or orchestra with a pair of sticks. I haven't even scratched the surface yet. I am constantly getting to a place musically where I have never been before. It is very challenging and rewarding."

"Anyone who feels these instruments aren't expressive enough has not been properly exposed to the technology. They are simply misinformed or very closed minded."

PN

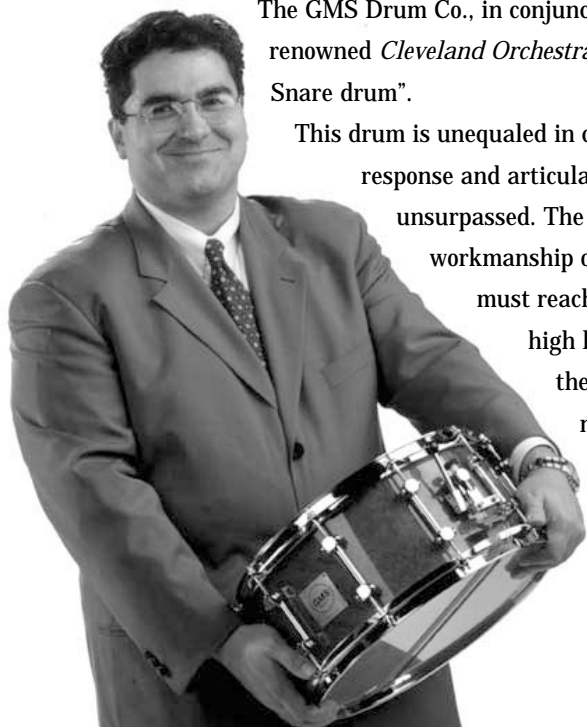


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Drummer's Fantasy '98

A Multi-Media Solo Percussion Concert

BY DANNY GOTTLIEB

Have you ever imagined creating a concert performance where you can tap all areas of your creative ability, and then get to perform it for an audience of your peers? Well, I will be lucky enough to do just that at PASIC '98 when I perform a solo multi-media performance-art work entitled *Drummer's Fantasy '98*. This will be basically an extension and continuation of my original *Drummer's Fantasy* performance at PASIC '95.

So, just what exactly is a solo multi-media percussion performance, and how do you create such a thing? This article will deal with the background of the show, and explore some of the unlimited possibilities in the world of performance art for the drummer/percussionist.

PERFORMANCE ART FOR THE PERCUSSIONIST

In recent years, theaters and concert halls around the world have presented shows that feature drums and percussion to varying degrees (e.g., *Blue Man Group* and *Stomp*). While many performances fall into typical categories (musical theater, drama), other shows use many dif-

ferent elements, including musical performance, poetry, dance, videos, computer-generated graphics, prerecorded tapes and sequences, etc. These shows are very often hard to categorize, and I've heard many of them referred to as "performance art." To me, this medium would be defined as just what the words indicate: a performance that is artistic in nature and is capable of generating the effects that any artform has—provoking thoughts and emotions, inspiration, etc.

My version of the performance-art solo-percussion concert incorporates both acoustic and electronic drums and percussion, and also includes computer-generated graphics and videos, which are triggered from electronic pads as I play. Therefore, while I play an extended drum and percussion solo, I can tell a musical story as well as a visual one. This creates endless possibilities for the drummer/percussionist as an entertainer/performer.

THE ORIGIN OF DRUMMER'S FANTASY

About four years ago, I was a guest at a summer arts program featuring electronic percussion at Humboldt State College, in Eureka, California. I originally went as a drummer, being sponsored by the KAT company, and I was just going to play. I didn't really know what the KAT pads could do or how to program them. When I got there I was amazed to see virtually all the students and instructors working on incredibly diversified projects, using electronic percussion. One of the most amazing things I saw was that it was possible to create images on a screen using a computer, and to then make the images move using electronic drum pads! Mike Brucker, the leader of the workshop, had a visual sample of the KAT pad on the screen, along with images of a top hat, a cane and tap shoes. He played a brush solo and the melody to "Tea for Two" from a DrumKAT, and the images on the screen danced as he played. The audience went crazy. The workshop really illustrated the unbelievable possibilities, and I was hooked.

Here's what I discovered: In order to

send signals that can trigger both video and sounds, you need a controller that sends multiple MIDI signals (such as the DrumKAT 3.5, which is what I use), a computer with MIDI interface, someone to help you design the images, and machines with samples of percussion or other sounds that you want to use. With the DrumKAT, you can send up to four MIDI messages each time you strike a pad. For the multi-media show, I send one signal to the computer, which leaves up to three other signals to use. I then program each of those messages, depending on the sounds I want and the video applications.

In order to enjoy this medium, you must have good sounds to work with. I use Bashiri Johnson's sampled library as my basic sounds, which are really great. Bashiri is one of the world's great percussionists, and he has some incredible sounding instruments in his collection. When you combine samples, the sky is the limit. You could combine Bashiri's djembe sound with a car-crash sample; I don't know if Bashiri would care for that one, but it's all possible! The sound sources I use are almost all E-mu products: E-4x sampler, Ultra-Proteus, Morpheus, Planet Phatt, Percussion. Sources, of course, depend on need and budget.

Years ago, my original goal was to use electronics as a substitute for acoustic drums. In working on this show, I've completely changed my approach, and I use the samples like a complete percussion set, often combining instruments and sounds that you cannot have except through electronic combination. When doing studio work, I will often use the typical drum simulation sounds to augment and add to recordings, but in this show I use the electronics along *with* acoustic instruments, not instead of them.

There are many ways to use this technology. Mario DeCiutiis, in his group *Jungle Wire*, triggers all the parts of a complete ensemble so that he can play all the bass parts, solo voice, harmony, percussion, all at once. I, on the other hand, like playing it as a percussion instrument



unto itself, meaning that I don't pre-program bass and harmony parts. I play it like any other instrument, but with the electronics, I have hundreds of sounds at my fingertips.

HOURS AND HOURS

Preparing a show like this takes hours and hours of work. I have performed a version of the multi-media show five times now, and I really need a good six months to prepare a one-hour show. It's a labor of love, *most* of the time. Be prepared to take the good with the bad. A chance experiment can give you the most amazing sounds, but you can also spend five hours programming and then hit the wrong pad and lose it all. I've had it all happen. It's fun, but at times it's SO frustrating!

GRAPHICS

Of course, the sounds are only one part of the show. The visual graphics are the images that you see. For all of the shows I've done so far, I've been lucky enough to work with a great graphic designer, Gerry Burnett. We would talk down a story line, he would then create the images, I would create the sounds, and then we would get together to make them work. In preparing for my first PASIC show, we worked on it for something like fifty hours in three days. Insanity!

For that first PASIC show, I wanted to create a story that loosely used the concept of a drummer fantasizing—which meant basically I could do anything! Gary created the images of drumsticks floating through space, then morphing into one stick, then going into my brain, through my eye! Then we had images of drums on the screen. Every time I would hit a pad, each drum would turn into a different animal face! I programmed a different sound for each hit. I had pads set up just with sounds, and some with sounds that would trigger the graphics. So I was able to play a solo, slowly having the animal images spin around. As I got faster and faster, the images would go crazy!

After peaking on the solo, I hit a controller pad that would trigger an eye opening and closing, which would then allow me to go from one segment to the next. It would also trigger a sound that was like the *Star Trek* transporter sound, which created a pretty neat effect. Some of the additional vignettes in the original *Drummer's Fantasy* included marching drummers that got their heads blown off;

a small drumkit that became a larger kit as I played faster and faster, finally blowing up, and an image of Joe Morello's head coming on, holding his ears, and shaking his head, "no!"; a trip through New York City, ending with a taxi accident and a cab driver with a drum smashed on his head; and many more, all done along with an extended drum solo!

THE GREY CUP

Right after PASIC '95, I was asked to perform the multi-media show at a percussion concert in Saskatoon, Canada, in honor of the 1995 Grey Cup (Canadian Football's Superbowl). Gerry Burnett and I flew up to Canada and spent three days trying to figure out how to augment the show to incorporate football images as well as percussion images. We substituted images of CFL logos for the animal faces. So I had drums on the screen, and upon hitting the correct pad, each drum turned into a CFL logo.

A scary moment came an hour before the performance when the computer crashed, and I started freaking out. Luckily, Gerry got it working again. I had an acoustic drumset nearby that I could have resorted to just in case it all fell apart. The end result is that it all worked, and the crowd went crazy.

ADDING ACOUSTIC PERCUSSION

Up until this point, I had been using only electronic percussion. For the other three shows that I did using this medium, I decided to add a full drumkit, a separate acoustic cymbal setup, bongos, concert bass drum, chime trees, etc. The culmination of the work was realized at a solo concert at Gammage Auditorium at Arizona State University. Gerry and I created a show called *Rhythms of Life*, which was an hour-and-a-half solo performance with drums, percussion and graphics. It featured "the big bang," a graphic creation of the beginning of the universe, and many vignettes and videos about rhythms.

STARTING OUT

If you are interested in electronic percussion, or the multi-media performance, where do you start? There is no easy answer, except to start based on your needs, financial situation, time that you can put in, etc. We, of course, are in an era where you buy something, and several months later it is replaced by something better, faster and cheaper, and that can be very

frustrating!

I would first check out all the major electronic products on the market made by companies such as Alternate Mode (the KAT products), Roland and Yamaha. My friend Shannon Ford (Gatlin Brothers) just bought the Roland V-drum set, and it's perfect for his needs, which is to use as an alternative to a drumset. See exactly what they all do, and start with something that seems workable and flexible for your ideas.

I can suggest three great resource ideas for the beginner in electronic percussion. (1) Become friends with a keyboard player. Most keyboard players have to be aware of new equipment all the time, and you can really learn an amazing amount from someone who has this experience. The great keyboard player, composer, arranger and programmer Pete Levin has helped me every step of the way with this project. (You can see us together on the KAT demo tape promoting the TrapKAT.)

(2) Use university resources. Most major universities have electronic equipment. Find teachers, grad assistants or students who are working with these items. They can really show you the possibilities.

(3) Ask for information and demos on the products from the manufacturers. They can tell you what their products can and cannot do, and can recommend sound sources and other related items. They are in business to help you understand, use and love the products.

Go to your local dealers, ask questions and go to clinics.

PASIC '98

So, what can you expect on Thursday night at PASIC '98? I plan to continue this performance concept, but it will be geared for drummers. There will be graphics, drums, percussion, and some special guests. I plan to do some tributes to some of the Hall of Fame nominees, some candid interviews with special members of our drum family, and basically provide an entertaining evening. Come check it out!

Danny Gottlieb is a New York based drummer whose credits include the Pat Metheny Group, saxophonist Bill Evans, Gary Burton, John McLaughlin, Al Di Meola, Manhattan Transfer, Flora Purim and Airtio, the Gil Evans Orchestra, the Blues Brothers Band, Randy Brecker and the group Elements, which he co-leads with bassist Mark Egan.

PN



Scholarly Paper and Poster Presentations

BY KATHLEEN KASTNER

The Scholarly Poster and Paper Presentations are an annual part of the PASIC program and are sponsored by the PAS Scholarly Paper Committee, which receives proposals, evaluates them and selects those who will appear on the PASIC program.

PERFORMANCE INJURIES

The first of the three PASIC '98 oral presentations will be held on Thursday, November 5. Dan Lidster, a freelance percussionist and mallet manufacturer, will focus on issues related to performance injuries. By applying the extensive research of pianist Dorothy Taubman, Lidster contends that the solution to our physical problems is found in correct movement at the marimba.

Taubman has developed a system of coordinated movement that heals injuries while also facilitating technical abilities. She has spent more than forty-five years of study and research in the field of piano pedagogy, and has developed a body of knowledge based on an understanding of human anatomy and the laws of motion that, when properly applied, is remarkably successful in overcoming technical problems.

Lidster will apply Taubman's research to the marimba and address coordination

development, the concept of the fulcrum, balance and weight in the arm and the use of rotation in the stroke, among other topics. He will also examine specific physical problems commonly encountered by marimbists, including shoulder, back, neck and arm pain. The promotion of healthy techniques for playing the marimba is an important issue for performers and teachers alike, and PASIC '98 attendees are encouraged to take advantage of this unique opportunity.

JOHN JOSEPH HENEY

On Friday, November 6, Dr. Matthew Darling, director of Percussion Studies and Assistant Professor at California State University, Fresno, will discuss the career and percussion music of John Joseph Heney (1902–1978), who was a percussionist (1926–31) and xylophone soloist (1931) with the John Philip Sousa Band.

Heney, the youngest percussionist to ever play with the Sousa Band, composed, arranged and transcribed five solos for xylophone and band or piano accompaniment, as well as twenty solos and ensemble pieces for non-pitched percussion instruments. His compositions are historically significant because they provide a look at the musical style of this

era and are also musically accessible, as they were designed to be played by student performers. In addition to his accomplishments as a performer and composer/arranger, Heney taught for 34 years in DeLand, Florida and is a Hall of Fame member of the Florida Bandmasters Association and the Florida Music Educators Association.

In his presentation, Darling will chronicle Heney's life as an important percussion performer and teacher, and introduce PASIC '98 attendees to Heney's compositions, some of which have never been published or have been out of print for several years. During the presentation, recordings of Heney performing his original xylophone solos will be played, and a video presentation of still photographs will be shown as well.

BARTOK'S FOLK INFLUENCES

On Saturday, November 7, Dr. Thomas Fox, a freelance percussionist and teacher from New York City, will present his research that explores the folk influences on the writing for percussion and timpani in selected works of Bela Bartok.

Folk music, particularly folk songs collected in Eastern Europe, North Africa and Turkey, was an important element of Bartok's compositional style. His interest



Dan Lidster



Matt Darling



Thomas Fox



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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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and immersion in the folk idiom led him to utilize indigenous percussive effects for string instruments, and as Fox contends, in the percussion parts of some of Bartok's compositions as well. Specifically, the presentation will explore contrasting snare drum timbres, glissandi found in timpani parts, and bass drum practices derived from the Turkish davul and North African tabal.

POSTER PRESENTATIONS

Three research posters will be set up near the entrance of the exhibit hall, and will be available for viewing during regular exhibit hours at PASIC '98. There will be two sessions at which the authors will be present to discuss their research and answer questions. These sessions will take place on Thursday and Friday, November 5 and 6, from 1:00 to 2:30. PASIC attendees who are particularly interested in these topics are encouraged to visit the exhibit hall during these hours to talk with the authors of these posters.

BAND AND WIND ENSEMBLE EXCERPTS

James Latten, a Ph.D. candidate in music education at Pennsylvania State University, will present a poster that will explore significant percussion excerpts in the concert band/wind ensemble literature. While a large body of literature exists on the subject of percussion excerpts from symphony orchestra and opera orchestra repertoire, percussion excerpts



James Latten

from concert band literature receive considerably less attention. But many technically and musically challenging excerpts can be found in this repertoire, and Latten will introduce his audience to this worthy body of literature.

TIMPANI CONCERTI

Nancy Rogers, a doctoral candidate in percussion performance at the University of Georgia, will present a survey of the timpani concerto from the 18th century to the present. Her study will provide a listing of all known timpani concerti, an annotated bibliography of a representative sample, and detailed performance analyses of three major works from dif-



Nancy Rogers

ferent periods. This study will examine the available scores of extant timpani concerti obtained through publishers, music dealers or original sources, and will be limited to those works considered to be appropriate to the high school level or above.

ITALIAN DRUM FESTIVALS

Alessandra Belloni, percussionist, singer, dancer and actress, is the Artistic Director of I Giullari Di Piazza, a company that performs traditional Italian Folk Music and Theater. Born in Rome, Italy, she is committed to preserving the strong and rich traditions of her culture. Her poster presentation will focus on the ritual drum festivals held in Southern Italy, which incorporate a tradition of snare drums, frame drums and tambourine playing.

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Alessandra Belloni

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Ethnotronic

Percussionists are often required to be familiar with and create sounds from many different musical cultures. If they don't know what instruments or rhythmic patterns are associated with Brazilian Carnaval or how to create sounds that are reminiscent of the Orient, they are often not going to work very much. Knowledge of other musical traditions is essential to modern percussionists' livelihood.

Morten Gronvad, a Danish percussionist, has created a series of tunes (primarily composed for percussion instruments) that cover a myriad of "modern" styles that a percussionist might be asked to emulate at a moment's notice. They include styles from Africa, Brazil, the Orient, the Caribbean and Cuba, as well as funk and fusion styles. These are not necessarily "authentic" styles of percussion, but are meant to give the reader/listener a taste of a particular musical tradition. Most of the tunes are vamps that begin with bed tracks

and add percussion layer by layer. This enables the reader to play along or just absorb how a percussion track may be constructed. He also offers insight into the philosophy behind the use of each instrument—the all-important *why* you might want to use a particular triangle pattern in *this* music. This would be a good primer for the aspiring percussionist or a great practice tool for those who want to work on their world music grooves.

—Terry O'Mahoney

MIDI Basics I-III

Lee Whitmore
\$9.95

Warner Bros. Publications

For the novice electronic musician, even approaching a salesperson to discuss the purchase of equipment is a trying experience. You don't know the lingo, how anything works, why it works, what equipment you'll need, what is possible to do with specific equipment, etc. *MIDI Basics* is a primer for the musician who needs an introduction to the world of MIDI (Musical Instrument Digital Interface). It covers basic terms, provides basic steps for setting up your own MIDI system, makes software and hardware recommendations, explains the relationship between computers and MIDI, and provides all of this information in layman's terms. It was written as an introduction to the world of MIDI music-making, and as such, does not delve too deeply into each subject. It would, however, assist the person who wants to create music using MIDI technology and is starting at point A.

—Terry O'Mahoney

Musicians and Computers I-III

David S. Mash
\$9.95

Warner Bros. Publications

This 62-page book is a good introduction to the world of computers. It discusses terms, hardware, software, accessories, music-notation options, use of MIDI technology, educational applications (theory/ear training), digital editing, sound de-

sign, digital mastering, and career development applications for the computer. Each topic is briefly discussed and examples of what appears on the monitor when certain software is being used are included in the text. This is only an introduction, but this would certainly smooth over some of the initial rough spots associated with using the computer for musical applications.

—Terry O'Mahoney

KEYBOARD PERCUSSION

Night Music Suite II

Michael Boo
\$3.00

Studio 4 Music/Alfred Publishing Co., Inc.



"Night Music Suite" is a three-movement work for orchestra bells. The movements are rather short and programmatic in nature with reference to night time (I—"Twilight," II—"Darkness," III—"Sunrise"). The key structure of each movement also relates back to each title, such as the key of A-flat minor for "Darkness" and B-flat major for "Sunrise." Boo makes mallet suggestions at the beginning of each movement.

Technically, this work will showcase and stretch the beginning mallet player with its transitions between double stops and single notes. Furthermore, employing effi-

cient stickings for the transitional spots will be a challenge for the performer. The A-flat minor key signature of the second movement will be difficult for some players; Boo has added flats to the actual notes for the first few bars in order to remind performers of notes such as C-flat and F-flat. I applaud Boo for composing a bell solo that is educationally sound and will allow young mallet players to enjoy a quality musical experience.

—Lisa Rogers

Bee et Lila IV

Emmanuel Sejourne
\$8.00

Editions Henry Lemoine/Theodore Presser Co.

"Bee" and "Lila" are two relatively brief pieces—or "ballads," as the composer calls them—for vibraphone solo. College-level percussionists should find a number of interesting features. They require four-mallet technique and the ability to coordinate a melodic line with a rhythmically animated accompaniment; however, the writing remains quite idiomatic for the instrument. Although stickings are not indicated, a vibist with a modicum of playing experience should have no difficulty figuring out the most expeditious malleting choices.

Sejourne sets his ballads in a light, pop-style framework, using rhythmic accompaniments with allusions to jazz-rock, and even a beguine-like Latin pattern. In a brief preface, which is written only in French, the composer discusses the musical opportunities presented in regard to phrasing and interpretation. Vibists can use these pieces to display their musicianship while serving up two satisfying musical dishes.

—John R. Raush

Russian Rag IV

Gennady Butov
\$11.00

Studio 4 Music/Alfred Publishing Co., Inc.

"Russian Rag" is a xylophone solo that is accompanied by two



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marimbists (same instrument) or piano. The solo is a quick tempo of quarter note = 190-208, and has many patterns that include dotted eighths and sixteenths. The melodic and harmonic material create a modal texture, giving it a mood characterized with a Russian flavor. A brief middle section has several rolls and is more lyrical than the syncopated opening and closing sections. The solo is well within the level of an advanced high school or young college student, and should find its way to recital programs, ensemble concerts, and solo and ensemble contests.

—George Frock

Black Sphinx for Solo Marimba IV—
Leander Kaiser
\$9.50
Studio 4 Music/Alfred Publishing Co., Inc.

"Black Sphinx" is an unaccompanied solo for a low-F marimba. The solo, which requires four mallets throughout its entirety, opens with a slow Adagio, which introduces the initial theme. The introduction is in two parts—the first a roll section, the second a repeat of the opening statement but in punctuated



eighth-note ostinati. The main body of the work is an Allegro in common time. There is a development of the themes that were presented in the introductory section. Other themes are presented and each returns with some sort or variety of the original statement. The solo covers several marimba techniques such as rolls, single independent strokes, double verticals, and various rotation or lateral motions.

"Black Sphinx" was the winning composition in the 1997 PAS Marimba Solo Composition Contest, and is appropriate for recital or studio programs. It is well within the reach of an advanced high school or intermediate college student. The notation is clear, although there are a few errors or differences from the manuscript version. This is a terrific addition to the moderately difficult solo material for marimba.

—George Frock

Pastoral Music
Thomas Briggs
\$7.50

Studio 4 Music/Alfred Publishing Co., Inc.

This three-movement work for solo marimba is ideal for developing the four-mallet skills of an intermediate-level college marimbist. Briggs does an exceptional job of keeping his score free of awkward technical problems, and molds his musical ideas from patterns that "lie" very comfortably on the keyboard. He is also successful in keeping his music interesting and varied, moving from "quiet and reflective in mood" found in the first movement, through a second movement aptly titled "Lyrical," to some up-tempo sections in the third movement. Any or all of the three movements of this publication would be an excellent selection for a student marimbist's four-mallet repertoire list.

—John R. Raush

Mallon
Klaus Hashagen
\$5.00

Musikverlag Zimmermann
This approximately seven-minute solo percussion piece features glockenspiel, vibraphone and marimba. (The composer indicates that it could also serve as an ensemble piece for several players.) Written in a contemporary idiom, the work presents, in the words of

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the composer, "a variety of suitable...melodic, harmonic and rhythmic 'gestures' with their variations...(including) tonal and chordal repetition, block chords and broken chords, melodic flourishes and lines, arpeggios, glissandi, and others." The performer(s) use both two- and four-mallet technique.

Two instrumental setups are suggested by the composer. The first arranges the instruments in an arc-like configuration with glockenspiel in the center; the second "stacks" the instruments one behind the other, marimba in front and glockenspiel in the rear, with glockenspiel and vibes on risers behind each other. As the soloist rapidly moves between instruments, or at times plays on two simultaneously, something of a theatrical element is injected into the performance. This piece requires a mature, college-level performer, hopefully one that, as the composer suggests, has "a sense for sound color."

—John R. Raush

Ten Short Songs for Marimba V
Keith A. Larson
\$8.50
H. E. Steinhardt Co.
"Ten Short Songs" for unaccompanied four-mallet marimba is a set of

brief, contrasting compositions that may be performed in their entirety as a set or in an order and/or selection determined by the performer. To perform all ten songs, a 4 1/3-octave marimba would be necessary. Each song has its own tonality and character, and each presents a different technical challenge, from double lateral strokes to legato rolls. If presented in their entirety, these ten songs would make a nice addition to a junior level college percussion recital (probably 15 minutes in total length). Individual movements could be appropriate for the younger performer and could have pedagogical value for an advanced high school mallet-keyboard percussionist.

—Jim Lambert

KEYBOARD PERCUSSION ENSEMBLE

Sacred Duets For All II-III
Sacred Trios For All II-III

Compiled/arranged by William Ryden
\$5.95 each

Warner Bros. Publications

The two publications listed above are the percussion parts for two collections, which in their entirety in-

clude books for piano (conductor) and all of the standard woodwind, brass and string instruments. Of interest to percussion teachers are the percussion books, which can be used, exclusive of the other parts, for performances from duets and trios to larger ensembles.

The percussion books are written for mallet-keyboard instrument(s) with percussion accompaniment. (The accompaniment includes snare and bass drum, and an assortment of accessories including tambourine, crash cymbals, woodblock, gong and triangle.) In several selections, chimes (opt. bells) can also be added. A score format is used—two staves for the duets and three for the trios—with the keyboard percussion written on the top staff. Mallet players will have to add rolled notes *ad libitum*.

The music is a mixture of keyboard, vocal, and instrumental works going back to the Renaissance. The duet volume includes such well-known pieces as "Eternal Father Strong to Save," "Battle Hymn of the Republic" and "Joshua Fought the Battle of Jericho." The trio collection includes music of Josquin des Prez, Mendelssohn and Handel, as well as popular favorites such as "Fairest Lord Jesus" and "Stand Up, Stand Up, for Jesus."

These collections should be of particular interest to those who work in the field of church music. They provide an opportunity for instrumental performances that spotlight percussionists, and should be a hit with any congregation.

—John R. Raush

SNARE DRUM

Intermediate Snare Drum Contest Solos III-IV

Michael Blake
\$11.00

Studio 4 Music/Alfred Publishing Co., Inc.

This is a collection of nine concert-style solos that explore sixteenth notes, sixteenth-note triplet figures and accentuations. These expressive solos cover a variety of meters and moods, and are filled with dynamic contrasts as well as interesting rhythmic material. Each of the solos has a baseball title ("High & Outside," "4 for 4," "Triple," "RBIs," "Walk," etc.), which form a nine-in-

ning game when performed in sequence. The solos cover standard snare drum techniques including single strokes, flams, drags and rolls. The solos are worthy of contests, college recitals or juries.

—George Frock

Le Tambour D'Ordonnance Volume II V-VI

Robert Goute
\$38.25
Editions Robert Martin/Theodore Presser Co.

Le Tambour D'Ordonnance (The Military Drum) Volume II is a 109-page advanced course book for the military drum. According to the author, "it is not a training manual nor a method book but a series of studies based on the main problems which are encountered during the various stages of training." The book includes sections on notation, rudiments, reading exercises, rolls and the history of French drumming. The text is in both French and English.

Comparable to a rudimental book in the United States, *Le Tambour D'Ordonnance* Volume II deals with rudiments as used by French drummers. The music is written on one line with the notes above the line indicating left hand and the notes below the line indicating right hand. This is a well-written book, and those interested in French military drumming would be well rewarded.

—John Beck

Le Tambour D'Ordonnance Volume III V-VI

Robert Goute
\$47.25
Editions Robert Martin/Theodore Presser Co.

Le Tambour D'Ordonnance Volume III is a collection of the repertory for the French military drum and also includes foreign compositions used by the French drummers. The repertory consists of solos, etudes, duets and ensembles. The foreign compositions literally cover the world and provide a composite of the similarities and differences in drumming world wide. The text is written in both French and English.

According to the author, much of the French military drumming has been passed on by imitation and word of mouth. It is his desire in his four-volume collection, *Le Tambour D'Ordonnance* (The Military



Drum), to write down all the music for future generations. To this end he has done an excellent job. This volume has 180 pages of music and text concerning French military drumming. As he points out, this is military drumming and not necessarily the orchestral style of French drumming, yet as in the United States, the roots of drumming, regardless of its style, come from the military. For those interested in French military drum music, this is a must.

—John Beck

TIMPANI

Fundamental Solos For Timpani II-V
Mitchell Peters
\$7.95
Alfred Publishing Co., Inc.



This collection of 15 intermediate-level solos for timpani is equally divided into three sections, with five

solos for two drums, five for three drums, and five for four drums. The solos are based on different tonal centers, thus providing tuning experiences for students. When tuning changes are needed, they are clearly notated. There are also several contrasting styles and meters presented. This collection should be a valuable source for the studio teacher or band program, and several of the solos are worthy for contest performances.

—George Frock

Statement for 5 Timpani and Piano V

Keith A. Larson

\$12.50
H. E. Steinhart Co.

This single-movement, fast-slow-fast timpani solo is skillfully composed to combine the piano's timbres with those of five timpani. Shifting meters predominate throughout this seven-minute composition, with numerous pitch changes necessary for the timpanist. The opening section is primarily in a rhythmic 4/4 and 3/4 meter with an overall tonality of C major. The contrasting slow section explores related tonalities of A-flat major and a minor, with a timpani cadenza that introduces the fast third section, which rhythmically punctuates 6/8, 2/4, 3/8 and 5/8 meters—in succession. Rhythmic interplay and musical dialogue between the piano and timpani create a dramatic sense of climax as the final coda re-states snippets of the opening motives. This work is appropriate for the junior collegiate recital.

—Jim Lambert

MULTIPLE PERCUSSION

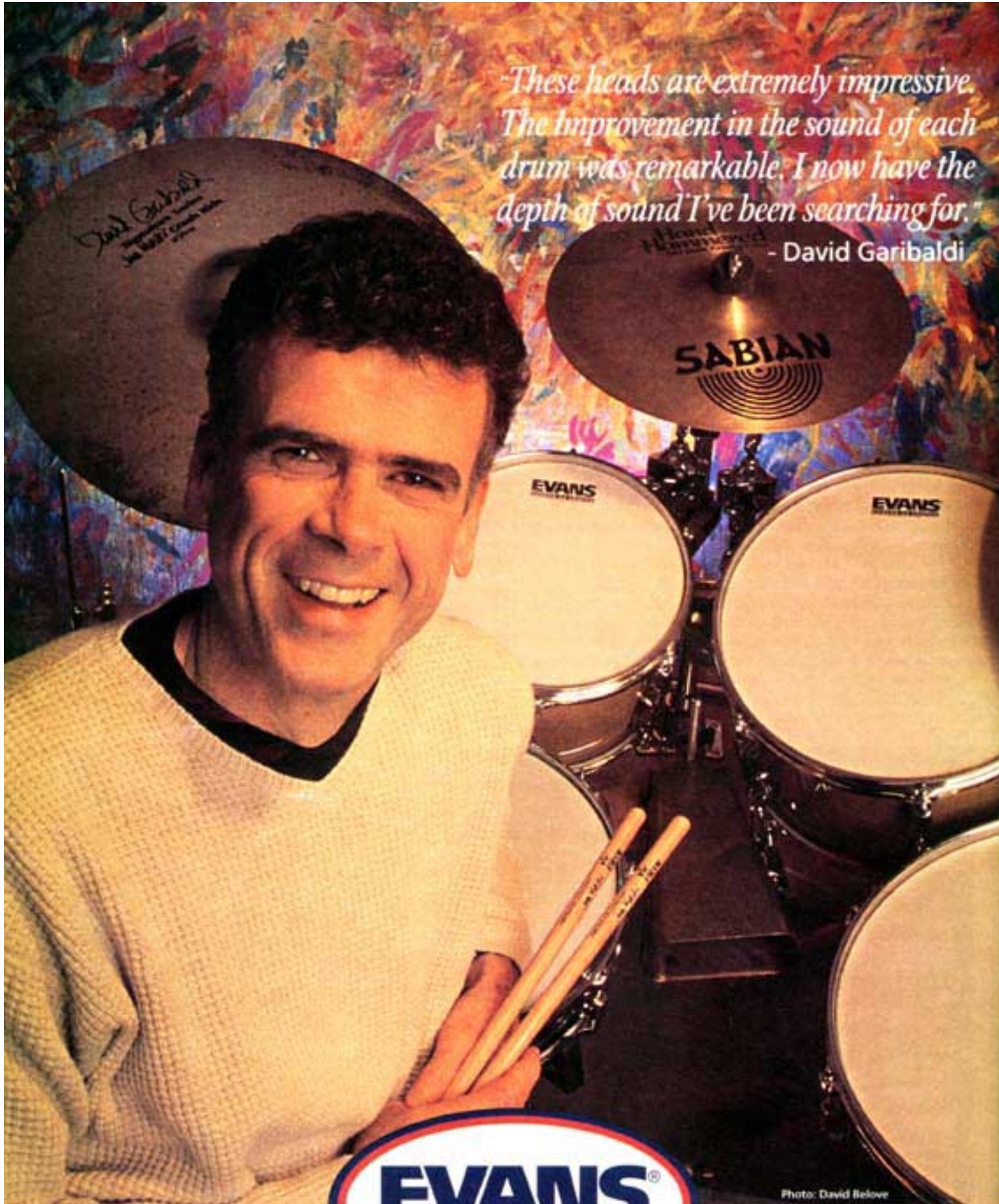
Watermusic For Vibraphone V
Leander Kaiser
\$13.00

Studio 4 Music/Alfred Publishing Co., Inc.

"Watermusic" is a set of five compositions for vibraphone and incidental percussion including a low timpani (29" or 32" low F), a 22–26" tam tam, a thin 14" crash cymbal, and a 19" Chinese swish cymbal. Mallets include four medium yarn, two medium-hard yarn, one medium-hard timpani mallet, and one plastic handle. The composer lists various suggestions for perfor-

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The Funky Beat (Warner Bros. Publishing)

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mance order, in the event that the solo is not performed in its entirety.

Each of the movements has water-related titles, and Kaiser's use of the whole-tone scale is prevalent in each piece. A variety of moods and colors are presented, especially in the third and fourth movements when the percussion instruments augment the sound of the vibraphone. Technical demands include various types of strokes (singles, double stops, lateral rotations and rolls, including one-hand tremolos while playing single-line passages as counter material). Pedal markings are clearly marked, but some dampening may be needed for clarity. The work is expressive, full of variety, and is within the ability of a good college student.

—George Frock

Sonata For Percussion Solo V-VI
David Williams

\$10.00

Studio 4 Music/Alfred Publishing
Co., Inc.

"Sonata" is a multiple percussion solo that incorporates twelve tonal colors or pitches including seven drums, mounted tambourine, woodblock, two suspended cymbals and triangle. A second tambourine is needed in the second movement.

A grand staff is used for notation, with the drum tones on the lower staff and the accessories on the upper staff. Striking implements include timpani mallets, snare sticks, two marimba mallets and two light metal rods. A page of instructions is provided including a diagram of the suggested setup.

The solo is in three movements with a tambourine cadenza or trio between the second and final movement. Both the first and last movements begin with a slow introduction followed by an energetic allegro. The second movement is a dance in a quick 3/4 meter with numerous triplets. The rhythmic content will require an advanced player.

—George Frock

PERCUSSION ENSEMBLE

Drumming II

Mark Andreas Giesecke

\$7.00

Musikverlag Zimmermann

Unlike Steve Reich's famous composition with the same title, Giesecke's "Drumming" is intended "for the very first ensemble experience of percussion students in mu-

sic schools." Giesecke's piece is scored for percussion sextet and uses six drums of different pitches. In the context of an eighth-note continuum, students must listen carefully and play with rhythmic precision while executing changing dynamic levels, crescendi, decrescendi and shifting accents. These requirements, as well as the performance of composite rhythmic patterns, give students excellent practice in the basics of ensemble performance.

—John R. Raush

Snap II-III

Steve Kastuck

\$12.00

Kastuck Percussion Studio, Inc

"Snap" is a percussion ensemble for an "expandable" percussion quartet—meaning that more than one player can be assigned to a part, if desired. The work is in common time with a middle section of two beats per measure. Techniques required include single strokes, flams, drags and rolls. Additional sounds are produced with stick beats, rimshots, and by playing on the rim, edge and center of the drums. Each player has the option of performing on a practice pad. The work takes approximately two

to three minutes to perform, and is a nice training piece for the young ensemble.

—George Frock

Timpania (A Percussion Octet) III

Alice Henry

\$22.00

Kastuck Percussion Studio, Inc

This percussion ensemble for eight players is scored for two timpani, two tom-toms, snare drum, bass drum, a pair of cymbals, suspended cymbal, woodblock and triangle. The ensemble is in duple meter throughout, and each performer has a wide dynamic range. Technical requirements on the snare drum include single strokes and rolls. The ensemble is directed to beginning or intermediate students, and should be helpful for the studio or middle school band program.

—George Frock

William Tell's Canned Overture III

Michael Rhodes

\$7.00

Studio 4 Music/Alfred Publishing
Co., Inc.

How, you may wonder, is an overture "canned"? First you locate four tin cans, graduated in size and pitch. Then, you assign one to each of four percussionists armed with

metal spoons, also graduated in size. Next, the percussion quartet is seated on chairs at the edge of the stage, holding the cans between their knees. And finally, player 1 launches into the familiar “dum, de-de dum” rhythm, and the others shamelessly join in on this parody of Rossini’s well-known overture.

The score is written much like an antiphonal marching bass drum part, keeping all four players on their toes (or rather, the edge of their chairs) having to alternate notes in “melodic” runs. And, of course, the well-known rhythms of the overture make it possible to maintain the association with the original, even without melody instruments. Fortunately, Rhodes keeps things brief, ending his parody before the audience wears out of the fun.

—John R. Raush

Slow Rock Duo 1 III
Rock Duo 1 III+
Shuffle Duo IV+

Leander Kaiser
\$18.00 each
Beurskazer Muziekuitgeverij
 Leander Kaiser has written three drumset and Roto-tom duets for intermediate percussionists. Each duet focuses on a particular style, which is implied by each title. Each duet includes a detailed notational key, and the Roto-tom player employs four Roto-toms in each piece. “Rock Duo 1” includes sections for improvisation by both performers, which makes for a very exciting and creative collaboration. I highly recommend these well-written duos.

—Lisa Rogers

Lydian Game IV
 Mark Andreas Giesecke
\$8.67

Musikverlag Zimmermann
 An impressive list of pedagogical perks can be found in this percussion octet. The piece was written to address the typical limitations of student ensembles, with parts requiring various levels of expertise for bongos, congas, guiro, Roto-toms, triangle, cowbell, xylophone, vibraphone, marimba and drumset. Even the mallet parts, framed with a light, Latin-rock flavored accompaniment, should not prove a stumbling block for most high school students, thanks to repetitious scalar patterns in the xylophone and first marimba parts (two

marimbists are used on one instrument), and the conservative four-mallet writing for vibes. One particularly desirable feature of the piece is that all players are given opportunities for solo improvisations, and Giesecke provides helpful suggestions to the mallet players that should assist them in spreading their improvisational “wings.” Giesecke proves that literature at this level can be both pedagogically sound and musically viable.

—John R. Raush

Tempest Black IV

Keith A. Larson
\$15.00

H. E. Steinhardt Co.
 Scored for seven performers, “Tempest Black” is a contemporary composition that develops timbral contrast with unusual instrument placements. This includes placing a triangle on a timpani with pedal glissandi, an inverted suspended cymbal on a timpani, and the use of a water gong. Rhythmic challenges and changing meters create a haunting texture. Additionally, each performer has a small multiple percussion setup: (1) bells, triangle on timpani, small glass bottle; (2) bells, cowbell on timpani, large glass bottle, vibes; (3) claves, xylophone, suspended cymbal on timpani, vibes, water gong; (4) marimba, two timpani, high woodblock, gong; (5) piano, temple blocks; (6) low woodblock, suspended cymbal, sleighbells; (7) two bongos, tom-tom, bass drum. Overall, this work is a textural exploration of the combination of percussive sounds more than a traditional thematic development.

This ensemble is appropriate for the advanced high school percussion septet.

—Jim Lambert

MIXED INSTRUMENTATION

Recollections Of The Inland Sea V-VI
 Tsuneya Tanabe
\$18.00

Studio 4 Music/Alfred Publishing Co., Inc.

This two-movement duo for flute and marimba is written in two contrasting styles. Four-mallet technique is required throughout the composition, and a mature performer will find this work challeng-

ing as well as interesting. The first movement is slow with numerous rolls, contrasted by rhythmic material that creates a feeling of freedom and expression. The second movement is a rapid presto with repetitious ostinati patterns that require various types of four-mallet strokes. The marimba part is scored for a low-E instrument, but the publisher has provided an edited page that will enable the use of a low-A marimba if the low E is not available. This is an excellent work for the advanced student.

—George Frock

ETHNIC PERCUSSION

Changuito—A Master’s Approach to Timbales III-VI

Jose Luis “Changuito” Quintana/
 Chuck Silverman
\$24.95

Warner Bros. Publications
 Jose Luis Quintana, better known as “Changuito,” is the master drummer who has helped shape Cuban music for the past several decades. As a member of the Cuban ensemble Los Van Van, he helped create the form of music we know today as *songo*, helped to popularize the use of timbales as part of a drumset setup, and developed many new rhythms on the timbales. This book, written primarily by Chuck Silverman, deals with the subject of the timbales in an in-depth and intelligent manner and contains a wealth of information about the history, styles and rhythms of the *Pailitas Cubanas*.

In 112 pages, all of the major timbale rhythms used in Cuban music (including Danzon, Chachacha, Mambo, Pilon, Mozambique, Merensongo, Conga, Bembe and Timba) are presented, accompanied by many exercises and solo ideas. In addition to the basic information, there are numerous examples of how Changuito created his own solo style as well as new styles of music. This book distinguishes itself, however, in the musical information that explains how timbales fit into the overall musical fabric of Cuban music—something that many texts overlook. After reading this text, one can more easily identify each genre of Cuban music and understand its development.

The independence and solo exercises will challenge the most accomplished players. The many nuances of timbale playing demand an extensive notational legend, something that requires some time to fully digest, but well worth the effort. The accompanying CD (featuring Changuito and Silverman) demonstrates the proper feel for each example and provides accompaniment for many independence solos. A glossary, discography and reference section complete the book. This book is a valuable resource and a must for every aspiring *timbalero*.

—Terry O’Mahoney

DRUMSET

The Drummer’s Almanac
 Jon Cohan
\$12.95

Hal Leonard Corporation
 Do you remember all of those anecdotes, bits of information about equipment, tuning tips, stories of drummers’ big breaks into the business, things to know about microphones and studio techniques, maintenance tips, generic drumbeats, good drum books, and words of inspiration you got from other drummers when you were hangin’ out at the local music store? Well, a lot of that stuff is in this book. Jon Cohan has talked to some of today’s top drummers (Dave Weckl, Alex Acuna, Anton Fig, Peter Erskine, Andy Newmark, Chris Parker, Terri Lyne Carrington, Paul Leim, Carter Beauford, Fred Buda, and others) and brought it all together in this 77-page treatise. Each subject is covered very briefly and the book includes many photos of each artist. The “day-in-the-life” of Anton Fig, Dave Weckl’s explanation of Freddy Gruber’s approach, and the 40 PAS International Drum Rudiments are also included in the text.

—Terry O’Mahoney

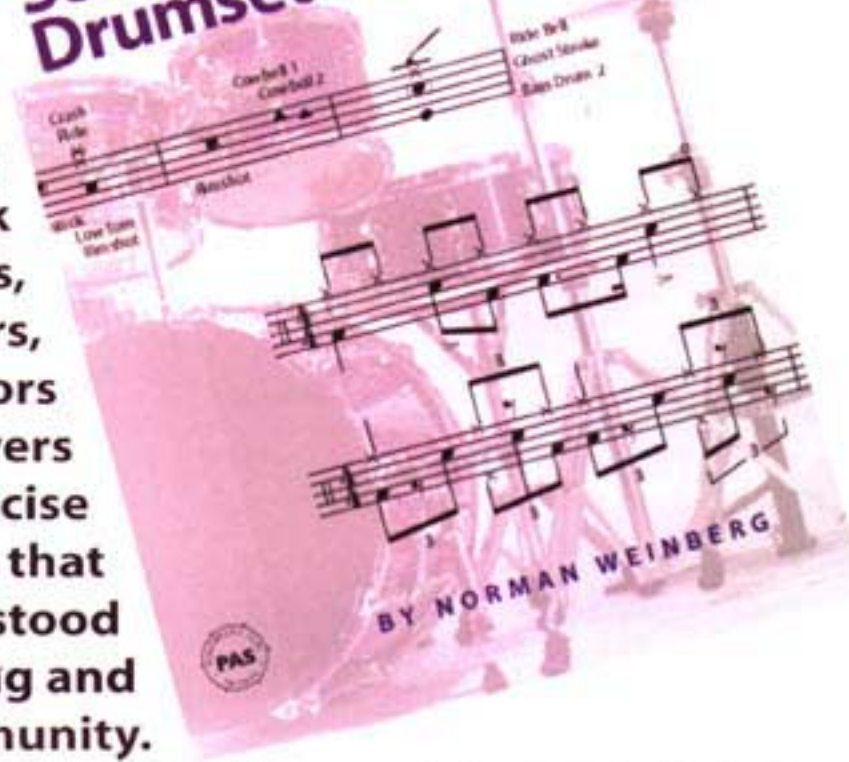
Kurbelwelle II-III
 Leander Kaiser
\$10.00

K.O.M. Bühnen-Und Musikverlag
Kurbelwelle is a collection of drumset solos for the beginning to intermediate drumset player. Each of the five solos focuses on a different style (pop, 6/8 slow rock, Latin, shuffle, funk). All solos are rela-

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This book is a must for all arrangers and orchestrators. I wish this text had been around years ago when I was trying to make sense of the collective, "hand-me-down" drum notation of the day.

John La Barbera, Composer/arranger

I hope and recommend that ALL composers, arrangers, authors of pedagogical studies and drummers read, digest and use this long-awaited standard of drumset notation.

Peter Erskine, Drummer/composer

Authors, publishers, composers and performers are now liberated to communicate in a common notational language. What a triumph to release us from the "medieval" practice of slash marks with the term ad lib.

George Gaber, Distinguished Professor of Music, PAS Hall of Fame

If everyone who writes for drumset adopts these guidelines, the ambiguities inherent in much current drumset notation can be alleviated.

Ron Spagnardi, Editor/Publisher, Modern Drummer magazine

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tively short in length, approximately 66 measures each. Additionally, sticking suggestions are indicated by Kaiser in appropriate spots in each solo, and a helpful notational key is provided.

Kurbelwelle provides the beginning drumset player with a collection of solos to aid the study of styles, reading, coordination and independence. It is difficult to find well-written solos that stand alone for the beginning drumset student. Kaiser has provided excellent drumset solo repertoire for the beginner.

—Lisa Rogers

The Art of Boogaloo II-III+
Frank Briggs
\$17.95

Mel Bay Publications

Ah, the boogaloo. Haven't heard that term for a while. Actually, the boogaloo has been with us, musically speaking, since the early days of rock. Basically, it refers to rock drum patterns with syncopated sixteenth-note bass drum patterns and unaccented snare drum notes that surround the backbeat (beats 2 and 4). These grooves were used extensively by the early soul and funk drummers, particularly drummers who played with James Brown.

Frank Briggs has compiled a 55-page book of exercises that are based on this historic groove, which we still hear today in the form of hip-hop. He includes patterns with one-handed buzz rolls (to give the groove the proper "loose" feel), interesting fills (usually presented in four-bar phrases), four play-along tunes, a tune transcription and a glossary of musical terms. Each exercise and play-along is demonstrated on the accompanying CD. The book does not provide specific accent patterns for many of the exercises—something that adds to the book's flexibility. Students may choose their own level of difficulty by altering accent patterns, thus creating an endless supply of new material.

—Terry O'Mahoney

Classic Blues Jam w/Songbook II-III+
\$10.95

Warner Bros. Publications

Parents always ask their child's drum teacher, "When are you going to teach my child a *song*?" Well, here's the solution to that dilemma. There are lead sheets and drum

transcriptions of six blues tunes ("Look at Little Sister," "Born Under a Bad Sign," "La Grange," "Bad to the Bone," "Stormy Monday" and "Hideaway") that students can use to learn *exactly* what the drummer on the record is doing. The songs represent different feels (shuffles and 12/8) and tempos (ranging from M.M. 60–160) that will challenge the student to keep up with the recording.

The student should first learn to play with the accompanying CD, and then join his/her friends on their respective instruments (keyboards, bass and guitar) to perform the charts in a live setting. (There are corresponding books for bass, guitar, and keyboards.) The only drawback is that there are no tracks on the CD without drums; the student must learn to play *with* the existing drummer. This collection would certainly encourage students to work on transcriptions, ease the burden of transcribing for teachers and, above all, make it fun to play the drums to a *real song*.

—Terry O'Mahoney

Classic Rock Jam w/ Songbook II-III
\$19.95

Warner Bros. Publications

After years of systematic neglect, drumset players are finally coming into their own in terms of repertoire books for pop tunes. There have been thousands of "fake books" that have included lead sheets, chord symbols and bass lines to popular songs, but now drummers are starting to see this type of book with complete (and accurate!) drum parts.

This book contains six classic rock tunes ("Hotel California," "Europa," "Tush," "Refugee," "Riders on the Storm" and "Proud Mary") with complete lead sheets and drum transcriptions. Good reading skills (eighth and sixteenth notes), familiarity with different feels, ability to follow a chart containing vamps, and a certain amount of chops (M.M. = 76–136) are required to negotiate these charts. Students may practice with the CD and then join their friends (who may purchase corresponding books for bass, guitar and keyboards) and have an instant repertoire for their band. The only drawback to this package is the lack of tracks on the CD *without* drums (the drummer must play

with the existing drum tracks). This does not, however, diminish the fact that this series might well be the dawn of a trend that sees the drum chart as an essential component of all fake books.

—Terry O'Mahoney

Drumset Basics II-V+
Steve Faulkner
\$17.95

Visionary Music Publishing Co./

Warner Bros. Publications

Drumset Basics is an ambitious book for the beginning to advanced drumset player. In the foreword Faulkner states that "after the completion of this book, you will have learned how to play in a variety of styles, with steady time, precision in your coordination, and the ability to create musical and rhythmic ideas." This book is divided into over 20 sections; however, three broad areas are covered: style, coordination, and soloing. Additionally, Faulkner gives excellent and detailed explanations in each section in regards to notation and rhythm. I find these explanations to be valuable and must be read thoroughly.

Drumset Basics is appropriate for the intermediate to advanced drumset player. I also recommend this book to beginning players as well, but they may need supplementary materials, as rhythmical aspects of this book move very quickly.

—Lisa Rogers

Drum Techniques III-VI
Vernel Fournier
\$7.95

Hal Leonard Corporation

Vernel Fournier's book *Drum Techniques* is a "must buy" for drumset players. This book is not about gaining great coordination skills or learning "impossible licks." It is about an area of drumset performance that players sometimes lack, which is "taste" or style. In his introduction to *Drum Techniques*, Fournier says: "Most of my students were very good at coordination, but they didn't have fluidity. Also, many of them didn't have a style; they all sounded alike. If simply taken at face value, the material presented in these pages can be played through very quickly, and will have limited value to the drumset player. But by spending time with the patterns and etudes, and finding different ways to prac-

tice the material, these studies can provide a wealth of ideas that can be applied to a variety of playing situations."

Drum Techniques is divided into three sections: Two-bar sticking patterns, 21 Syncopation Studies, and Fournier's transcription of the famous drum part he played on the Ahmad Jamal Trio's recording of "Poinciana." Performers utilizing Fournier's book must read carefully the preface statements of each section in order to get the full value of the book. For example, Fournier suggests that the player sing or hum rhythms used in each of the syncopation etudes. He states that "the etudes were designed to inspire solo ideas and improve a player's sense of phrasing." *Drum Techniques* is full of wonderful ideas about style and how to get it.

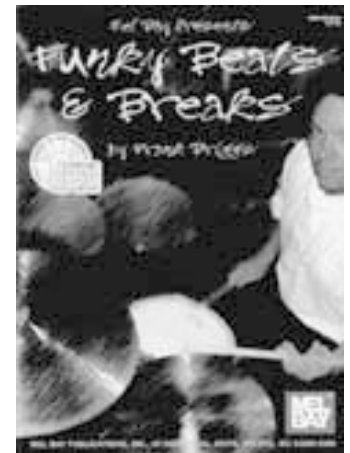
—Lisa Rogers

Funky Beats and Breaks III-IV

Frank Briggs

\$17.95

Mel Bay Publications



For intermediate drummers who want to develop some technique and obtain new fill material, *Funky Beats and Breaks* might be the answer. It contains 205 different syncopated exercises (using various combinations of eighth and sixteenth-note ride patterns), ghost notes, interesting sextuplet and thirty-second-note fills, some exercises with open sections that encourage the development of improvisational skills, a glossary of musical terms, and four play-along tunes. Exercises are demonstrated on the CD.

The exercises are two-bar patterns with one bar of a groove and

one bar of a fill. Each pattern varies slightly from its predecessor, and each fill presents a new challenge in the form of a rhythmic or accent alteration. Accents in the grooves are limited to the backbeat (beats 2 and 4), a concept that enables the reader to vary the patterns according to taste or technical ability. The bass drum is utilized as an independent voice in the fills—something that other texts frequently overlook. *Funky Beats and Breaks* might be used as a book for students who have mastered the “art of the backbeat” and want to expand their vocabulary.

—Terry O’Mahoney

Metallica—ReLoad

III

Transcribed by Howard Fields
\$18.95

Cherry Lane Music Company/Hal Leonard Corporation

This a book of drum transcriptions from heavy metal band Metallica’s recent recording entitled *Reload*, and contains the melodies and drum parts from the 13 tunes on the album. The legend calls for a

drumset with four toms and two bass drums. The grooves are primarily eighth-note rock grooves with the occasional meter change (4/4 to 2/4) or syncopated sextuplet fill.

—Terry O’Mahoney

Be-Bop Phrasing For Drums IV–V

Dom Moio

\$17.95

Mel Bay Publications

This 24-page book/CD package contains 121 exercises that provide solo or fill ideas for the jazz drummer. It contains one-bar triplet-oriented patterns that integrate the two hands with the bass drum, two- and four-bar phrase exercises, sixteenth-note patterns for use during “double-time” sections (or as rock fills), and entire notated 12-bar blues choruses. Numerous variations of the exercises would be possible by including (and altering) accent patterns. The exercises could easily be combined to create entire be-bop solos. This book would help provide aspiring jazz drummers with bebop soloing ideas and the technique required to execute them.

All of the exercises are demonstrated on the CD.

—Terry O’Mahoney

INSTRUCTIONAL VIDEO

Basic Technique for Hand Drum and Tambourine

Ben Harms

\$39.95

Harms Historical Percussion

The value of an instructional video may be predicated on a number of factors—the consumer’s background and ability to understand and master the material; the organization of, and manner in which, the information is presented; and even the background and credentials of the author. In the case of this one-hour instructional video concerning hand drum and tambourine technique, it is worthwhile to know that Ben Harms performs as a percussionist with the Metropolitan Opera Orchestra and in the Early Music scene. He has also been a serious student of Middle



Eastern and North Indian drumming. His video is aimed at an equally eclectic audience, including the amateur, the performer of early music, and the professional percussionist.

The student will need a hand drum and tambourine (Harms sug-

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gests that one should learn both at the same time), as well as a metronome. The video methodically and lucidly covers hand positions and basic strokes, duple and triple groupings of strokes, various rhythms using combinations of duple and triple groupings, meters in 5, 7, 10, and 11, a suggested practice routine, advanced techniques (rolls, rocking, swivel, shake, mute position), "rhythmic diminution" and a solo performance by the author, convincingly demonstrating what can be accomplished using only the basic techniques presented in the video.

The video "goes the extra mile" to make sure that the viewer will be successful. It is well-organized, presents material in a logical, step-by-step fashion, and also includes a 16-page booklet with a table of contents that is collated with the tape via a "counter" that appears in the instructional section of the video. Harms indicates that hand-drumming was prevalent in Europe until the 17th century, after which it was replaced by performance with sticks. After viewing this video, one cannot but notice that when hands gave way to sticks, the possibilities of producing many different sounds from one simple instrument was sacrificed. By recapturing this "lost art," percussionists may also recapture finesse and subtlety in their performance on modern instruments.

—John R. Raush

Interplay and Improvisation on the Drums

Gary Husband
\$39.95

Warner Bros. Publications

Gary Husband demonstrates his mastery of modern, interactive improvisatory drumstyles on this 64-minute video. There are studio sessions with guitar wizard Allan Holdsworth, blues-rock guitar Gary Moore and bassist Jack Bruce, a bass/drum funk duet with Level 42 bassist Mark King, and a post-bop jazz tune with Paul Stacey (guitar) and Mick Hutton (bass). Advanced drummers who are able to absorb information without the need for in-depth analysis, or fans of Gary Husband's work with different bands (Level 42, Allan Holdsworth, and others), will enjoy this video.

—Terry O'Mahoney

Mozambique Volume 2

Kim Atkinson

\$34.00

Pulsewave Percussion

Kim Atkinson demonstrates the individual percussion parts to two versions of the Mozambique (the Cuban musical genre created in the 1960s)—the authentic Cuban style and what he terms the "New York style," which is commonly found in modern drumset adaptations—in this video/booklet educational package. The Cuban Mozambique ensemble consists of cowbells, three *tumbadoras* (congas) and one or two *bombos* (Cuban bass drums), and is often found as a marching unit during Carnival. The "New York" style usually involves timbales, cowbell, *tumbadoras*, claves (and sometimes shekere) and is typified by the work of Frank Malabe and others.

Atkinson demonstrates each part, counting in cut time, 4/4 and in African onomatopoeic syllables, and the booklet shows both conventional and Time Unit Box notation—a drum tablature system used at UCLA. Several extended ensemble sections complete the video. Atkinson's delivery makes each part easy to understand, even for non-percussionists in a community setting, for example. For percussionists who are interested in the roots of Mozambique and how it metamorphasized in North America, this is an excellent video.

—Terry O'Mahoney

Show Me The Rhythms! For Jembe Vols. I and II

\$19.95 each

Play Me The Rhythms! For Jembe (Practice companion to videos)

\$11.95

Kalani

Kalani Music

As the interest in non-Western music escalates, knowledge of hand-drumming techniques and the rhythms with which they are associated has become an important part of the education of serious percussion students. For those interested in African drumming patterns as performed on the jembe, these two videos are just what the doctor ordered. (A prerequisite is intermediate to advanced performance skills on the instrument.) A practice companion to these two volumes of *Show Me The Rhythms!* in CD form is also available.



Volume I concentrates on Dansa (southern Mali); Dununba (northern Guinea); Komo (northern Guinea); Tonsole (southern Mali) and Liberte (southern Guinea). Volume II investigates the Kassa (northern Guinea); Maraka (southern Mali); Zawuli (Ivory Coast); Madan (southern Mali) and Sunu (southwestern Mali).

The videos follow a pedagogically sound approach. First, Kalani demonstrates each pattern, breaking it down in regard to its arrangement of bass tones, open tones and slaps. Next, the viewer is given an over-the-shoulder view of hand placement. The student can then play along with a notational display of the pattern that uses three noteheads to differentiate bass tones, open tones and slaps. In the long play-along sections, dunun drums are added. Each video concludes with a review section in which all the patterns are re-capped.

—John R. Raush

PERCUSSION RECORDINGS

Anthology of Jazz Drumming

Volume 3

\$15.95

Media 7 Records

Producer Phillippe Baudoin has continued the example set in the first two volumes of this compact disc series by assembling 23 early

jazz records made between February 1936 and November 1938—the roots of the swing era. Recordings by some of the most well-known drumming figures of the time (Gene Krupa, Chick Webb, Cozy Cole, Jo Jones, Lionel Hampton), lesser known figures (Slick Jones, Cliff Leeman, Jimmy Crawford, Paul Barbarin, Ray Bauduc), and rare items (a solo by Davey Tough!) comprise the collection. There are examples of both large and small group performances.

All of the recording are very clear, which allows the listener to hear many of the nuances of each player—something not always possible on other recordings. Many of the recordings contain rare elements (e.g., an early two-chorus, 64-bar solo by Lionel Hampton) or approaches that are often excluded from more general compilations. The accompanying 44-page booklet (in English and French) provides invaluable insights into each recording.

—Terry O'Mahoney

Hymnody of Earth Pleasure

Malcolm Dalglish and the Ooolites
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Ooolitic Music

These compact disc recordings feature Malcolm Dalglish on hammer dulcimer. It is primarily a series of choral pieces (for various sizes of choral ensembles) that also features Glen Velez on percussion. Percussionists or choral directors desiring works that feature hammer dulcimer, chorus, and percussion would be interested in this recording. The text is of a spiritual, positive nature. (Dalglish and Velez will appear together in clinic at PASIC '98.)

—Terry O'Mahoney

Just A Step Away

John Mark Piper

\$15.95 (CD)

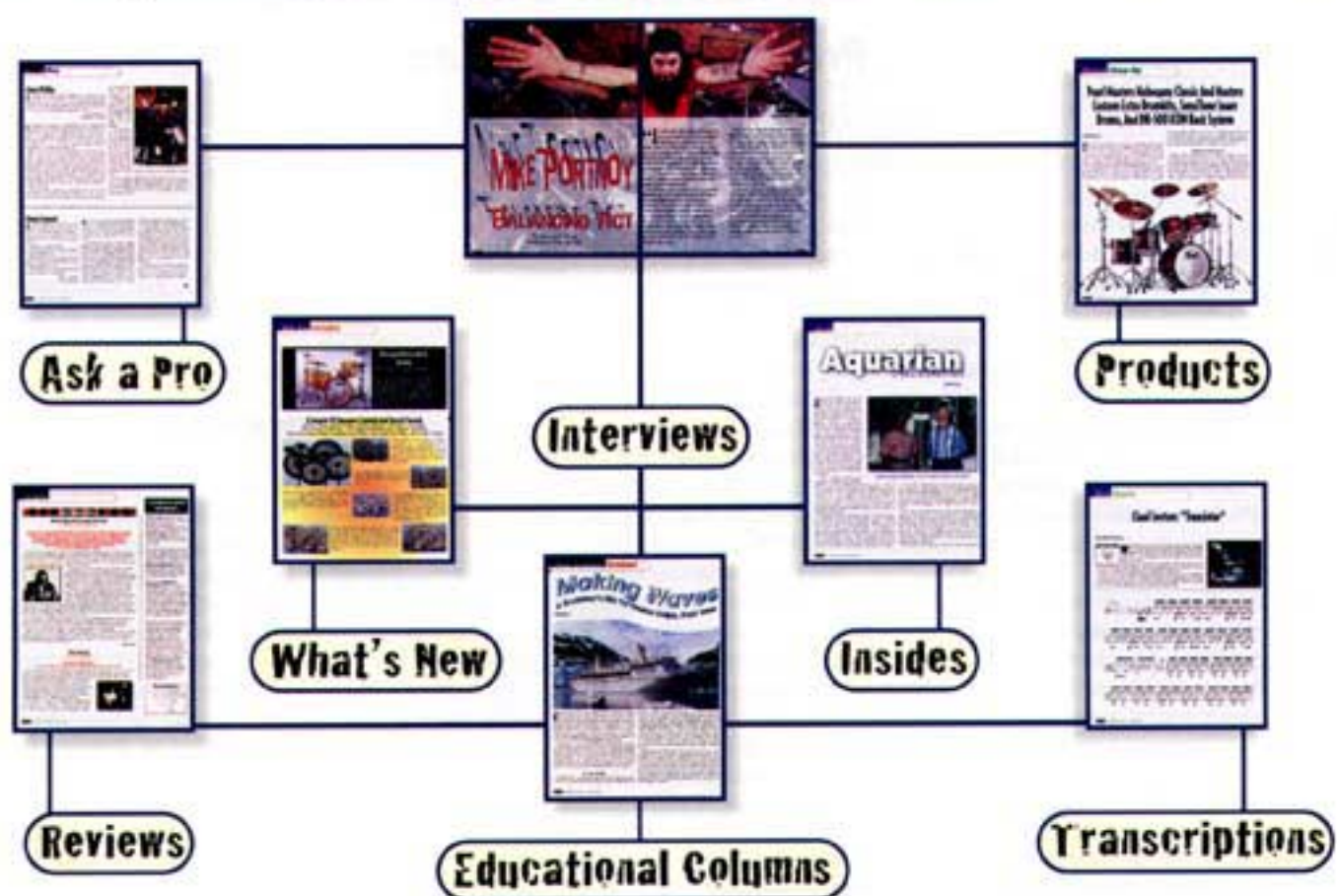
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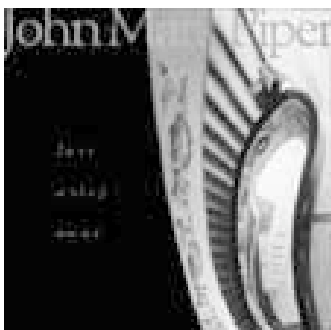
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were written by Piper, including "Spring Valley Kids," "Stigmata," "Just A Step Away," "Spot," "Where Do Dreams Go?" and "Conflicting Goodbyes." Other selections on the recording are: "Very Early" by Bill Evans, "Turn Out The Stars" by Bill Evans and Gene Lees, "Amazing Grace" arranged by Newton, and "Beautiful Love" by Young, King, VanAlstyne and Gillespie.

Two of my favorite selections on Piper's recording are "Amazing Grace" and "Just A Step Away." "Amazing Grace" starts with a simple statement of the familiar melody, but shortly changes in texture and sound providing a stirring rendition. "Just A Step Away" is published by Studio 4 Music. The published solo includes the written solo and chord changes for improvisation as well as a separate lead sheet, allowing a performer to play the piece as a solo or within a small ensemble or combo setting. Piper's instructions, mallet dampening and pedaling markings, and stickings are clear and concise.

—Lisa Rogers

Kroumata

Kroumata Percussion Ensemble
\$15.95

Kroumata Ensemblen

This CD by the Kroumata Percussion Ensemble from Sweden consists of five compositions: "Third Construction" by John Cage, "Le Récit de cinq marimbas" by Chien-Hui Houg, "Schlagmusik 2" by Georg Katzer, "Ursprung/Glántor" by Henrik Strindberg and "Kroumata Pieces" by Sven-David Sandstrom. Cage's "Third Construction," a regular repertory piece for percussion ensemble, is given an excellent performance by the ensemble. Their phrasing, attention to detail and musicality are apparent in every measure. The other pieces, which were written for Kroumata, are superb compositions and per-

formed with excellent musicality and sound.

—John Beck

Making Ice

Brad Dutz

\$14.95

Truemedia Jazzworks/C. Alan

Publications

Making Ice features Brad Dutz on a variety of instruments within generally a group setting. Some of the works are jazz-like while others are contemporary in nature, with Dutz performing all the parts. Dutz's hand-drumming is phenomenal on this recording and his vibraphone playing is impeccable as well. The balance and blend between percussion instruments and other instruments is excellent. Dutz wrote all but one of the compositions on the recording. *Making Ice* provides the listener with quality compositions, variety of style, and excellent performances.

—Lisa Rogers

Next Level

Pursuance

\$15.00

Thinking Man Productions

Next Level is a CD of original, "straight ahead" jazz that is excellent from all aspects: music, performance and sound. The compositions are well composed and each one "swings" within its own form. Of particular interest to percussionists is the vibraphone playing of Will Hudgins, whose musicianship is on a level with the recognized vibe players of the day. It has style, fine jazz phrasing and it swings. One track features Rob Egan in an open drum solo with great sound and style. His ability to move around the drums in a musical manner is to be admired. Pursuance is an excellent jazz group and deserves to be heard.

—John Beck

On The Swing Shift

The Radio Kings

\$15.95

Verleih von Musikinstrumenten

On The Swing Shift is a CD of mostly standard tunes featuring the group The Radio Kings, which includes vibraphonist Martin Breinschmid and drummer Walther Grossrubatscher. Their style is reminiscent of a quintet from the 1930s or '40s. Their playing is excellent as a group—they "swing"—and there is some superb solo playing. The bass

and drum playing on "Big Noise From Winnetka" is great and the drum feature on "Flight WMP 22X16 to Slingerland City" is excellent. The drums have that open sound from the '40s and '50s and Grossrubatscher captures the feel of Krupa, Rich, etc. The vibe playing by Breenschmid has great jazz phrasing reminiscent of the Swing Era. This CD is both well-performed and a journey back to a period of music when swinging with a groove was important.

—John Beck

Poetry, Prose, Percussion and Song

Charles Williams/Tom Teasley

\$15.95

T & T Music

In this unusual CD, Tom Teasley and Charles Williams indulge in a form of musical collaboration—percussion and voice—that can be traced back to the dawn of civilization itself. Assisted by Stephen Wright (hand drum), John Wubbenhorst (Wester and Bonsuri flutes), and Linda Teasley (vocals), this disc encompasses a rich domain of material. The 11 tracks draw upon West African and Israeli sources, the poetry of James Weldon Johnson, Langston Hughes, Ruth Baja Williams and Ludwik Askenazy, and the music of Horace Silver and Thad Jones.

The imaginative performances of Teasley on a vast array of percussion instruments add another dimension to Williams' artful recitations and vocal delivery. "Swing Low, Sweet Chariot," the traditional spiritual, and William's recitation of James Weldon Johnson's "Go Down Death" are embellished by Teasley's contributions, which conjure up visions of a traditional New Orleans funeral, complete with jazz marching band. Teasley demonstrates his versatility as a percussionist, moving from vibes and marimba to drumset and numerous hand percussion instruments. He finds just the right musical commentary for each situation, contributing to the effectiveness of a collaboration that speaks directly to the listener, often in an emotionally powerful way.

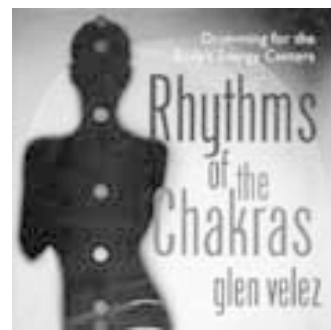
—John R. Raush

Rhythms of the Chakras

Glen Velez

\$15.95

Sounds True Records



According to Eastern spiritual traditions, the body contains seven *chakras* (centers of energy) that may be stimulated during meditation sessions for the purpose of healing or renewal. Master hand drummer Glen Velez has created (through overdubbing) a series of seven solo percussion pieces (each corresponding to a specific chakra) that may be used as a tool for meditation or rhythmic movement. Each of the pieces has a different texture, time signature or rhythmic grouping (e.g., 4+4, 2+2+2+3, 5+5, 4+4+3) and choice of instruments (bodhran, bendir, riq, tar, etc.). All of the selections have a serene, trance-like quality that would be excellent for personal meditation, dance movement classes, or as vamps to assist percussionists in learning the art of playing/soloing over rhythmic vamps.

—Terry O'Mahoney

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FROM THE PAS MUSEUM COLLECTION



PERCUSSION INSTRUMENT CATALOGS

from the Ed Gerhardt Collection

The PAS Museum houses several collections donated by generous individuals. One such contributor was Edwin L. Gerhardt, whose collection comprises numerous items related to the xylophone and marimba, including several instruments, hundreds of recordings, victrolas, books, pictures, miscellaneous articles, correspondence, and other printed matter.

Pictured above are examples of Percussion Instrument Catalogs from this collection. Old catalogs such as these are invaluable for researching histories of manufacturing companies, dates or other factual information, such as ranges or available styles, for instruments. The catalogs, with date of publication (from left to right) are:

1. Deagan Marimbas, Xylorimbas, Xylophones, Orchestra Bells, Cathedral Chimes (1927)
2. Leedy & Ludwig Catalog No. 51 (1951)
3. Ludwig Drum Co. Catalog 62 (1961)
4. Leedy & Ludwig Catalog 53-A (1954)
5. Leedy & Ludwig Catalog 53 (1952)
6. Ludwig Drum Co. (WFL) Catalog Fifty Seven (1956)
7. Ludwig Drum Co. (WFL) Catalog Sixty (1959)
8. Peyer Music Company (ca. 1917)
9. Leedy Xylophone, Marimbas, and Vibraphones (1936)
10. Leedy Mallet Played Instruments (1940)
11. Deagan Electric Musical Instruments Catalog 'F' (1914)
12. J. C. Deagan, Inc. Catalog 'R' (1920)
13. Deagan Instruments, Century of Progress Edition (1933)



Pages 2-3 of Ludwig Catalog Fifty Seven (1956) showing popular styles of drumsets available at that time. Outfits shown include the "De Luxe CLU B DATE outfit" pictured in Green and Gold Multi-Color Lacquer, and the "De Luxe Combo Outfit" pictured in Blue and Silver Multi-Color.



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