PERCUSSIVE NOTES

Vol. 56 no. 5 November 2018

2018 HALL OF FAME

JOE PORCARO • MITCHELL PETERS • RICHARD WEINER

"DePaul was an easy choice for me. The percussion instructors are among the best in the world and remain an ongoing asset, source of information and support in my career. It was a joy to be there and an honor to be an alum of this institution."

JOSHUA JONES

BACHELOR OF MUSIC, 2014

JOSHUA JONES IS THE PRINCIPAL PERCUSSIONIST OF THE CALGARY PHILHARMONIC ORCHESTRA AND A PAST ORCHESTRA FELLOW OF BOTH THE DETROIT AND PITTSBURGH SYMPHONIES.

DEPAUL UNIVERSITY
SCHOOL OF MUSIC

music.depaul.edu
☎ 773-325-7444
✉ musicadmissions@depaul.edu
depaulschoolofmusic
DePaulSOM
DePaulSOM

PERCUSSIVE NOTES

columns

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (317) 974-4488 **FAX** (317) 974-4499 **E-MAIL** percarts@pas.org **WEB** www.pas.org
HOURS Monday–Friday, 9 A.M.–5 P.M. EST

Percussive Notes is an international, peer-reviewed journal published by the Percussive Arts Society. It features scholarly articles representing performance practices, research, pedagogy, and historical information in all areas of percussion, as well as reviews of performance literature, method books, recordings, and videos relevant to the study and performance of percussion. • Annual subscriptions to the Percussive Arts Society® begin in the month dues are received and applications processed. A portion of All Access subscriptions is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is printed in the USA at Johnson Press of America, Inc., Pontiac, IL and is published March, May, July, September and November by the Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488. Periodicals Postage paid at Indianapolis, IN 46206 and additional mailing offices. Annual subscription rate: VIP Pass—$55, All Access Pass—$105, Group Membership—$250. • **POSTMASTER: Send address changes to: Percussive Notes, 110 W. Washington Street, Suite A, Indianapolis, IN 46204** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 110 W. Washington Street, Suite A, Indianapolis, IN 46204; telephone: (317) 974-4488; fax: (317) 974-4499. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 110 W. Washington Street, Suite A, Indianapolis, IN 46204 •

PRESIDENT'S MESSAGE

PAS: Celebrating the Past, Embracing the Present and Empowering the Future

By Dr. Brian Zator, President, Percussive Arts Society

Flights are booked. Hotel room is reserved. Schedules are organized. Extra events are being planned. Sounds like PASIC 2018 is right around the corner. Amidst the busy schedules we all manage, attending PASIC is an opportunity to reconnect with our percussion friends from around the world, meet new friends, and see the world's leading percussionists inspire us. But, as I said in my President's Message in the September *Percussive Notes*, PASIC is what we do, but PAS is who we are.

PAS celebrates the *PAST*: the people who have shaped the percussion and music communities.

We are thrilled to recognize three individuals who made an indelible impact for percussionists by inducting them into the PAS Hall of Fame. Mitchell Peters, Joe Porcaro and Richard Weiner are the 2018 class of inductees. Learn more about all three of these percussion pioneers in this issue.

In addition to the Hall of Fame, we enjoy acknowledging a wide range of individuals for their distinguished efforts in their field and for PAS. The 2018 PAS award winners are as follows.

- Outstanding PAS Service Award: Rick Mattingly
- Outstanding PAS Supporter Award: John R. Beck
- PAS President's Industry Award: Erik Johnson
- Outstanding PAS Chapter Award: Connecticut (Andy Kolar, Chapter President)
- Lifetime Achievement in Education Award: Will Rapp, Gregg Rinehart, and Dean Witten

As we near the end of 2018, I want to personally thank the following individuals for their selfless service to PAS. They have devoted countless hours to move PAS forward and will rotate off the Board of Directors in January, 2019.

- Dr. Julie Hill – PAS Immediate Past-President and member of Executive Committee for eight years
- George Barrett – PAS 1st Vice-President for four years
- Dr. Paul Buyer – PAS 2nd Vice-President for four years
- Michael Kenyon – Original member of the PAS Board of Directors

PAS embraces the *PRESENT*: the relationships we foster and experiences we help create.

Every year at this time, the first thing on our minds within PAS is how we can create a memorable PASIC for everyone. Planning has occurred throughout the year, and this convention will provide experiences you can't get anywhere else, all in one place. Evening concerts will feature exceptional performers; world-class artists will share their expertise through clinics and concerts; and attendees can check out the newest percussion gear in the expo hall.

While PASIC features memorable events, it is also a place to meet new people, introduce yourself to percussion "all-stars," and enhance your presence within the PAS family.

PAS is about the *FUTURE*: developing a lifelong commitment to an organization that equips and supports our current and future members.

Forward-thinking, goal setting, and making difficult decisions takes time and sacrifice. The members of the PAS Leadership Teams have done exactly this, placing PAS on a pathway for continued growth and

focused direction. As introduced last year, our Four Priorities guide us to serve you, (PAS members, future members, Indianapolis community, students, and more), throughout the entire year. The PAS Four Priorities are:

1. PASIC
2. Rhythm! Discovery Center
3. Educational Resources
4. Interactive Experiences

PERCUSSIVE ARTS SOCIETY

The Percussive Arts Society's (PAS) mission is *to inspire, educate, and support percussionists and drummers throughout the world.*

We are eager to move forward with several Interactive Experience programs, including a PASIC kick-off event for the PAS Leadership Academy, a revised student engagement program, as well as a new phase of Group Memberships. I encourage you to get involved, learn more about PAS and discover your own passion for PAS.

Looking ahead, I am thrilled to welcome our new PAS Executive Committee Officers, who will assume their roles on January 1, 2019.

- Dr. Chris Hanning, President
- Michael Burritt, President-Elect
- Sarah Hagan, 1st Vice-President
- Julie Davila, 2nd Vice-President
- Dr. Thad Anderson, Secretary
- Dr. Brian Zator, Immediate Past-President

I am excited to reconnect with my friends and meet many new ones at PASIC18, but I will miss those who can't make the convention. If you will be in Indy, please come up and say hi, tag me on Twitter and Instagram at @brianzator, and I'm always available for the selfie shot!

Percussively Yours,

Dr. Brian Zator

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication Title: Percussive Notes
2. Publication Number: 0553-6502
3. Filing Date: 10/26/18
4. Issue Frequency: Bi-monthly
5. Number of Issues Published Annually: 5
6. Annual Subscription Price: $105.00
7. Complete Mailing Address of Known Office of Publication:
   Percussive Arts Society, Inc.
   110 W. Washington Street, Suite A
   Indianapolis, IN 46204
8. Complete Mailing Address of Headquarters or General Business Office of Publisher:
   Percussive Arts Society, Inc.
   110 W. Washington Street, Suite A
   Indianapolis, IN 46204
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:
   Rick Mattingly – Editor
   110 W. Washington Street, Suite A
   Indianapolis, IN 46204
   Hillary Henry – Managing Editor
   110 E. Washington Street, Suite A
   Indianapolis, IN 46204
10. Owner: Percussive Arts Society, Inc.
    Address: 110 W. Washington Street, Suite A
    Indianapolis, IN 46204
11. Known Bondholders, Mortgages, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None
12. Tax Status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: Has not changed during preceding 12 months.
13. Publication Title: Percussive Notes
14. Issue Date for Circulation Data Below: 09/01/2018
15. Extent and Nature of Circulation:
    a. Total Number of Copies (Net press run)
    -Average No. Copies Each Issue During Preceding 12 Months: 1713
    -No. Copies of Single Issue Published Nearest to Filing Date: 1700 (Sept)
    b. Paid Circulation (By Mail and Outside the Mail)
    1. Mailed Outside-Country Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)
    Average No. Copies Each Issue During Preceding 12 Months: 1439
    No. Copies of Single Issue Published Nearest to Filing Date: 1415
    2. Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)
    Average No. Copies Each Issue During Preceding 12 Months: 22
    No. Copies of Single Issue Published Nearest to Filing Date: 22
    3. Paid Distribution Outside the Mails including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®
    Average No. Copies Each Issue During Preceding 12 Months: 182
    No. Copies of Single Issue Published Nearest to Filing Date: 172
    4. Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    C. Total Paid Distribution (Sum of 15b (1), (2), and (4)
    Average No. Copies Each Issue During Preceding 12 Months: 1643
    No. Copies of Single Issue Published Nearest to Filing Date: 1609
    D. Free or Nominal Rate Distribution (By Mail and Outside the Mail)
    1. Free or Nominal Rate Outside-County Copies included on PS Form 3541
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    2. Free or Nominal Rate In-County as Stated on PS Form 3541
    Average No. Copies Each Issue During Preceding 12 Months: 0
    No. Copies of Single Issue Published Nearest to Filing Date: 0
    3. Free or Nominal Rate Copies Mailed at Other Classes Mailed through the USPS (e.g. First-Class Mail)
    Average No. Copies Each Issue During Preceding 12 Months: 5
    No. Copies of Single Issue Published Nearest to Filing Date: 5
    4. Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)
    Average No. Copies Each Issue During Preceding 12 Months: 48
    b. No. Copies of Single Issue Published Nearest to Filing Date: 65
    E. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4)
    Average No. Copies Each Issue During Preceding 12 Months: 53
    No. Copies of Single Issue Published Nearest to Filing Date: 70
    F. Total Distribution (Sum of 15c And 15a)
    Average No. Copies Each Issue during Preceding 12 Months: 1696
    No. Copies of Single Issue Published Nearest to Filing Date: 1679
    G. Copies Not Distributed (see instructions to publishers #4)
    Average No. Copies Each Issue During Preceding 12 Months: 17
    No. Copies of Single Issue Published Nearest to Filing Date: 21
    H. Total (Sum of 15f. And 15g.)
    Average No. Copies Each Issue During Preceding 12 Months: 1713
    No. Copies of Single Issue Published Nearest to Filing Date: 1700
    I. Percent Paid (15c. Divided by 15f. Times 100)
    Average No. Copies Each Issue During Preceding 12 Months: 97%
    No. Copies of Single Issue Published Nearest to Filing Date: 96%
16. Publication of Statement of Ownership:
    Publication required. Will be printed in the November 2018 issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager, or Owner Joshua Simonds, Executive Director

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

U.S.ARMY

THE GIG YOU'VE BEEN WAITING FOR.

Seeking experienced professionals for careers in Army Music. Competitive salary plus medical, dental, 30 days paid vacation, and other military benefits. Select instruments may be eligible for $65,000 Student Loan Repayment or enlistment bonus.

For more information, visit: goarmy.com/band

Mitchell Peters

By Lauren Vogel Weiss

Mitch Peters (far right) was an original member of the Marimba Masters in 1954. Pictured with him are (L–R) John H. Beck, James Dotson, Gordon Peters, Stanley Leonard, and Douglas Marsh. (Photo courtesy of Stanley Leonard.)

For generations of beginning four-mallet percussionists, "Yellow After the Rain" has been the first marimba solo they learned. For hundreds of aspiring all-state students, *Advanced Snare Drum Etudes* had to be mastered before moving on in the auditions. And millions of non-musicians have heard the distinctive timpani notes during *ABC World News Tonight's* opening theme. What do all these things have in common? Mitchell Peters.

One of the newest members of the PAS Hall of Fame, Peters, unfortunately, will not be able to accept this honor in person, as he passed away on October 28, 2017 at the age of 82. But his music lives on, through his recordings with the Dallas Symphony and Los Angeles Philharmonic, dozens of publications, and, most importantly, students who continue to share his methods and character with students of their own.

"I think he would be very touched by the honor, and slightly embarrassed at the same time," shares his daughter, Michelle Peters Feinstein, discussing his induction. "He was so dedicated to his art. He didn't seek fame, and he really didn't think about honors."

But his peers knew how special Mitch and his music were and wanted to recognize his many musical achievements.

A DRUMMER FROM RED WING, MINNESOTA

Mitchell Thomas Peters was born on August 17, 1935 in Red Wing, Minnesota, a small town on the banks of the Mississippi River, about an hour southeast of Minneapolis. His parents owned a small candy shop and soda fountain in downtown Red Wing, Peters' Palace of Sweets, and Mitch worked there as a soda jerk during his high school years.

He was also a huge fan of drumset legend Gene Krupa. "My dad always talked about when *his* parents took him to see Gene Krupa play," remembers Feinstein. The Peters family rode the train from Red Wing to Detroit, Michigan to see Krupa and his orchestra perform at the Eastwood Gardens on July 24, 1949. "My dad took a photo of him, and years later, when they met again, Gene Krupa gave him an autographed photo."

Although Peters wanted to play drums, his first experience in the school band was on trombone, the same in-

A 14-year-old Mitch Peters took this picture of his drumset idol, Gene Krupa, during a concert at the Eastwood Gardens in Detroit on July 24, 1949.

Mitch Peters played snare drum in the Red Wing Central High School Marching Band (circa 1952).

strument his older brother played. But Mitch's musical path changed when the band director gave him an opportunity to play the drums. He was soon playing in the school's band and orchestra, and he began taking drumset lessons in Minneapolis.

"After my father passed," says Feinstein, "I started going through his things and found a box of mementos. At the bottom of the box was a very yellowed envelope. The return address was Bob Bass Drum Shop and Studios in Minneapolis—'the only complete drum shop in the Northwest!' It was addressed to 'Mr. Peters, Red Wing, Minnesota'—not my father, but my grandfather. It's dated November 8, 1951, so my father would have been 16 years old."

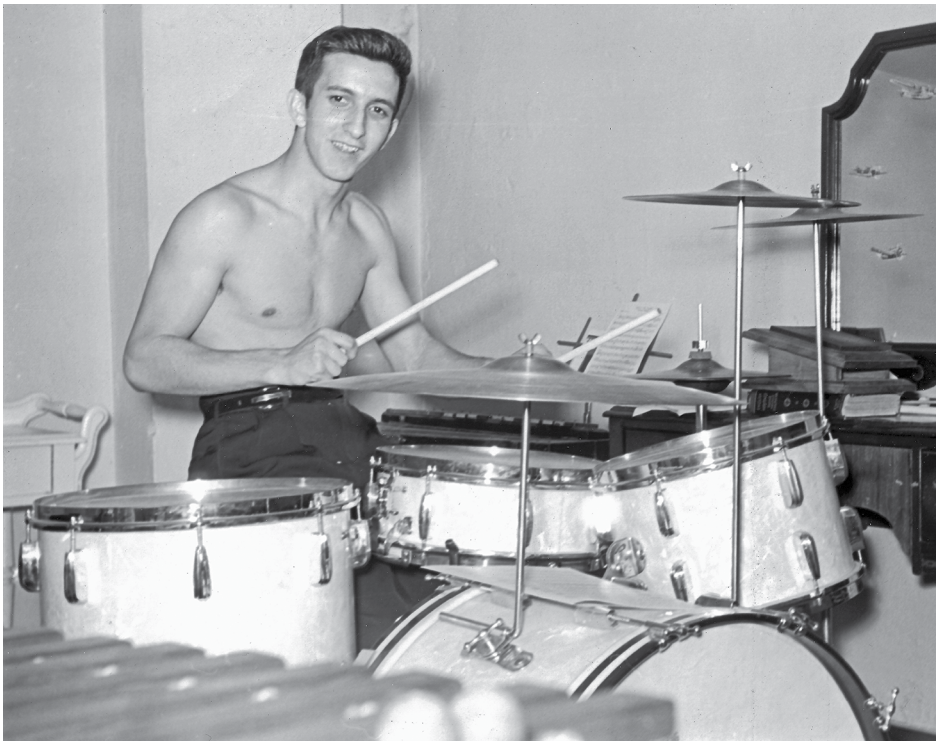
In a calm voice, which wavered with emotion only a few times, she read the letter aloud:

Dear Mr. Peters,

Mitch was telling me that you would like to have a report on his progress. I am happy to state that Mitch is perhaps the finest student I have had to date. He seems to have no trouble at all grasping the material and comes back with it worked down as well as I can play it myself in many cases. He shows marked aptitude for music and drumming, and although I have no idea how he performs, he does wonderfully on the lesson material. Given experience, he is going to be a very good drummer some day, and I would heartily recommend his following music as I believe with his talent and interest, he will be able to do well in the music business; it is a tough business, but there is room for a few to make a good living out of it on the top.

I don't like to overpraise students to their face, as I think that this can sometimes make them "let down" some, but I hope you will believe what I have said as I am sincere. If Mitch's interest in drumming continues, I believe he will go far.

Sincerely yours, Bob Bass.



Mitch Peters playing his favorite Slingerland "Gene Krupa" drumset during his senior year in high school (1952–53).

Mitch Peters graduated from Red Wing Central High School in 1953 and moved to Rochester, New York to further his musical education.

A MARIMBIST AT EASTMAN

Peters was accepted to the prestigious Eastman School of Music, where he studied percussion with William Street. During his five years there, he earned his bachelor's and master's degrees, along with the coveted Performer's Certificate, graduating in 1958.

While still an undergraduate, Peters joined a groundbreaking percussion ensemble: the Marimba Masters. Their first performance was a noontime recital in Kilbourn Hall on March 11, 1954 "by the Students from the Percussion Class of William Street." (Their iconic moniker would not come for another year, when they adopted the name Marimba Masters before their first national tele-

Mitch Peters playing timpani with the 7th U.S. Army Symphony Orchestra in Stuttgart, Germany in 1959.

Mitch Peters (far right) performed with the Marimba Masters on *The Ed Sullivan Show* on January 12, 1958. Also pictured are (L–R) Vivian Emery (Speca), Jane Burnet (Varella), Edward DeMatteo (on bass), Gordon Peters and Ron Barnett. (Photo courtesy of Stanley Leonard.)

vision broadcast.) Under the direction of Gordon Peters (no relation), the other members of the group, in addition to Mitch, were John Beck, Stanley Leonard, James Dotson, Douglas Marsh, and Donald Snow on double bass.

Just over a year after their first concert, the Marimba Masters were invited to appear on *Arthur Godfrey's Talent Scouts*, a radio and television variety show airing on Monday nights on CBS, which was a mid-century forerunner of 21st century programs like *The Voice* or *America's Got Talent*. Although Godfrey offered them an engagement in Las Vegas, all the players agreed to stay in school, so additional fame would have to wait a few more years.

In the spring of 1956, the Marimba Masters recorded their only, eponymous LP record. The recording featured popular and classical music, along with an expanded percussion section of bongos, maracas, and other percussion instruments.

Then on January 12, 1958, the Marimba Masters—now Mitch, Gordon Peters, and new members Ron Barnett, Jane Burnet (Varella), Vivian Emery (Speca), Peter Tanner, and Edward DeMatteo on string bass—performed two pieces on *The Ed Sullivan Show*, Sunday night "must see TV" for people of a certain age.

"I still remember the first time I saw the video from *The Ed Sullivan Show*, which was at my dad's memorial service," recalls Feinstein. "He looks over from the marimba, and then the next time we see him, he's playing the bongos, which was a surprise. He was so young—and that smile! It was so wonderful to watch."

(More information about the Marimba Masters can be found in the May 2017 issue of *Percussive Notes*.)

"Mitch Peters was my friend and colleague in the Eastman Percussion Department, as well as a great percussionist," states John H. Beck, Professor

Mitch Peters during a Los Angeles Philharmonic rehearsal at the Hollywood Bowl in the 1970s.

Emeritus of Percussion at Eastman. "We enjoyed many memorable moments together as schoolmates, playing in the Eastman Wind Ensemble and the Marimba Masters. Mitch was always there with the smile and the talent to take care of business. He will be missed, but never forgotten."

Following his graduation from Eastman, Mitch Peters auditioned for the principal timpanist position with the 7th U.S. Army Symphony Orchestra, which was stationed in Stuttgart, Germany. "He told me that he was very nervous about the audition," Feinstein remembers. "The last piece they played was [Prokofiev's] 'Peter and the Wolf,' with my father on timpani. When it was over, the other players in the symphony gave him a standing ovation!" During the next three years (1958–60), he performed with that orchestra throughout Europe.

Before he left for Stuttgart, Peters received a letter, dated August 1, 1958, from Frederick Fennell, longtime conductor of the Eastman Wind Ensemble. "Every good wish that one man could have for another goes from me to you for this next adventure in your life. Since the experience of life constantly refutes one's statements, I may make music long enough to run into a better percussionist than you, but I doubt it very much."

AN ORCHESTRAL PERCUSSIONIST IN DALLAS

Following his Army service, Peters won another audition, this time in Dallas, Texas. He served as principal percussionist in the DSO for eight seasons (1961–69). "When he joined the Dallas Symphony," Feinstein says, "they were not a full-time orchestra, so he took a lot of freelance jobs. He played drumset with the Dallas Summer Musicals; I remember going to see him play in *Sweet Charity* when I was about five years old. He also played in a nightclub, across the street from Jack Ruby's club.

"He started giving private lessons when we lived in Dallas," she continues. "He felt there was an unmet need of materials for his students, so that's when he started writing and composing. When he went to print his first book, he had to order a minimum number. The local drum shop asked if they could sell the extra copies, and they sold out."

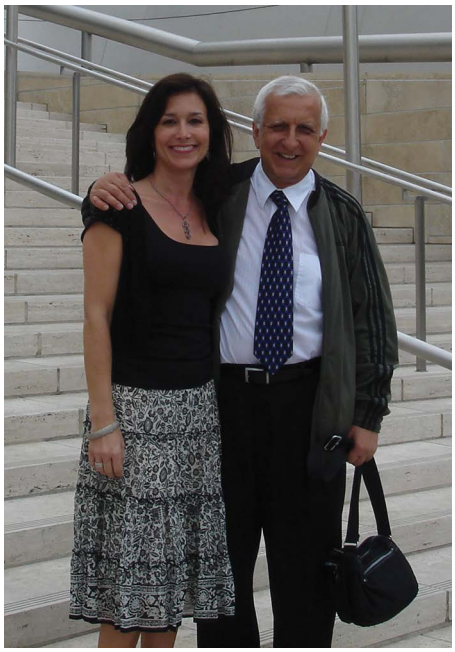
During the 1960s, there were not as many percussion ensemble pieces available as there are today, so Peters added to the repertoire with classics like "A La Nañigo" (written as a percussion quintet to introduce students to the unusual 6/8 African rhythm) and "A La Samba" (a groove-oriented sextet with individual improvised solos), published in 1967 and 1969, respectively.

In 1969, Peters moved his family to California when he joined the Los Angeles Philharmonic Orchestra as a section percussionist. Four years later, he became the co-principal, a position he held for another nine years.

A TIMPANIST IN LOS ANGELES

In 1982, Peters took over from longtime principal timpanist William Kraft, where he stayed for another 24 years. During his time with the L.A. Philharmonic, he played with some of the best conductors in the world, who served as Music Directors in Los Angeles: Zubin Mehta (1962–78), Carlo Maria Giulini (1978–84), André Previn (1985–89), and Esa-Pekka Salonen (1992–2009). He also played with such guest conductors as Leonard Bernstein, Pierre Boulez, Sir Simon Rattle, Michael Tilson Thomas, John Williams, and countless others.

"Mitch was always prepared for rehearsals," explains Raynor Carroll, former principal percussionist with the Los Angeles Philharmonic (1983–2016), who played alongside Peters for 23 years. "Not only did he research an upcoming program with recordings and scores, but long before there were personal computers, he would meticulously hand-copy timpani parts for all significant works. He kept multiple copies for various conductors: a set of Beethoven symphonies with Mehta's preferences for mallets, dynamics, etc., a set for Rattle, a set for



Michelle Peters Feinstein and her father, Mitchell Peters, outside Walt Disney Concert Hall in 2006, the year that Mitch retired from the Los Angeles Philharmonic.

Salonen, and so on. When conductors returned and repeated repertoire, rarely did they have anything but thumbs-up for Mitch!"

"I knew Mitch Peters as a timpanist, percussionist, composer, teacher, and colleague," states Kraft, who was a member of the Los Angeles Philharmonic for more than a quarter-of-a-century—eight years as a percussionist and the last 18 as principal timpanist, plus several years as the orchestra's composer-in-residence. "He was admired as a musician, but he remained modest and unassuming. He was a joy to work with, cooperative rather than ambitious. He always put successful musical performances ahead of anything else."

Michelle Peters Feinstein has her own memories of her dad's years with the orchestra. "I remember going to rehearsals and hanging out backstage at the Music Center, or at the Hollywood Bowl," she recalls. "The other percussionists—Chuck Delancey and Walt Goodwin—were best friends with my dad, and we used to sit backstage and play cards. They taught me how to play cribbage! Meeting all the musicians and conductors was a lot of fun. And one year, we went to Zubin Mehta's house for a Fourth of July party.

"When I was in fifth or sixth grade," she continues, "I was chosen to play snare drum—my dad's part!—on [Haydn's] 'Toy Symphony' with the Los Angeles Philharmonic during one of their youth concerts." Over the years, Peters also gave his daughter marimba lessons, although she never pursued music professionally.

"I think my dad's favorite piece, or favorite instrument, is whatever he was playing at the time," Feinstein says with a laugh. "But I loved watching him play drumset. My favorite recording is when Leonard Bernstein conducted his 'Symphonic Dances' from *West Side Story*. I still get chills every time I listen to that."

That 1983 recording is also a favorite of

A collection of Mitchell Peters' most popular compositions. (Photo by Lauren Vogel Weiss.)

drummers around the world. "Mitch was not only one of the nicest human beings you could ever meet, he was also one of the few percussionists to master the drumset part to Bernstein's 'Symphonic Dances'," says drumset master Peter Erskine. "His swinging *swung*, and his fills *filled* without overflowing the orchestra or the music. I learned so much from studying his recorded performance with Bernstein and the L.A. Phil, that I always think of him whenever I play the piece. Mitch was truly one of the great percussionists and gentlemen of our time."

In addition to numerous orchestral recordings by the Los Angeles Philharmonic, Peters can be heard playing timpani on soundtracks for the movie *2010: The Year We Make Contact*, as well as the original television series *Battlestar Galactica*.

In 2006, he was awarded a Lifetime Achievement Award from the Sabian cymbal company. That same year, after 37 seasons with the Los Angeles Philharmonic as both a percussionist and timpanist, Mitch Peters retired from the daily rigors of being an orchestral musician, but he continued to teach—and to play.

One of his former students, Theresa Dimond, remembers a production of Wagner's "Ring Cycle" by the L.A. Opera. "My colleague and friend, Greg Goodall, floated the idea that Mitch Peters, having recently retired from the Phil, might like to be one of our anvil players. The next morning at 9:01 A.M., my phone rang and it was Mitch, who wanted a copy of the part to study. I told him it was two pages of quarter notes played on a piece of pipe with two ball-peen hammers, and that he could sight-read it. Then he repeated, 'When can you get it to me?' So I dutifully got in my car a few minutes later and brought it to him.

"As his colleagues and students know, Mitch was all about preparedness," she continues. "Having the score, listening to a recording, marking your part, and being ready to go at the first rehearsal. Mitch later told me that he particularly liked that job because our sound was 'piped' in from a rehearsal room on the fourth floor—pun intended!—and he didn't have to put on a tuxedo and got to have a cup of coffee in his hand when he wasn't playing. He even went so far as to say that if all jobs were like that, he might not have retired from playing so early." Dimond, Lecturer of Percussion at UCLA, percussionist with the L.A. Opera, and PASIC '97 host, smiles at the memory.

COMPOSER, EDUCATOR, MENTOR

The final portion of Peters' musical life was perhaps his most important role, that of an educator, which in turn led to another of his legacies: a composer of numerous percussion solos and method books. "My dad didn't consider himself a composer so much as an educator," Feinstein says.

Perhaps his most popular piece is "Yellow After the Rain," the ubiquitous four-mallet marimba solo performed by young players around the world. "The publisher told me it is probably the most performed marimba solo in history," adds Feinstein. Almost fifty years after it

was published, "Yellow After the Rain" is still considered a stepping stone between two- and four-mallet playing.

Other early marimba compositions included "Chant," "Sea Refractions," "Teardrops," "Undercurrent," "Waves," and "Zen Wanderer." Later solos were "Barcelona," "Dog Beach," "Galactica," "Pastiche," and "Starscape." He also wrote two books of *Fundamental Method for Mallets,* containing exercises and etudes for two- and four-mallet playing, *Fundamental Method for Timpani* (both published by Alfred), and pieces for accompanied marimba, like "Sonata Allegro" and "Theme and Variations for Marimba and Piano."

In an effort to provide his students with other instruments to play, he wrote pieces for multiple tom-toms ("Introduction and Waltz," "Passacaglia and Trio," "Perpetual Motion," and "Rondo") and timpani ("Primal Mood," "Rondino," "The Storm," and "Tribal Serenade"). Peters also wrote two volumes of *Stick Control for the Drum Set*.

The etudes from his snare drum books have been performed thousands of times in auditions and recitals by high school and college students. Who doesn't have *Elementary Snare Drum Studies*, *Intermediate Snare Drum Studies*, *Advanced Snare Drum Studies*, *Developing Dexterity*, or *Odd Meter Rudimental Etudes* in his or her collections of percussion music?

His final composition, a marimba solo, "Firefly," was published in 2015 and dedicated to his three grandchildren, Sarah, Andrew, and Lucas.

"All of Mitchell Peters' etudes offer particular musical and/or technical challenges, sometimes in isolation, and sometimes in combination," states former student Aaron Smith, who currently teaches at Loyola Marymount University and California State University-Northridge. "These etudes develop not only the percussionist, but the *musician*. Even the simplest pieces offer opportunities for phrasing and thoughtful playing. His etude books progress naturally and in a way that is challenging enough to be satisfying, without being frustrating."

In addition to his busy performing schedule, Peters always maintained a private studio, teaching students young and old. One such student was Ruth Komanoff Underwood, a retired professional percussionist who gained national attention as a mallet percussionist with Frank Zappa. "I had seen Mitch play both timpani and drumset with the L.A. Phil," she recalls. "I have always been drawn to artists who straddled the edge between two worlds. Someone who was outrageous as a classical player, but yet refined and musical in the so-called wild genres.

"I moved to L.A. in 1969, and a year or two year later, I wanted to brush up on my orchestral percussion skills for some upcoming performances, so I called Mitch. He had an innate ability to zero in on a student's weaknesses and strengths. He was not judgmental, regardless of the genre, but helped you achieve your musical goals. I only had eight lessons with him, but he made a profound impression on me.

"He always greeted everyone with 'How *are* you?'," Underwood continues. "He taught me how to navigate through the life of being a professional musician in a very volatile, tricky environment. Mitch's mantra was 'Keep your mouth shut and your ears open!'"

Peters also taught at several schools in southern California, influencing hundreds of young percussionists, many of whom are performing and teaching today. His first college position was at Cal-

During a memorial celebration at UCLA last January, 23 former students and colleagues paid tribute to Mitch Peters with a performance of his "Etude No. 6" from *Advanced Snare Drum Studies*. (Photo by Lauren Vogel Weiss.)

ifornia State University-Los Angeles in 1969 where he taught for 15 years. Peters began teaching at the University of California, Los Angeles in the early 1980s and spent almost three decades there until he retired in 2012. He also taught at the Music Academy of the West in Santa Barbara for more than a decade (1990–2002).

"There was just so much heart in everything he played," Feinstein says, "and he was very passionate about teaching. He had such a strong work ethic and set high standards for himself and his students. Even though he was unassuming and humble, he was able to get amazing results from his students."

"I just assumed it was normal for your teacher to write books and solos," remembers Aaron Smith, who graduated from UCLA in 1994. "It was several years later before I realized his significance in the percussion world. During a tour to Mexico with the UCLA Wind Ensemble, the percussionists who hosted us were star struck; they couldn't believe we all studied with Mitchell Peters."

Mitch Peters passed away on October 28, 2017. A celebration of his life was held on January 27, 2018 in Schoenberg Hall at UCLA. Former students and colleagues gathered to speak about him and play his music. The finale was a mass snare drum ensemble performance of "Etude No. 6" from Peters' *Advanced Snare Drum Studies*. Twenty-three former students and colleagues filled the stage with a moving rendition of the popular etude. His family—daughter Michelle and her husband, Harley Feinstein, son Mitchell Peters II and his wife Lauren, and three grandchildren and one great-granddaughter—were in attendance.

During the ceremony, a letter from Peters' Marimba Masters' colleague Stan Leonard was read: "Mitch was an unassuming but perceptive person. He accepted all the challenges that came to him in his musical life," Leonard wrote. "His musical searching and creativity were evident in his performance, composing, and teaching. Mitch was dedicated to excellence. He excelled as a timpanist, percussionist, composer, and teacher. His legacy of percussion music and educational methods will contribute to provide inspiration and challenge to percussionists for generations to come."

In honor of keeping his legacy alive at UCLA, the Herb Alpert School of Music has established the Mitchell Peters Scholarship Fund, which will support percussion students in the department of music. Anyone interested in making a contribution can contact Valentina Martinez, Associate Director of Development, at (310) 825-3629 or visit giveto.ucla.edu/school/herb-alpert-school-of-music/

"While Mr. Peters often talked about musicality, he rarely spoke of artistry, and I viewed much of what he did as craftsmanship," states Smith. "He had high expectations for his students, but he was always patient and kind. The highest praise one could expect was, 'It sounds like you worked on that.' But you knew you were in trouble when he said, 'I'd like to hear this again next week.' Years later, I realized not only had he taught me how to play, he had modeled how to teach."

"Mitchell Peters dedicated his life to music and percussion," summarizes Raynor Carroll, who resigned from UCLA's percussion faculty earlier this year. "He excelled at the highest levels of performing, teaching, and composing for percussion. He has left a legacy that is an inspiration and an example for future generations of percussionists."

"I am humbled and honored to say that I am a former Mitch Peters student," Theresa Dimond adds. "Mitch Peters was, *and is*, percussion royalty. He was a true gentleman, musically and in life. For me to have had the opportunity to be first a student, and then, as the years passed, a colleague and friend, has been a remarkable blessing in my life. I will always remember his 'tremendous lightness of being,' that refreshing giggle that ended every sentence, and his generosity in helping me in my career and in life. I know this generosity of spirit—the essence of Mitch Peters—will live on in his wonderful compositions, his students, and the professionals he inspired."

Peters' daughter Michelle sums up her father in a few words: "He was the best of the best."

Photos courtesy of Michelle Peters Feinstein. **PN**

Joe Porcaro

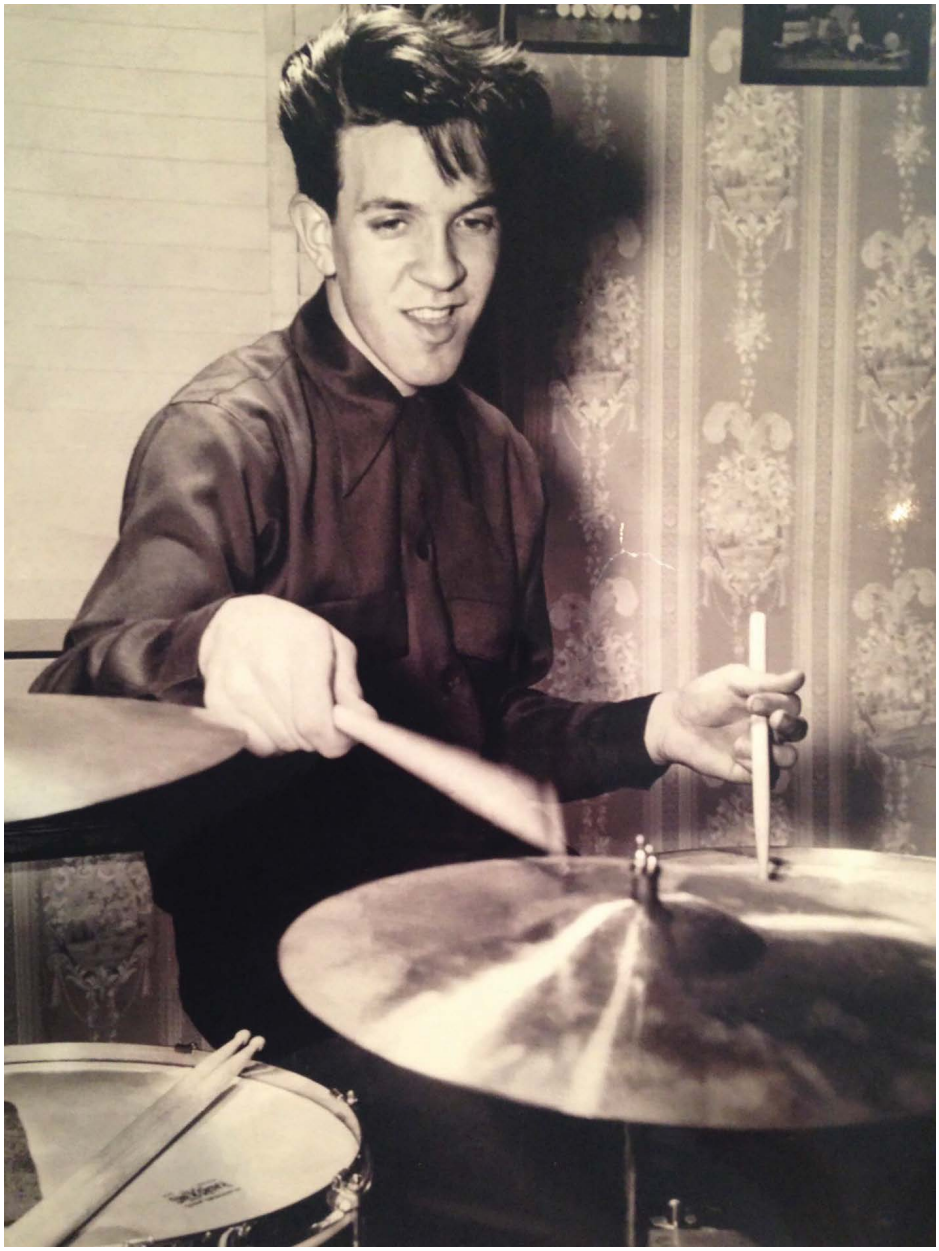
By Robyn Flans

Reflecting back on his life, drummer/percussionist Joe Porcaro knows that one decision above all others was life-changing: he needed to move from Hartford, Connecticut to Los Angeles.

"I got to the point in my life where I knew I couldn't go any further," Porcaro explained. "I was doing a lot of symphony work and doing Broadway shows at the Goodspeed Opera House. I was the house drummer at a jazz club and doing casuals, and for a while I went on the road with the Tommy Dorsey band after Tommy passed away."

Porcaro was playing at a jazz club when his lifelong friend Emil Richards came by one night. "Joe and I have been friends since we were seven years old," Richards recounts. "We first met in the schoolyard. We started a band with the priest at Joe's church, who played piano with us, and we played for dances. We were eight, nine, ten years old."

Richards had been living in L.A. for ten years and enjoying a successful career as a percussionist. He was visiting back in Connecticut that night he fortuitously saw Porcaro at the club. He invited Porcaro to visit L.A. and check out the scene. "Joe was a wonderful, wonderful drummer. I knew there would be a great career for him in L.A., and he would be appreciated by most of the guys here, which he was," Richards says.



Joe came in first place in the Gene Krupa contest in 1945.

The wheels in Porcaro's mind began to turn, and not long after, in 1965, Porcaro went out to Los Angeles, stayed with Richards, and went on studio calls with his buddy all week long. "That was it for me," Porcaro says. He went back home, hunkered down on his reading and his mallets, and by August, 1966, the Porcaro family—his wife, Eileen; three boys, Jeff, Mike, and Steve; and daughter Joleen—were packed into the car and driving across country.

Contemplating those breaks that gained him momentum, Porcaro says there were a few. One was just a couple of months after he had been in town when he was recommended by notable blind piano player Dave Mackay to play with Chet Baker for a week at Shelly's Manne-Hole. "Shelly had his own quintet that played opposite us," Porcaro recalls. "One night in the green room, he said he heard I was also a percussionist. He was doing a TV show called *Daktari*. He was the composer. He normally used Larry Bunker and Emil on the show. Larry played drums on it, too, but Shelly liked the way I played drums, and he said I would hear from his contractor. The very next week I got a call to work on *Daktari*."

Not long after, Joe got called to play on *Mission Impossible* with Lalo Schifrin, during which time Porcaro decided to add tabla to his bag of tricks, so he took some lessons with John Bergamo. In no time, word began to spread amongst the contractors of the day, such as Marion Klein and Bobby Helfer.

Porcaro's special calling card was that he could play drums *and* percussion. "They liked that because sometimes the budget was low, and they would do the main title to a TV show with a huge orchestra, like 40 or 50 men, and then in the afternoon when they did the segments and lowered the orchestra they only wanted one percussionist who could play drums and all the mallets and timpani, so that's where I lucked out," he says. "One cue might have drums and no percussion, so I would play drums, and if it was

a very rhythmical thing they'd say, 'Let's overdub shakers or tambourine or congas.' On *Hawaii Five-0* I played timpani and percussion on the main title, and John Guerin or Shelly Manne would play the main title on drums, but they would only be hired for half a day, so in the afternoon I played mostly drums and some percussion."

Joe says he was okay with the fact that he was hired mostly as a percussionist, since the competition on drumset was pretty stiff. "Guys like Shelly, Larry Bunker, John Guerin, and, of course, Hal Blaine and Earl Palmer were my competition," Porcaro says. "My first love is drumset, but I saw the writing on the wall of who I would be up against."

Porcaro was adept at drumset and percussion because he began playing drums at the age of five in his hometown of New Britain, Connecticut. His father had been a trumpet player in Italy. He came to the United States in 1915. After serving in WWI, he had trouble with his teeth and was no longer able to play the trumpet, so he turned to the drums, as he'd had some experience with snare drum in Italy. "One day, a friend of his who played at a local bar left his drums at our apartment, and my father put them under the bed," Porcaro recalls. "I was home sick with asthma, and I took the bass drum out of the case, I saw the pedal, and I don't know how I put two and two together, but I set them up—just snare drum and bass drum. I started beating the foot pedal and playing a 2/4 cadence that I figured out. There are two cadences in marching band—a 2/4 cadence and a 6/8 cadence—and the rhythm was in me after watching my father teach it in the drum corps."

Joe and his dad playing with an Italian Symphonic band in Hartford, CT for an Italian feast. Joe was 15 and played the marching beat and his dad played the songs.

When Joe was eight, his father bought him a field drum, and they would travel with their snare drums on a bus to Hartford, where his father played in an Italian symphonic band. "I would play the cadences while the band marched," Porcaro recalls. "When they started playing the songs, my father would play alone because I didn't know them and I couldn't read music."

His first teacher gave him lessons in reading, time signatures, and note values. To pay for the lessons, Porcaro shined shoes outside a poolroom, zeroing in on the winners he knew were the best tippers.

When the Porcaro family moved to Hartford when Joe was around 10, he came in contact with Al Lepak. "I'm not ashamed to admit it; I never graduated high school or went to college or music school," Porcaro says. "I had an incredible private teacher: Al Lepak, who is in the PAS Hall of Fame."

In a 1994 interview with this writer for *Modern Drummer* magazine, Porcaro elaborated on Lepak: "He taught me all the basics and brought me through the Wilcoxin rudimental book. He would write out syncopated rhythms. We studied out of the Buddy Rich book. He taught me all the nuts and bolts—rudiments, reading, note values, press roll notations."

Porcaro said that Lepak was like a second father to him and allowed him to tag along to his rehearsals. "He taught at Hartt College, which is now part of the University of Harford," Porcaro said. "It was right after the war, and there weren't too many percussionists around. The Hartt School had its own symphony orchestra, and he was the timpanist. They were shy a percussion player, so he invited me to sit in and play percussion with them—snare drum, triangle, bass drum, and whatever. I got great experience playing symphonic music."

When the Hartford Symphony formed around 1936, Porcaro was invited to be third percussionist. When Emil Richards was drafted, Porcaro was asked to take over the

mallet chair, an instrument on which he never felt he was as proficient as on other instruments. Joe was playing a variety of music, playing in the house band at the local jazz club, The Heaublein, where he played with such musicians as Mike Mainieri and Donald Byrd, and on the weekends he worked at the Greek restaurant. Playing in 7, 9, 11, and 13 time signatures for the belly dancers helped make him an expert in odd times and provided the foundation for his drum books, *Groovin' With the Rudiments* and *Groovin' With the Odd Times*, both published by Hal Leonard.

Playing in the symphony, he performed such pieces as Igor Stravinsky's "Les Noces," which came in handy for the other big break that occurred when he hit Los Angeles and brought him to the attention of contractors.

One day he got a call to sub a rehearsal at the University of Southern California for vibraphonist Charlie Shoemake. It was for timpanist/composer Bill Kraft, and Porcaro asked to see the music ahead of time. "I walked in, introduced myself to Bill Kraft, and said I was subbing for Charlie Shoemake, and he freaked out," Porcaro recalls. "He said, 'Charlie didn't tell me he wasn't coming. Did you look at the part?' I said, 'No problem.' After the rehearsal Kraft asked if I could do the concert. I said, 'I don't want to take the gig away from somebody else.' Kraft said, 'If you don't do it, I'm getting somebody else.' I said, 'In that case, I'll do it.'"

Not only did Porcaro play the composition at the Ojai Music Festival, but he had to play "Les Noces" with Stravinsky in the audience, as well as two pieces with Pierre Boulez, who came from France to conduct them. "I did the concert and Bill was very happy. Afterwards he asked if I would like to do more at the Hollywood Bowl and downtown at the Music Center with the L.A. Philharmonic," Porcaro says. "At all these concerts, contractors and composers were present, and of course my name was in the program. So bada-boom, my name got out there right away, within the year I was in L.A."

Porcaro has played on over 1,000 movies and TV sessions. Some of the films include *North by Northwest*, *Dancing With Wolves*, *Finding Nemo*, *Ace Ventura*, *Analyze This*, *Austin Powers*, *Beverly Hills Cop II*, *Coming to America*, *Congo*, *Dante's Peak*, *Die Hard*, *Edward Scissorhands*, and *Empire of the Sun*. During the *Modern Drummer* interview, he mentioned *The Outlaw Josey Wales*, *The Wild Bunch*, and *The Fugitive*, which he said were tougher because they were filled with changing meters.

He also said that television could get a little "hairy." "I used to do shows like *I Dream of Jeannie*, where, within three hours, you had to record two, sometimes three shows," Porcaro recalled. "They came in with pounds of music, but they're short cues," he said. "It was, 'Run it down once and start recording, run down the next cue and record, run down the next cue and record.' I remember doing some of those shows where I had to play xylophone parts, and it was pretty difficult."

Other TV work included *The Smothers Brothers Comedy Hour*, *Murder She Wrote*, *Columbo*, *Ironsides*, *Little House on the Prairie*, *Highway to Heaven*, and *C.H.I.P.S.*, to name just a few.

Porcaro has also recorded on albums with everyone from Frank Sinatra to Pink Floyd, Stan Getz, Bonnie Raitt, Madonna, Glen Campbell, Joe Cocker, Quincy Jones, Sarah Vaughan, Natalie Cole, the Rolling Stones, Willie Nelson, Michael Jackson and the Jackson 5, Sammy Davis Jr., Harry Connick Jr., Diana Ross, Barbra Streisand, Marvin Gaye, and Johnny Mathis. He recalled how nervous he was the night before his very first record date, which was with Nancy Sinatra for arranger Billy Strange.

"I remember staring at the ceiling all night long the night before," he admitted. "It was my first big studio gig. Hal Blaine was the drummer, and I was just getting into the percussion thing. I wasn't really trained as a mallet player, so I didn't know what they were going to confront me with. I ended up playing timps, orchestra bells, and tambourine. The other percussionist was Kenny Watson, and he made me feel very comfortable."

Peter Erskine recalls his first film date, when Joe Porcaro passed on the favor: "When I walked into United Western Studios back in 1979 for my first film date in L.A., I was overwhelmed by my own excitement and nerves, in contrast to the obvious normalcy of the gig for everyone else in the

Joe Porcaro with his sons Jeff (left), Mike and Steve at a Sony awards event honoring his sons' band, Toto.

room. Round peg in a square hole or vice-versa," Erskine said. "One person came over with a smile as big and beautiful as the whole outdoors, and that was Joe Porcaro, 'Hey man, WECOME.' That more or less sums up Joe: warm, gracious, selfless, giving, confident, outgoing, friendly, and strong. He is one of the most gracious human beings I know. He is also one of the closest drummers I've heard to Philly Joe Jones in terms of feel and swing. Which reminds me of another famous Jones: Papa Jo. Well Joe Porcaro is our Papa Jo on the West Coast, and I'm so grateful to call him my friend."

And speaking of being a papa, Porcaro says working for son Jeffrey was interesting. He was quite the little taskmaster when Joe was recording a bass marimba overdub on the hit Toto song "Africa."

"After 60 seconds or so, Jeff would stop and say, 'Dad, hold back, you're rushing,'" he recounts. "Can you imagine? He's telling his father to lay back. He put me through the grind. I had to be right on."

And then there was the pressure Joe felt when he recorded Toto's "Jake to the Bone." "That tune was in 7, and Jeff wanted me to play muffled bell plates. It's a steel plate, and I played them with triangle beaters," he recalled. "Then I had to play tabla on a ballad that Luke [Steve Lukather] sang on the album. Everybody would leave the room and it would be just Jeff and me in the studio until things got pretty tight. Then [David] Paich would walk in, which made it more intense. Those were some pretty scary moments."

Proud doesn't even come close to how Porcaro feels about the accomplishments of his sons. One of his greatest highlights involved the overlapping of his career and that of his sons at the 1883 Grammys, where he played in the Grammy orchestra and *Toto IV* won six Grammy Awards. "They would announce Album of the Year, and the whole orchestra would turn around and say, 'Joe, yo!'" he recalled in a 2016 interview with me for the Ventura County Star. "Then Record of the Year, and on and on."

Although Porcaro has formally retired from the recording scene, at 88, he is still very active as a teacher. He has been at the core of establishing two very important drum institutions in Los Angeles. The first occurred when guitarist Tommy Tedesco approached him to get involved with Musicians Institute in 1980. Porcaro enlisted Ralph Humphrey, and they began PIT—Percussion Institute of Technology—in Hollywood.

"Joe Porcaro is one of the finest men one would ever want to know," Ralph Humphrey said. "He is a world-class drummer/percussionist with whom I have had the privilege of working for 45 years. He is also an outstanding teacher, again with whom I have worked as a partner for over 30 years. In that time, he has taught me a lot about the business, about education, and about myself. Joe's great advice and encouragement helped me to work my way into the studio scene. As a teacher, Joe helped me to organize my teaching approach as we worked together as partners to

producer the drum curriculum at PIT and the Los Angeles College of Music. Through the years, my family has had the privilege of hanging at the Porcaros and being a part of such a warm and loving family. I would also say that the Porcaro boys got their musical talents from their dad, who, by the way, has one of the best swing feels ever. In short, Joe has been a mentor to me as well as being a good friend—someone for whom I have the greatest respect."

Around 1996, Porcaro and Humphrey cut ties with PIT and helped to begin LAMA—Los Angeles Music Academy—in Pasadena. The school has since become Los Angeles College of Music, an accredited music college, where Humphrey is director of the drum school and Porcaro helped put together the sight-reading program. Currently he teaches jazz drums.

Grace, strength, and inspiration are words often uttered by those in the industry and beyond who have watched Joe and Eileen Porcaro weather the unspeakable untimely loss of sons Jeff and Mike.

Jim Keltner sums it up: "A lot of people know Joe Porcaro as the head of a truly amazing family. All of them are accomplished, talented, and successful people. But most amazing to me is the tremendous strength they've shown as a family and how great their bond is to each other. Joe and his lovely wife Eileen have been an inspiration, in so many ways, to me and my wife, for a very long time. On a purely musical level, I can't think of anyone who has a prettier touch on the cymbals and drums than Joe Porcaro."

And Porcaro continues to enjoy those drums. Between playing at school and a smattering of local live gigs, Joe says that "keeps him going."

"Besides my family, drums has been the love of my life," he says. "Unfortunately, we get old and our muscles fall apart, but the love is still there, and we keep trying." **PN**

Richard Weiner

By Lauren Vogel Weiss

Richard Weiner was an integral part of the "Cleveland sound" for almost a half-century, during which time he served as principal percussionist of the Cleveland Orchestra. From the delicate jingle of the tambourine to the roar of the bass drum, he provided the perfect "color" on top of the shimmering strings or powerful brass as he performed with the world-renowned orchestra in Severance Hall in Cleveland and all over the world.

Weiner is joining two of his teachers—Charles Owen (1981) and George Gaber (1995)—and his mentor, Cleveland colleague Cloyd Duff (1977), in this prestigious honor. "Being elected to the PAS Hall of Fame by your peers is a great honor," Weiner says. "I'm proud of the work I did in the orchestra and all of our recordings, but I'm equally proud of all the students I've been privileged to teach over the years."

From classical music to jazz drumset, from coaching students into orchestras all over the world to practicing law (he has a Juris Doctor degree), Rich Weiner is a man of many talents.

FROM PHILADELPHIA TO CLEVELAND

Rich Weiner (pronounced WEE-ner) was born in Philadelphia on March 8, 1940. "My father was a self-taught drummer," Weiner says. "He took me to see Tommy Dorsey's band at the Earle Theater, and I was *smitten* by the trombone! But when it was time to start playing music, my dad didn't want to invest in another instrument, so I began to play the drum. My very first lessons were at Carnell Elementary School when I was eight years old. We played on wood tables in the cafeteria—not even on a drum pad, just sticks on the long tables where we ate lunch. We played from a book by Dr. Louis G. Wersen, director of music education for the Philadelphia Public Schools. I can still picture it: starting out with single quarter notes in each hand and five-stroke rolls."

When he was 13, Rich joined the Philadelphia Youth Orchestra. "I was very young and 'wet behind the ears'," he says with a laugh. "Even though I played in my junior high school orchestra, it was not at the level of an All-Philadelphia ensemble, so it was a real experience for me. I remember my very first concert at the Academy of Music [the Philadelphia Orchestra's concert hall]; I played snare drum in [Offenbach's] 'Orpheus in the Underworld'."

(L–R) Rich Weiner, composer Olivier Messiaen, and conductor Walter Susskind in Aspen before the American premiere of "Exotic Birds" in 1962.

At age 16, Weiner began taking formal lessons from Morris Spector, a well-known show drummer in the area. "Every Saturday, I traveled to his house on public transportation—first a bus, then the train, then a *trolley car*," Weiner recalls. "I spent over two hours in transit for a half-hour lesson each week. We worked on rudimental snare drum out of the NARD book, and he was very keen that I only used my wrists and not my arms, which was valuable at this time in my development. Years later, after watching percussionists like Charles Owen and Mickey Bookspan play, I adopted their approach, which utilized the arms as an extension of the wrists. I believe that this relaxed, yet controlled, technique prevented me from sustaining any sort of injury during my long career."

During high school, Weiner played in his school's concert band, marching band, and orchestra—mostly snare drum, but also some glockenspiel and vibraphone, plus drumset in the jazz band. "I was known as a jazz drummer," he says. "I played drumset in several bands. And four years after I played at the Academy of Music with the Philadelphia Youth Orchestra, I performed there again, this time with the All-Philadelphia Jazz Band!"

Weiner graduated from Lincoln High School in February 1958 and received one of sixteen Philadelphia Board of Education music scholarships in the amount of $400, about half of college tuition then. Two weeks later he enrolled at Temple University, staying near his home in Philadelphia. "My teacher was Charles Owen, who was the principal percussionist of the Philadelphia Orchestra. I believe I was his first percussion major," remembers Weiner.

"I consider my time with Mr. Owen—I never called him Charlie—to be the most seminal and important time of my career, because he taught me how to *play*. It was hard

to get a lot done in a half-hour lesson, but he could tell you what to do and how to play in such a way that if you listened carefully, you could glean everything you needed to know about playing from those short lessons. He would say, 'I like to do it this way.' If you were smart, you watched the way he did it, and if you weren't, you ended up selling cars!"

During these years, Weiner attended Philadelphia Orchestra concerts as often as he could, watching Charles Owen, Michael Bookspan, Alan Abel, and Fred Hinger play. "It doesn't get any better than watching those people," Weiner says with respect. "One afternoon in 1962, they asked me to join them backstage because they were thinking about starting a percussion ensemble. So I got to play with Mr. Owen, Mickey [Bookspan], and Alan [Abel], and I learned so much from playing with them that day."

Weiner also continued to play drumset in a commercial band on weekends during college. "Truth be known," he confesses, "I made more money playing drumset the last year I was in Philadelphia than I did during my first year with the Cleveland Orchestra!"

After graduating from Temple University in February 1962 with a Bachelor of Science in Education degree (with a performance major), Weiner went to Bloomington to audition for George Gaber at Indiana University. After playing all the standard percussion instruments one would play on an audition, Gaber asked him if he played drumset. "I played fours for him," recalls Weiner, "and he said, 'Okay, you're in!' Then he asked me if I would like to go to Aspen for the summer to study with him. I didn't even know what Aspen was, but my time there turned out to be a pivotal time in my professional career.

"I met Peter Kogan—who recently retired as timpanist from the Minnesota Orchestra and still remains my friend—in Aspen, where we both played in the student orchestra," Weiner continues. "We also played in the Aspen Festival Orchestra, along with famous professional musicians from all over the country. One day Mr. Gaber asked if anyone wanted to perform 'Oixeaux Exotiques' ['Exotic Birds'] by Olivier Messiaen, and I volunteered, so several weeks later, after hours of practice, I played the American premiere of that piece—with the composer in attendance—with the professional orchestra, and the following week, I played his 'Awakening of the Birds' ['Reveil des Oiseaux']. When I played 'Exotic Birds,' I had no idea that I would perform it in every succeeding decade until I retired.

"Since there was no timpani part in that piece, Mr. Gaber played temple blocks and set them right next to the xylophone. Afterwards, he told me that he did it to help me in case I got lost, but fortunately I didn't!" Weiner says with a chuckle. "I believe that those performances cemented me as a performer in his mind.

"While I was a grad student at IU, Mr. Gaber suggested I practice as many accessories as I could. Like most people who were the best percussionist in their band or orchestra, I ended playing a lot of snare drum, keyboard, and timpani," Weiner says. "So I worked on my cymbals, triangle, and tambourine. I was also assigned to the ballet and opera orchestras instead of the principal symphony orchestra. Mr. Gaber was smart like a fox; he instinctively knew that I could have a performing career, and he wanted me to play tambourine in 'Carmen,' timpani in 'Aida,' pieces like that, which turned out to be very valuable experiences."

At that time, when there was an opening in an orchestra, the conductor would call someone he respected to get a recommendation of a promising young student. "In the spring of 1963, Mr. Gaber said he had some important auditions for me and I needed to practice," remembers Weiner. "In those days, we were not provided with an audition list, so I needed to prepare everything from the orchestral repertoire that I could. Fortunately, I had copied Charles Owen's repertoire book—*by hand*, since there were no copy machines then—so I had hundreds of pieces to practice, in addition to those in the Goldenberg and Gardner books."

Weiner's first audition was for the principal percussion job in Milwaukee, Wisconsin, which he won but did not accept because a few weeks later he had an audition in Cleveland, Ohio. "Since I'm an East Coast person, I didn't know that Cleveland was considered a 'Big Five' orchestra," he says with an embarrassed laugh. "Fortunately, the week before the audition was spring break, so I practiced between eight and twelve hours a day. I played all the major pieces at the audition, and then Mr. [George] Szell spoke to Cloyd Duff—he didn't talk directly to me!—and said, 'Have him play some castanets for me.' So I played 'Carmen,' which I had just played with the IU Opera. Mr. Szell immediately said, 'Too fast! I will conduct.' I played with him and then left the stage, mentally thanking Mr. Gaber for placing me in the opera orchestra. Later that day, I was told that I won the job."

THE CLEVELAND ORCHESTRA

"1963 was a banner year for me," Weiner says. "I graduated from Indiana University with a master's degree [and was the first IU percussionist to be awarded a Performer's Certificate]; I won a job in the Cleveland Orchestra; I was asked to teach at the Cleveland Institute of Music; and I got married!" Rich and his wife Jacqueline—whom he calls his best critic, even though she is not a musician—have been married 55 years and have two married daughters and four grandchildren.

"I was in the *Cleveland Orchestra*," he reflects. "At that time, Cloyd Duff was the principal timpanist *and* principal percussionist, and he assigned me parts to play. The very first piece I played in the orchestra was 'Roman Carnival Overture' on tambourine. During the first rehearsal, the introduction was thrilling and scary; the musicians were so great! Another week, I played 'Colas Breugnon' on xylophone.

"About five years later, I was called to the office and told that Dr. Szell wanted to offer me the principal percussionist job. Of course, I was honored and thrilled and took the position. People used to ask me, 'When did you

audition for the job?' It didn't just happen; I auditioned *every day* for five years!" Weiner was appointed principal percussionist in 1968, a job he held for the next 43 years.

Weiner played alongside legendary timpanist Cloyd Duff for 18 seasons. "I consider him a mentor of mine—not a teacher, but a mentor. Not only was Cloyd a wonderful player, he was such a nice person. He had an innate pride in his drums, along with such respect and honor for what he did. I gleaned techniques I could use on the snare drum and other percussion instruments from watching him play timpani; you could see his touch.

"Soon after I joined the orchestra," Weiner continues, "Cloyd came up to me and said, 'Here's the way we like to operate: Don't be insulted if people in the section come to you and say you're behind, or it's a little loud, or do this or do that. We like to correct issues *before* Szell corrects them.' That was such a great idea.

Rich Weiner playing bass drum in the Cleveland Orchestra in the 1970s. *photo by Peter Hastings/courtesy of The Cleveland Orchestra*

"Later in my career, Christoph von Dohnányi would say, 'Richard, this is bothering me. Can you fix this?' I knew that he respected me and knew that we could do what he wanted. The same thing happened with [Lorin] Maazel. Maybe the instrument didn't fit the piece, or maybe there was a problem with the ensemble that was not even our fault. But it was still something that we had to deal with."

As principal, Weiner was proud of how he organized his section and knew his players. "I always tried to assign parts that the other percussionists could play well," he explains. "I never wanted to put anyone in a position where he was uncomfortable. You want to give them parts they are comfortable with, but challenge them as well. I tried to respect the members of my section; they were there because they were exceptional professionals and percussionists. During my Cleveland career, I have been so privileged to play alongside Paul Yancich, Emil Sholle, Bob Matson, Joe Adato, Don Miller, Peter Kogan, Tom Freer, and Marc Damoulakis."

It may sometimes sound like Weiner is dropping names of legendary conductors, but he has performed and recorded with some of the best. In addition to George Szell, he has played with Cleveland Orchestra music directors Lorin Maazel, Christoph von Dohnányi, and Franz Welser-Möst, resident conductors Louis Lane and Jahja Ling, as well as Aaron Copland, Igor Stravinsky, Leonard Bernstein, Eric Leinsdorf, Eugene Ormandy, George Solti, Claudio Abbato, Daniel Barenboim, Simon Rattle, John Adams, Herbert von Karajan, Michael Tilson Thomas, Henry Mancini, Erich Kunzel, John Williams, Arthur Fiedler, Leonard Slatkin, Seiji Ozawa, Christoph Eschenbach, Kurt Masur, Vladimir Ashkenazy, Herbert Blomstedt, Robert Shaw, Bernard Haitink, Antal Doráti, André Previn, and the list goes on.

"I recorded [Stravinsky's] 'L'Histoire du Soldat' with Pierre Boulez and actually got my name on the album," he proudly states. "We also did the complete opera *Porgy and Bess* with Maazel, and it won a Grammy in 1976." During Weiner's tenure, he performed on over 175 recordings with the Cleveland Orchestra, and seven of those won Grammy awards.

"Another one of my favorites," he adds, "was Shostakovich's Tenth Symphony with Dohnányi. I played snare drum and used that recording during one of our section performances at PASIC." Weiner has also recorded Stravinsky's "Rite of Spring" four times, with Maazel, Chailly, and twice with Boulez. "When we played with Boulez in 1969, we did the 'Dance Sacrale' ['Sacrificial Dance' movement] in one take!" Weiner has recorded most of Messiaen's orchestral pieces with Boulez and the orchestra.

Weiner also played in the Cleveland Symphonic Winds between 1980 and 1982.

Rich Weiner playing snare drum in the Cleveland Orchestra in the 1980s. *photo by Peter Hastings/courtesy of The Cleveland Orchestra*

Rich Weiner (center) performing at Carnegie Hall in 2011 with his Cleveland Orchestra colleagues: (L–R) principal timpanist Paul Yancich and percussionists Tom Freer, Don Miller, and Marc Damoulakis.

"The three recordings we did with Frederick Fennell were the most fun," he says. "I played snare drum on [Sousa's] 'Stars and Stripes' and several other great marches."

During Weiner's nearly half-century with the Cleveland Orchestra, the ensemble went on over three dozen international tours, including 26 to Europe, eight to Asia, two to South America, and one to Australia and New Zealand. "In 1973, we performed at the Sydney Opera House during its inaugural season," he remembers. "But my most memorable one may be the first foreign tour I took with the orchestra, to the Soviet Union and Europe in 1965. It was a grueling ten weeks under the auspices of the U.S. State Department and its cultural exchange program.

"We visited six cities in the USSR," he continues, "and the tension was somewhat apparent, but we were treated like royalty and played concerts to sold-out and appreciative audiences. During one performance in Tbilisi, the lights went out during 'Daphnis & Chloe,' but the orchestra kept playing in the dark, to the delight and applause of the audience! We always had Soviet handlers with us, but at times I got out on my own to see the cities and sights. I also participated in some clandestine jazz dates between the American and Soviet musicians. I was only 25 years old and reveled in the intrigue.

"Then we crisscrossed Europe, playing in some of the world's best concert halls," adds Weiner. "This was my first concert in the famed Concertgebouw in Amsterdam. On other tours, we played in Vienna's Musikverein. These are two of my favorite halls—a pleasure to perform in and a wonderful sound from the audience's perspective—along with Boston Symphony Hall, Carnegie Hall, and our own Severance Hall."

Over the years, Weiner was featured with the orchestra, including chamber music, outreach concerts, and children's performances. In 1972, he was the soloist on Donald Erb's "Concerto for Percussionist and Orchestra." He was also the 16th recipient of the Cleveland Orchestra's Distinguished Service Award.

Weiner thought about retiring for three years before he actually did. "When I found out the repertoire for the next season, I kept wanting to stay," he confesses. "A good friend once told me that it was better to retire one

day early than one day late. When I finally told my colleagues in the orchestra, they said I was still playing great and doing a good job running the section. And I replied, 'That's why I'm retiring!'"

Although Rich Weiner officially retired in 2011 after 48 seasons with the Cleveland Orchestra, he still performs there as an extra percussionist. In recent years, he also played with orchestras in Buffalo, Nashville, Pittsburgh, and San Antonio, the National Symphony (Washington, D.C.), and the Grand Teton Music Festival.

THE CLEVELAND INSTITUTE

Just as he learned from some of the legends of percussion, Weiner has shared his knowledge and expertise of his instrument with several new generations of percussionists, who came to Cleveland from all around the world. Since joining the faculty of the Cleveland Institute of Music in 1963, he currently serves as the Co-Head (with Cleveland Orchestra principal timpanist Paul Yancich) of the Timpani and Percussion Department as well as the Division Head of the Department.

Rich Weiner playing snare drum in "Scheherazade" at the Grand Teton Music Festival in 2016.

"One of the things I'm most proud of is the number of students who have studied with me and now have fine careers in music," Weiner says. "Not just in symphony orchestras, but as educators and in other fields in the music industry."

His former students have filled principal and/or section positions with numerous orchestras, including Atlanta (Mark Yancich), Buffalo (Matt Bassett and Mark Hodges), Cincinnati (David Fishlock), Cleveland (Tom Freer, Donald Miller, and Paul Yancich), Los Angeles (Jim Babor), Milwaukee (Robert Klieger), Pittsburgh (Tim Adams), San Francisco (Tom Hemphill), Seattle (Michael Werner), Vancouver (Michael Jarrett), and Washington, D.C. (Eric Shin), as well as Göteberg, Sweden (Fredrik Björlin), the New Zealand Symphony (Leonard Sakofsky), and many more.

He also has students who taught at Cincinnati College-Conservatory of Music (Allen Otte), University of Denver (John Kinzie), Cleveland State (Tom Freer and Bruce Golden), University of Central Florida (Kirk Gay), and the list goes on. [Apologies to all the former students not mentioned!]

Yet other students have gone on to play in percussion ensembles, like Nexus (Garry Kvistad), The Percussion Group Cincinnati (Otte), and So Percussion (Tim Feeney); rock bands like Stabbing Westward (Andy Kubiszewski); and on Broadway (Damien Bassman and Mike Englander).

"I consider his teaching as seminal to my career as both a musician and businessman," states Garry Kvistad, who is also CEO of Woodstock Chimes. "While I did gain technique during my studies with him, more importantly, I was able to develop a concept of musical clarity that he championed."

"I teach my students how to be the best possible performer that they can be," explains Weiner. "I want each one to reach his or her ultimate goal as well as their ultimate level of musicianship and technique. I even tell my students they should take lessons from other teachers and gather as much information as they can. I'm confident that I'm giving them good information, but someone may approach it from a another angle and help them. You have to have a wide range of ideas."

"Rich always approached percussion instruments as just another musical instrument, rather than a drum," states John Kinzie, principal percussionist with the Colorado Symphony Orchestra and a student at the Cleveland Institute from 1981–83. "One didn't play snare drum excerpts, you had to play the piece of music. Mallet excerpts or solos were expected to be as musical as any violinist playing a grand piece of music. He was persistent of this perspective and was unaccepting of anything less."

"My appreciation for Rich's attention to detail and commitment to raising the standards for orchestral playing has only grown over the years," adds David Fishlock, principal percussionist in the Cincinnati Symphony Orchestra. "It was always about the sound. Not what was easiest; not what was the quickest to learn; not what was the most popular. What *sounded* the best."

What advice would Weiner give to young students today? "Follow your dream. You don't want to look back at age 40 and say, 'I really wanted to be a jazz drummer, a percussionist, a marimba soloist, a timpanist, or whatever.' Don't give up that dream to do something more secure. But, one of my former students is now a lawyer. He wanted to be a player in a contemporary group, but after a few years of struggling, he decided he wanted to become a lawyer, and he did! He's also playing in an amateur group in Rochester."

Speaking of lawyers, Weiner graduated *magna cum laude* with a Juris Doctor degree from the Cleveland-Marshall College of Law at Cleveland State University in 1976. "At every juncture of my life," he explains, "if it didn't work out, I was going to be a lawyer. If I didn't get the scholarship to Temple, if I didn't go to Aspen, if I didn't get the job with the Cleveland Orchestra.... But every time I

thought it wasn't going to happen, my career blossomed. Shortly after Szell died in 1970, I decided to go to night school. Although I worked part-time at some law firms in Cleveland, I wasn't ready to leave the orchestra.

"And over 30-some years, I helped negotiate twelve trade agreements for the orchestra," he says with pride. "I felt that what I had learned in law school was helpful. The managers in the orchestra used to say, 'We don't always agree, but you never make it personal.' They always respected us because of that."

Weiner published a book of *Etudes for Snare Drum* in 2012 and also wrote "Perpetual Motion for Four Diverse Snare Drums," which was premiered by the Cleveland Orchestra in 2009. He was a longtime editor of the symphonic percussion column in *Percussive Notes,* and continues as a contributing writer, with articles on Debussy's "La Mer" and Prokofiev's "Piano Concerto No. 1" to his credit. He also serves as the co-chair of the PAS Symphonic Committee.

"Before I ever met him," states Jacob Nissly, principal percussionist with the San Francisco Symphony (and Weiner's immediate successor as principal percussionist in the Cleveland Orchestra), "I was utilizing his articles in *Percussive Notes* for years as a source of knowledge not readily available to a young musician in Iowa."

After such a long career in a world-class orchestra, what does Weiner think is his greatest contribution to music? "I always tried to make *musical* sounds," he replies. "Someone once said to me, 'You don't play percussion like a percussionist. You play like a musician!' That was quite a compliment."

Rich Weiner continues to pass down the musical traditions that he learned from Charles Owen, George Gaber, and his decades in the Cleveland Orchestra. From symphonic clinics and orchestral labs at the annual percussion convention, to his frequent performances with the Symphonic Emeritus Percussion Section at PASIC, he still links music and education into one beautiful sound after another.

"I'd like to be remembered for the manner, integrity, and passion with which I approached my instrument," he summarizes. "I regard percussion as a musical instrument that is an integral element of any piece and not just as a stand-alone instrument. But perhaps my most treasured legacy is what I hope was the inspiration I gave to my students through my teaching methods and interactions with them. They have succeeded in their various fields of musical and life endeavors. I always tried to be a positive example to the people that I worked with, taught, and collaborated with over these many decades."

Just as Weiner spoke of his teachers and mentors, his students do the same of him. "Rich has a subtle way of instilling the passion and commitment to his craft to all who are exposed to him," states Feza Zweifel, principal timpanist and percussionist of the National Arts Center Orchestra in Ottawa, Canada. "This is not accomplished through words, but through action. For years, I watched how he prepared himself, his section, and a gamut of instruments for rehearsals, concerts, tours, and recordings. This was always done with extreme focus and understanding. He led through example."

"As a rural 18-year-old moving to Cleveland in the fall of 1995, I had a vague idea, from playing in youth orchestra, that music might be fun to study," recalls Tim Feeney, former Professor of Percussion at the University of Alabama, currently teaching at the California Institute of the Arts. "I had virtually no idea what it actually meant to pursue it as a life—the discipline and rigor needed to build the necessary skills; the imagination needed to conceptualize a sound and the keen attention to detail required to sculpt it to match that vision; the confidence to let it fly in public; the self-awareness not to take it too seriously. I owe Rich, among other things, my hands, my ear, my brain, a good part of my sense of humor, any sense of purpose I might have, and a great deal more."

"He is truly 'old school' in his manner and professionalism," summarizes Tom Freer, assistant principal timpani and section percussionist with the Cleveland Orchestra. "He is the epitome of musical integrity." **PN**

Rich Weiner (far left) performing with the Symphonic Emeritus Section at PASIC17.
photo by Lauren Vogel Weiss

Reflection™

Purchase a Reflection Series Marimba in 2018
and get a **FREE** online lesson with one of
these three Majestic Artists.

SHE-E **WU**

THOMAS **BURRITT**

CASEY **CANGELOSI**

majestic®

f / majesticpercussion | @majesticperc | majesticpercussion

FUNdamentals of Tenor Drumming:

A Survey of Techniques and Common Issues

By Gene Fambrough

The modern world of tenor drumming has evolved tremendously since its early beginnings as a single drum voice in the marching ensemble. Through the days of "tri-toms" and "quads with a shot drum," with each new season of DCI and WGI the instrument takes another leap forward. As more and more younger players are attracted to the incredible achievement of the contemporary tenor section, it is beneficial to examine the fundamental skills necessary to be successful on this instrument. Even with its unique visual aspect, tenor drumming still comes down to the basics.

With that in mind, I asked three prominent educators and performers—Julie Davila, Bill Bachman, and Amir Oosman—to provide their fundamental approach to tenor drumming. The goal was to find qualities that are agreed upon by different "schools of thought" in an effort to give aspiring tenor players concrete advice to help them become a better tenor drummer.

Julie Davila

Bill Bachman

Gene Fambrough: *Describe your basic approach to movement around the drums and how to achieve fluidity.*

Julie Davila: To achieve fluidity and movement that allows the performers to maintain a resonant sound, there has to be a percentage of rebound that helps move the stick. I see a lot of young players try to control only the stick, where I believe part of the "control" is learning how to control, respond to, and move rebound.

Bill Bachman: Strive to play around the drums as similarly as you play on one drum first of all. The most effective grip I believe is American grip with the hand at a 45-degree angle and a straight line elbow to bead. This gives you the greatest range of motion and is good for lateral demands in both directions. In some tight proximity crossing situations, French grip will be beneficial as well.

Amir Oosman: My approach is to achieve consistent sound quality no matter what "rounds" are being played. After working out patterns, I like to step away from the drums/sticks and air the movement. Fluidity can only be achieved if you understand the fundamentals. Hiccups in moving around the drums are typically attributed to issues with playing on a single drum. Iron out the inconsistencies before applying rounds.

Fambrough: *Do you have any "tenor-specific" exercises that you use to develop movement around the drums?*

Davila: I like to use some of the stock tenor exercises of different 8's patterns of two drum outs and ins, three-drum triangles, and four or five drum-across patterns. Accent-tap or "bucks" type exercises are essential in developing the skills to play with good phrasing and to develop flam vocabulary. It is important to then discuss how these exercises eventually relate to hand-to-hand exercises and patterns within the actual music. I also have my students do a lot of "hands separate" work so they can see and feel, in isolation, how the stick is moving; this is done in an effort to work on playing areas, sound quality, and fluid motion around the drums.

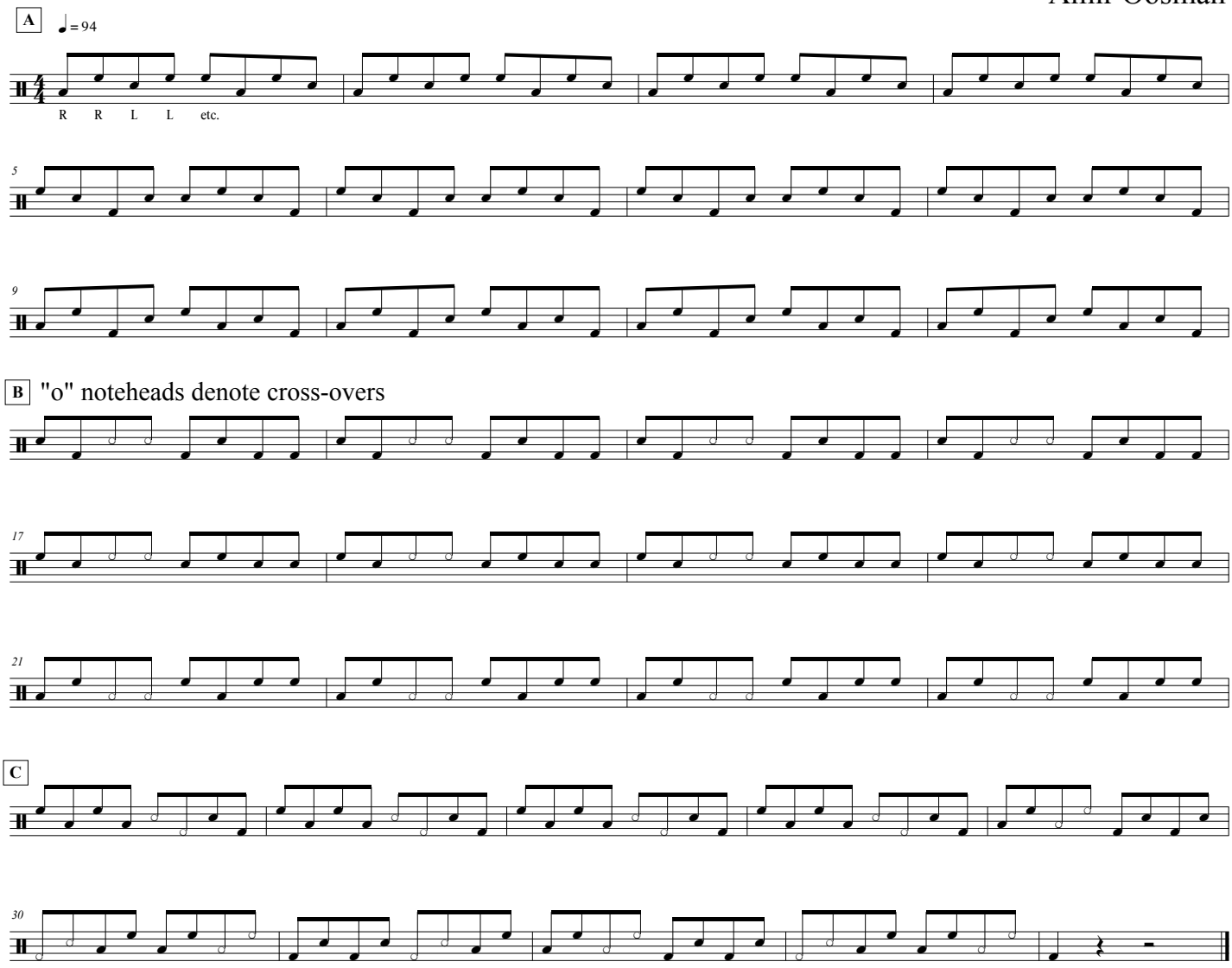
Bachman: It all starts with 8-on-a-hand arounds. Just about everything will come back to this as a common denominator. The "slow/fast" variations in *Quad Logic* have been standards for training this for decades.

Amir Oosman

Oosman: I wrote a scrapes exercise that I found useful for developing technique and applying a variety of combos. Start slow and go phrase-by-phrase

Scrapes Exercise

Amir Oosman



before practicing it continuously. (See Scrapes Exercise.)

Fambrough: *Are there any specific characteristics you look for in a potential tenor player?*

Davila: I typically find that drumset players make the transition to tenors pretty well. Generally, they are used to moving around the drums and not just working with a vertical plane.

Bachman: Good hands/fundamentals. Learning to move around the drums is easy compared to learning to drum well. That's why somewhere around 80–90 percent of the training is done on one drum.

Oosman: Sound quality on one drum.

Fambrough: *What are the biggest issues you encounter with younger/less experienced tenor players? Any proven methods of addressing these that you'd like to share?*

Davila: I find a lot players tend to learn the physicality ahead of the music. The result is students achieve the "macro" of the physical attributes and large muscle actions of moving around the drums, but they don't always accurately place the rhythms and maintain a good quality of sound while doing so. A telltale sign is when they struggle when asked to slow it down, play the passage on one drum, or stop on a specific count that isn't "count 1" at the end of the phrase. Any of the above-mentioned practice strategies are typically revealing and a good place to start when trying to make the players more aware and in control of what they are actually playing.

Similarly, when the music calls for scrapes (sweeps) or crossovers, I tend to see young players neglect the rhythmic integrity and sound quality of the hand that is underneath. One strategy, either in personal practice or ensemble rehearsal, is rhythmic reduction. If the passage is written in thirty-second notes, slow it down and have the performers say it and play it in sixteenths or even eighth notes. This will give each note an actual place, rather than just playing a "diddle." Sometimes students don't associate a diddle to a precise rhythm. I reiterate, "rolls are rhythms!"

Bachman: Underdeveloped hands/fundamentals. Focusing on accuracy and excellence on one drum can never be done enough. From there it's helping the student maintain the straight line elbow to bead as much as possible—not rolling over to the outside drums, avoiding the "windshield wiper" side-to-side floppiness.

Oosman: Many players approach moving around the drums too soon. For example, you need to understand what constitutes a quality double stroke on one drum before expecting to have any success in playing scrapes. There is no shortcut to this, and I

find that too many young drummers skip the essential steps of fundamentals.

Fambrough: *What was your prior experience (e.g., snare drum, bass drum, cymbals, or none) leading up to playing tenors? Any specific advice for people in those situations?*

Davila: I started on drumset first, playing along with records and developing motion and coordination. I was grateful that I had teachers who guided me to spend a percentage of time in both camps of (a) listening/playing to recordings, and (b) reading. Secondly, I spent a lot of time on rudimental snare drum. Learning rudiments helped me be a better tenor player. The better your skill sets and facility are on one drum, the better chance you have to be able to maintain quality and all the details of inflection and phrasing when moving around the drums.

Bachman: I played matched grip snare drum in high school until we switched to traditional near the end of my time there. I was the last cut from Dutch Boy's 1991 snare line, as my traditional grip wasn't up to snuff, so I played top bass and loved it. I was sitting at my drumset after that summer and decided to work my traditional grip on a flat drum. It was uncomfortable and awkward, and since I could play so much better matched, I decided to play quads. So, simply put, I played quads since traditional grip seemed an unnecessary burden.

Oosman: I didn't have drumline experience prior to my first year on quads. My middle and high schools didn't have marching programs, so I began playing drumset in the jazz band. It wasn't until I saw the Blue Devils rehearsing in 2003 across the street from my school that I became aware of drum corps and quad drumming.

Fambrough: *Any other bits of advice you'd like to share?*

Davila: Another practice strategy to work on developing quality of the inner beats within a phrase is to have the students play a four- or eight-bar phrase at three inches without any ornamentations, accents, or inflection—only sticking and rhythms. The benefits are two-fold: 1. it becomes a stick control exercise and 2. it helps develop more awareness and gain better understanding of the placement of every note within the phrase. Often, young players focus on patterns and sticking, but aren't particular enough about the integrity of the rhythm, I try to instill in my students that sticking offers variety and color in phrasing and inflection, but it does not alter rhythm.

Bachman: Work your fundamentals on one drum! Of course, from there, find the best teacher you can get— ideally one who has played quads. Work smarter and harder than those around you. You have to want it more than the next person.

Oosman: Don't get frustrated if you're hitting rims; it happens to all of us!

Julie Davila serves on the PAS Executive Committee and recently finished a nine-year term as chair of the PAS Marching Percussion Committee. She serves as a judge for Drum Corps International and was recently inducted into the WGI Hall of Fame. Many of her groups have medaled in all divisions of the WGI activity, and in 1996 the John Overton High School indoor drum line won a National Championship. As a member of the Caixa Trio and as an active clinician specializing in marching and concert percussion, Julie has performed in Seoul, South Korea, Paris, France, Brazil, Mexico, Puerto Rico, and extensively throughout the United States. She is the author of "Impressions on Wood" and *Modern Multi-Tenor Techniques and Solos*, published by Row-Loff Productions, and a co-author of "Aptitude," published by Drop6 Media.

Bill Bachman is a world-renowned specialist in hand technique with a heavy background in rudimental drumming and its application to the drumset. Bill writes for *Modern Drummer* magazine, is the author of the book *Stick Technique*, designer of Vic Firth's Heavy Hitter pad series and signature "Billy Club" drumstick, and founder of DrumWorkout.com. Bill studied percussion performance at the University of North Texas and is a graduate of the Berklee College of Music. He has played with and instructed many award-winning marching percussion groups including the UNT drumline, Cadets, Bluecoats, Blue Knights, and Carolina Crown in his 12 years touring with Drum and Bugle Corps. He is a member of the PAS Health and Wellness committee and *Modern Drummer* magazine's education team, where he was nominated in the 2015 Reader's Poll under the "clinician/educator" category. He has presented hundreds of drum clinics and drum festival performances on five continents over the last 15 years. He is author of Row-Loff's drum instructional books *Rudimental Logic*, *Quad Logic*, and *Bass Logic*, which have become part of the curriculum in countless high schools and colleges, and the producer of the instructional drum DVDs *Rudimental Beats* and *Reefed Beats*.

Amir Oosman is a Los Angeles-based artist originally born in Karachi (Pakistan). After completing his bachelor's degree at University of California Santa Cruz, Amir earned his Master of Music degree (Performance and Composition) from California Institute of the Arts. CalArts helped cultivate his deep interest in world music, sound design, and audio engineering. Under the guidance of Swapan Chaudhuri and Randy Gloss, he developed proficiency in tabla and world percussion. Since graduating, Amir has toured the world as a clinician, performer, composer, and producer. As a marching percussionist, Amir was a member of the 2008 Madison Scouts, 2009 Bluecoats, and 2011 and 2012 Blue Devils Drum Corps. He won gold at the DCI I&E solo competitions in 2011 and 2012 and earned the DCI World Championship title with the Blue Devils. He is also the brain (and hands) behind the popular *Konnakkol and Quads* video on YouTube.

Gene Fambrough is Assistant Director of Bands and Associate Professor of Percussion at the University of Alabama at Birmingham (UAB). He directs the Percussion Ensemble, Steel Band, Drumline, and Electro-Acoustic ensemble, and assists with all aspects of the UAB Band program. He holds degrees from the University of Georgia, East Carolina University, and the University of Alabama. **PN**

Hugh Hodgson School of Music
UNIVERSITY OF GEORGIA

TIMOTHY ADAMS JR.
Percussion Area Chair,
University of Georgia
The Mildred Goodrum Heyward
Professor in Music

We like to see the word percussion

DEGREE PROGRAMS:

Doctor of Musical Arts
Master of Music
Bachelor of Music
} ***Percussion Performance***

Bachelor of Music in Music Education
Bachelor of Music in Music Therapy

Teaching Assistantships and Scholarships Available

Study Abroad in Italy with World-Renowned Faculty

music.uga.edu/percussion

@UGAMusic

Vibraphone Levels:
Grading Solo Vibraphone Literature

By Jeff Hewitt

How often do students ask for your advice in finding appropriate literature for a recital, studio class, or applied lessons? In my experience, this common request by students requires carefully reasoned suggestions of repertoire. In addition to recommending pieces of which you are already familiar, using resources such as publisher websites, PAS reviews, the Percussion Music Online database, and the Steve Weiss Music catalog are all great places to find information about different works.

The grade levels listed for each piece, however, are not always the most accurate assessments. Having a standardized graded database of music literature creates many benefits for performers, educators, and students in selecting appropriate literature, and it provides a progression of technical abilities that help musicians in developing skills within a proper path. With few standardized approaches in defining difficulty levels, as well as contradicting information found in different databases regarding particular pieces, it was my goal to use a systematic approach in grading four-mallet solo vibraphone literature.

As a former student and research assistant to Dr. Julia Gaines at the University of Missouri, I had the opportunity to work with her on the marimba literature research project that helped establish the first standardized system for grading four-mallet marimba music. By using this same approach of ten different difficulty levels, I modeled my vibraphone research on the analysis document that we used to grade the marimba pieces. While the majority of four-mallet vibraphone and marimba techniques overlap for both instruments regardless of your grip preference, the skills of dampening and pedaling are unique additions to vibraphone playing. Because these two technical skills were new to the rubric, the dampening and pedaling sections of the analysis document went through many quantifiable modifications when determining how often each technique occurs within each level of the analysis document. I studied dozens of different compositions that contained notated indications of these two unique considerations before settling on the most accurate dampening and pedaling rubrics.

The stroke types considered throughout each analysis include the following vibraphone techniques that were also similar to the marimba considerations: non-lateral strokes (double vertical strokes and single independent strokes), lateral strokes (single alternating strokes and double lateral strokes), triple strokes, combination strokes, and rolls. Some specific rolling techniques were modified to better fit the physical characteristics of the vibraphone, mainly due to its bars' nature of longer resonance. For example, the one-handed single independent roll is not as demanding on the vibraphone, allowing this consideration to be decreased by one level from the marimba analysis document. Other technical vibraphone considerations include the speed of each stroke, interval sizes between the mallets in each hand, occurrence of wrist turns and manual changes, and independence concepts between the two hands such as single independent rolls, polyrhythms, and various motions. When designing this rubric, every technical consideration had to contain a quantifiable element in order to keep the research objective.

The following list provides a concise look at the characteristics that define the ten levels of difficulty in this research as new concepts are introduced. Additionally, a brief list of suggested pieces is included within each level. With over 170 pieces analyzed for this research, each of the selections of these accessible works is found on prescribed state music lists and/or university percussion studio handbook recommendation lists. The complete graded database can be found in the appendix of my DMA research document, *The Objective Grading of Original Unaccompanied Four-Mallet Solo Vibraphone Literature.*

LEVEL 1

- Techniques and concepts of a strong middle school/early high school student
- Double vertical strokes (2nd–6th intervals) and single independent strokes eighth notes up to 120 beats per minute (BPM)
- Basic independence and pedaling techniques

Suggested Pieces

"Daybreak" – Clifford K. Chapman
"Anna" (from *Songs For Vibes*) – Ron Fink
"X for Abby" (from *Canções Infantis, Book 2*) – Ricardo A. Coelho de Souza

LEVEL 2

- Single alternating strokes (eighth notes at 90–120 BPM with 3rd-6th intervals)
- Basic rolling and dampening techniques
- Double vertical strokes (7th and octave intervals) introduced
- More wrist turns, manual changes, and pedaling

Suggested Pieces

"Trilogy, A Fragment" – Tim Huesgen
"My Dear Friend" and "Prelude" from *Prelude and Blues* – Ney Rosauro
Canções Infantis, Book 2: I, III, V, VIII – Ricardo A. Coelho de Souza
"In the Stillness of Twilight" – David Steinquest
"Hickory Trail" (from *Solo Vibraphone Collection*) – Marlène and Jerry Tachoir

LEVEL 3

- Double lateral strokes (sixteenth notes at 96–120 BPM with 3rd-6th intervals)
- Other stroke types continue to increase in speed, interval size, and motions
- Pedaling and dampening quantities continue to increase

Suggested Pieces

"Lament" and "Valse Trisque"' (from *Recital For Vibraharp*) – Thomas L. Davis
"Bop on the Top" – Murray Houllif
"Suite For Solo Vibraphone," II. – Alexander Lepak
Solo Jazz Vibraphone Etudes: 1, 6, 11, 12 – Arthur Lipner
"Ask" – Julie Spencer

LEVEL 4

- Techniques and concepts of a high school senior/incoming college freshman
- Triple strokes (sixteenth notes at 96–120 BPM with 3rd-6th intervals)
- Combination strokes: mixing various strokes consecutively in the same hand
- 2:3 polyrhythm and easy hand-crossing

Suggested Pieces

"Mirror From Another" – David Friedman
"Snowbird" and "Wallflower" (from *Wallfower, Snowbird, Carillon*) – Gary Gibson
"Motion" – Josh Gottry
"Fantasy on a Shona Theme" – Glenn Kotche
Funny Vibraphone, Book I: VII, IX, X – Nebojša Jovan Živković

LEVEL 5

- Challenging independence concepts
- Larger intervals in lateral strokes

Suggested Pieces

"Essence" – Thomas A. Brown
"Looking Back" (*from Mirror From Another*) – David Friedman
"Crystal Mallet" – Arthur Lipner

"Call Back To Me" (from *Five Pieces For Vibraphone*) – Jon Metzger
"Mayflower," "Precision," and "Waltz King" (from *Music Of The Day*) – Bill Molenhof

LEVEL 6

• Extended techniques and more polyrhythms
• One-handed single independent roll technique (5th–octave intervals)

Suggested Pieces

"Broken Silence" – Mark Glentworth
"Paint Me A Sky" – Jeff Hunter
"Ripples In The Water" – Jessica Muñez
"Sonata For Solo Vibraphone" – Gitta Steiner
"Suomineito" – Nebojša Jovan Živković

LEVEL 7

• Single independent roll (unisons–4th intervals)
• Difficult hand crossing

Suggested Pieces

"Reflections" – J.C. Combs
"Encantada" – Nathan Daughtrey
"The Apocryphal Still Life" – Christopher Deane
"Koda" – Jan Freicher
"Tears Of Long Lost Love" – Todd Ukena

LEVEL 8

• Techniques and concepts of a college senior/graduate student/professional
• Strong technical foundation and high endurance required

Suggested Pieces

"One For Paquito" – J.C. Combs
"Midnight Star" (from *Mirror From Another*) – David Friedman
"Blues For Gilbert" and "Ilmo" – Mark Glentworth
"Kaleidoscope" – Arthur Lipner
"And The Mountains Remain" (from *New Works For New Times*) – Bill Molenhof

LEVEL 9

• Stroke types found up to 200–220 BPM
• Speed of double vertical strokes and single independent strokes

Suggested Pieces

"Mourning Dove Sonnet" – Christopher Deane
"Song Of The Libra" – Mario Gaetano
"Sonata: Periods Of The Life," 3. "Lied–Song" – Ney Rosauro
"Six Poems," mvmts. 4 and 6 – Robert Stright

LEVEL 10

• No new technical concepts or independence issues introduced
• Determined by extreme demands on tempo, stroke speed, wrist turns, manual changes, and stamina

Suggested Pieces

"Ajax Men Of Science" (from *Solo*) – Gary Burton
"Reflections," I. "a new year's fanfare" – Lynn Glassock
"Sonata Brevis," I. – Raymond Helble
"Schickstück" – William Hibbard

CONCLUSION

It is widely accepted that pieces such as Karlheinz Stockhausen's "Vibra-Elufa," Milton Babbitt's "Concerto Piccolino," Franco Donatoni's "Omar," Philippe Manoury's "Le Livre des Claviers, Solo de Vibraphone," Stuart Saunders Smith's *Links Series of Vibraphone Essays*, and Philippe Hurel's "Loops II" are among some of the most standard (and challenging) works for solo vibraphone. Although these great pieces are not listed within the above levels, my database of solos is meant to attract performers and educators to other quality pieces that should be played in addition to those that are most well known, ultimately making some of these works the "new standards." Furthermore, the *Vibraphone Literature Headquarters* Facebook page has been created for percussionists and composers to share pieces with the social community.

Many will agree that marimba literature tends to overshadow vibraphone literature, and only a handful of contemporary vibraphone solos are considered standard works for the instrument. It is my intention for this research and graded database to help encourage students to play the literature, provide new methods for teachers, and inspire composers to write more music for the vibes.

The research also shows evidence that the repertoire is lacking elementary-level pieces, which can lead to commissioning projects based on the grading criteria. With approximately 20 percent of the solo vibraphone repertoire analyzed using this system, the database will continue to grow with the addition of new and "old" pieces over time. As composers continue to write for the vibraphone, this objective research will be an ongoing project.

Jeff Hewitt is a freelance percussion educator and performer in the Kansas City area. He is currently an Adjunct Instructor in Music Theory at Park University, a percussion instructor at two area high schools, a founding member of the Kansas City Percussion Group, and the Vice President of the Kansas PAS chapter. Dr. Hewitt also served as the tour administrator, performer, and clinician of the World Percussion Group during their two-month U.S. tour in 2016. Jeff earned a Doctor of Musical Arts degree from the University of Arizona, a Master of Music degree from the University of Missouri, and a Bachelor of Music Education degree from Kansas State University. PN

Beginning Bach

By Dr. Mark Boseman

The music that has meant the most to me as both performer and teacher is the music of Johann Sebastian Bach. As the solo marimba repertoire continues to grow at a steady pace, the music of Bach remains an integral part of the repertoire. In addition to being some of the highest quality music that has ever been written, it translates perfectly to the marimba.

The importance of studying this music cannot be overstated. It allows us as percussionists to live outside of our historic era. Other instruments have much longer histories that span a number of musical eras. With the exception of orchestral excerpts, music featuring percussion lives in the 20th and 21st centuries, and in terms of solo marimba repertoire, the past 50–60 years is our place. We are training to become musicians who happen to be percussionists, and having a deeper understanding of musical styles, regardless of the instrument that it was originally composed for, will only help us become more mature musicians.

This article is not meant to be a guide to performing the music of Bach. It is not even the first step. It is meant to help prepare one for taking that first step. I have often compared Bach to poker. Learning the game of poker is described as five minutes to learn, a lifetime to master. Obviously, it takes more than five minutes to learn a piece, but compared to the technical demands of our repertoire, it can often seem simpler. However, it takes time, experience, frustration, more experience, and more time to truly learn the subtleties and nuances that make a great performance. Perhaps that is why some of the greatest musicians of all time continually play some of the same repertoire over the course of their lives. There is always something that can improved upon. With all of that being said, here are a few steps that I have taken to get going in the right direction.

If you have never played anything by Bach, there are a few great places to start. I would suggest looking at the Prelude from the G Major, D Minor, or C Major Cello Suites. These movements all have a lot to offer in terms of musical depth while remaining straightforward and transparent. The important musical moments in these movements are fairly easy to spot without having to dig too deep. This will start training your ears to hear these moments so that when you work on music that isn't as straightforward, you'll have a better chance at spotting them.

REFERENCE

One of the first steps I take when I'm preparing to learn a new piece is to find an artist's recording that really resonates with me. That can also include a performance on an instrument that the piece may not have been written for. For example, one of the most meaningful performances of the "Chaconne" from the d Minor Partita was played on guitar by one of the great artists of the 20th century, Julian Bream. The way he orchestrated the piece and the ways in which he used pacing and dynamics were fascinating. I listened to his recording constantly. I learned every nuance of his performance by simply listening and enjoying. When it came time to learn the notes, they were already in my head.

My initial goal was to copy his performance on my instrument because I wanted to emulate his use of color and timbre on the marimba. Over time, my style and personality began to become a part of the performance. When I brought the piece into lessons, the influence of my professors began to be a part of it as well. In the end, it became something completely unique that included a wide range of influences.

ANALYSIS

Another useful tool we have is our knowledge of music theory. Understanding how the music is built can often help us map out how we want the piece to sound. One of the hallmarks of this era is the establishment of a tonic "home," the movement away from that home, and the eventual return. What key does it begin in and where does it move to? Once you've established the keys used, how does it move from one key to the next? How does it eventually get back home? Does it use any devices that were common to that era, such as sequences?

Whether you are analyzing every single chord or simply mapping out the key centers, having an understanding of where you're starting, where you're ending up, and how you move from section to section can give you new insights into how you pace the dynamics, colors, and feelings within that piece. At the very least, we all need to practice music theory a little more.

BE EXPRESSIVE

When it comes to expressing your musical ideas, there are a number of different tools at your disposal. While they are all equally important, I like to put them into the music in stages. For me, it helps to keep all of these different qualities in balance. The goal is to find ways to enhance every aspect of the music. We want to avoid having to find a way to make up for a lack of depth. No matter what tool you're using, there should always be a sense of direction.

1. Tempo

I learn everything at one, steady tempo. It's important, no matter how much rubato I add later, to have a solid and unifying tempo. Not only does it give a sense of stability to the music, it also gives a sense of context to the rubato that you may eventually use. Without a baseline tempo, rubato won't mean anything.

2. Dynamics

Phrasing is perhaps the most noticeable element we use. I like to think big to small. In essence, you're trying to connect the first note of the piece to the last. I try to find a few big moments to act as pillars. These are the moments that I'm either moving toward or away from. They could be new key areas or significant cadential points. The dynamic shape should always be moving somewhere and never stagnant.

In between these large moments, try to find smaller phrases to get you to the large moments. Look for clear beginnings and ends to the lines. After that, phrase measures or lines to make sure the smaller phrases have a constant sense of musical direction.

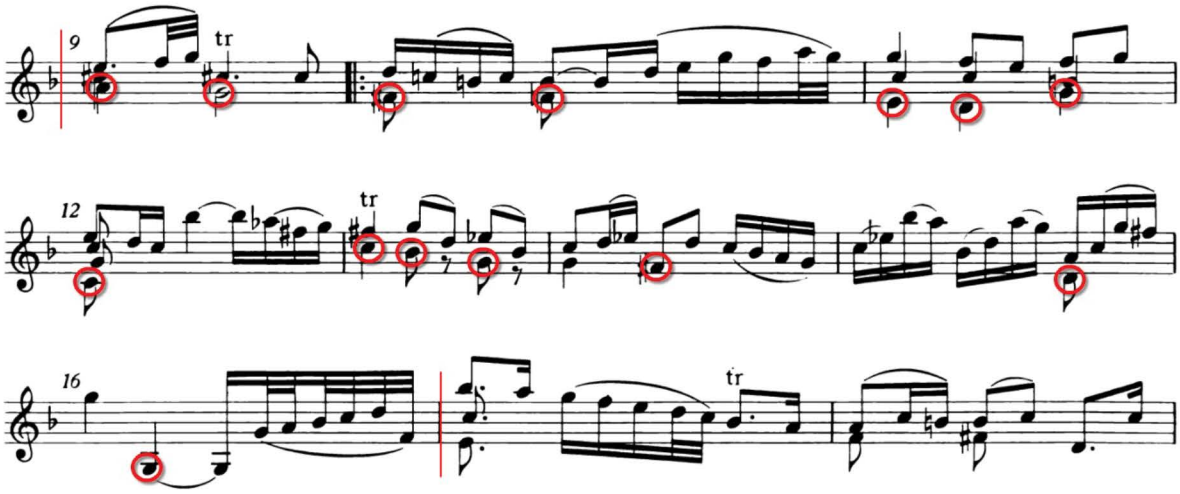
3. Listen to the Bass

When I'm trying to figure out how to shape a phrase or series of phrases, I often look to the bass line. I like to isolate that line and play it separate from the rest of the music. Once I have decided how to shape that line, I add the rest of the voices and let the bass line dictate how the rest of the voices work. I'll use the "Sarabande" from the d-minor Partita as an example. I have circled the bass line from two short phrases. I want the two phrases to combine into one larger phrase, so I will play the bass line with a crescendo to the C major chord in measure 12. In order to create a continuation of that phrase, I'll begin the phrase in the next measure at a similar dynamic to where I left off in the previous phrase. Since I built up to the C major chord, I will follow the line down to the low G in measure 16. This creates two short phrases that combine to make one larger phrase with a single musical idea. Once I have that shape in the bass line, I'll add the rest of the voices to the texture and follow the established bass line shape. (See Example 1.)

4. Color

In my opinion, the use of different colors or timbres is one of the most underutilized facets of playing the marimba. We are extremely fortunate to have an instrument that can produce a vast number of different sounds. Different timbres can be created by experimenting with mallet angles, placement on the bar, and different degrees of pressure on the mallet head. Listen to what you're playing and ask yourself, "Is what I'm hearing harmonically stable or unstable?" If you're moving towards instability, try to emphasize that so it makes the eventual return to home even more meaningful. I tend to use bright colors to

Example 1



emphasize the tension and dark colors as I'm resolving that tension.

5. Rubato

This is the last piece of the puzzle. Often times, using rubato is the first idea to be used because it is often seen as the most expressive. I want to be as expressive as possible without altering the tempo. This allows me to use rubato as a way to enhance the depth of musicality rather than to cover up the lack thereof.

When using rubato, I look for cadence points first. This allows me to add to the harmonic tension before it is eventually released. After I have the cadences taken care of, I listen for those areas of instability and stability so that I can best use rubato to highlight it. Lastly, vary the intensity of your rubato. As you're stretching the time, don't let rubato phrase sound the same. Like the dynamic shapes, make sure that you're always moving somewhere. If you're always stretching the tempo in the same amount, the audience will start to expect to hear it every time.

6. Repeats

If you're playing one of the suites, you are going to run into binary form. The movement will be divided into two sections by way of a repeat. Try to vary what you're playing when you take the repeat. It doesn't have to be drastic, just enough to change it up for the audience. Find subtle changes in dynamics or rubato. Perhaps you play the first time with a strict tempo and then add a little rubato on the repeat. I also like to fill out chords on the repeat to have a thicker texture the second time around. My goal with the repeats is for the audience to know that something is different but not necessarily know how it's different.

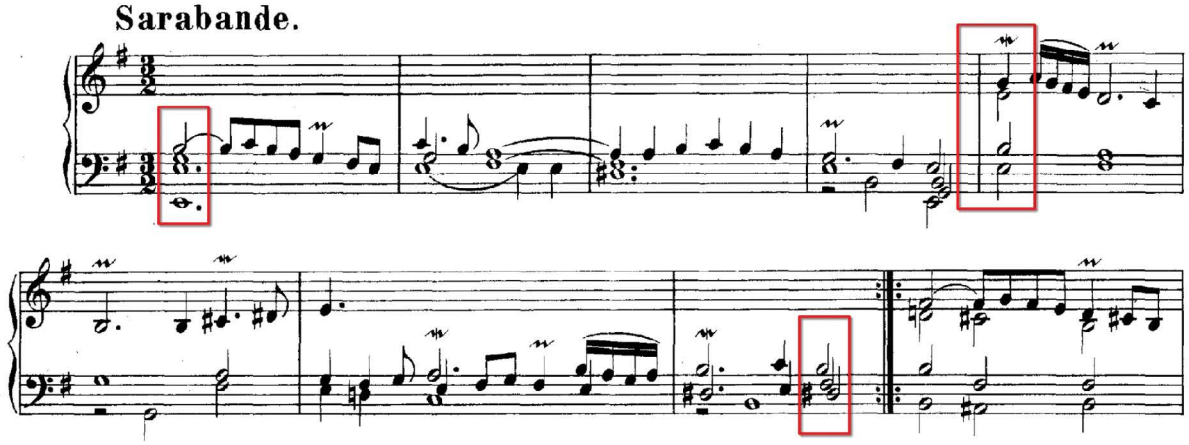
Let's take a look at the "Sarabande" from Bach's "Suite in E Minor" to illustrate some of these subtle changes. I'll arpeggiate the first chord both times. The first time, I'll emphasize the B in the highest voice because that voice continues through the rest of the measure. On the repeat, I'll emphasize the low E. We already know where that high B is going, so this allows me to change it up without sacrificing that line. In measure 5, I'll arpeggiate the E minor chord on beat one the first time and play it as a block chord on the repeat. Finally, in the last chord in measure 8, I'll omit the F-sharp the first time and add it back in for the repeat. It still sounds like a solid resolution, but it feels incomplete. The full chord on the repeat gives us that real sense of finality. (See Example 2.)

CONCLUSION

Once again, this is in no way a comprehensive guide to learning and performing the music of Bach. It's barely a foot in the door. It is simply the way in which I try to organize what I do in order to produce a performance that has a sense of musical depth and balance. For me, and ultimately for my students, the most important quality is constant movement. As simple as it sounds, try to connect the first note to the last in a way that will make a meaningful statement that is unique to you.

Dr. Mark Boseman is Assistant Professor of Percussion at Texas A&M International University in Laredo, Texas. He is the author of a method book for beginning four-mallet techniques titled *Mallets & Music: A Guide to Four Mallet Marimba*. It combines straightforward explanations with regards to technique and stroke types, an online video library, and original music written by world renowned composers and performers. Dr. Boseman holds a bachelor's degree in music education from the University of Arkansas, a master's degree in music performance and literature from Northwestern University, and a Doctorate of Musical Arts degree in music performance and literature from the Eastman School of Music. He is also a recipient of the Eastman School of Music's prestigious performer's certificate. PN

Example 2



Alan Dawson Drum Solo

The artistry of Alan Dawson's melodic approach to drumming and teaching

Transcription and Analysis by Fabio Augustinis . Introduction and Appreciation by James Dreier

INTRODUCTION AND APPRECIATION

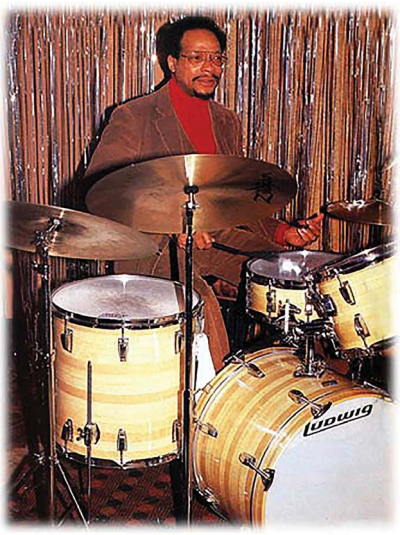


Photo by Rick Mattingly

In 1980, I walked through the side basement door to Alan Dawson's studio in Arlington, Mass. I was following in the footsteps of hundreds of other drumset students. Hundreds more would make the same pilgrimage. Dawson's reputation as a master teacher ensured that new skills and techniques would soon be learned. As it turns out, much more was offered.

It is difficult to overstate Alan Dawson's impact on jazz drumming and pedagogy. He never attained the star-status of some of his contemporaries like Jimmy Cobb or Roy Haynes (or even some of his students like Steve Smith or Terri Lyne Carrington). Yet Alan Dawson's legacy continues to resonate far beyond his influential basement studio.

When I asked our University of Iowa jazz-graduate student Fabio Augustinis to make a study of a particularly wonderful Dawson drum solo from a YouTube video, I tasked him to not only transcribe it, but to dig deep and analyze it. The results yield an opportunity to discover the melodic, well-crafted artistry of Dawson's approach.

For those of us lucky enough to have walked into Dawson's Winchester Drive studio, the lessons learned went beyond the applications from *Syncopation* and *Stick Control*, or even the infamous Rudimental Ritual.[1]

These were lessons about how to teach:

- Present information in an organized, sequential way that affords students both content and the opportunity to accomplish specific tasks; then move forward building on those skills;
- Demonstrate concepts and exercises; play along with students when possible;
- Beyond basic drumset and rhythm studies, focus on melody, singing, and song form;
- Write out the lesson plan (I still have most of my precious lesson sheets from my two years of study).

And more importantly, how to "be":

- Be encouraging when the practicing is done; be direct when it is not;
- Treat all students in a manner that is professional and caring, regardless of skill level or professional status (or any other qualifier);
- Exemplify your teaching by how you work, how you act, who you are.

Anyone who checks out this solo, and Fabio's comprehensive examination of it, will get an invaluable understanding of Dawson's musical legacy. Those of us who stepped into that Arlington home-studio carry with us something more. Tony Williams, one of Dawson's more illustrious students said, "Mr. Dawson didn't only teach me to play the drums, he taught me how to conduct myself as a musician and as a man" (Drumworld.com). This lesson—that teaching can be more than just the quality of the content and its delivery—is what many of us still aspire to. It is what we hope to pass on to our own students. All these years later, the lessons continue.

TRANSCRIPTION AND ANALYSIS

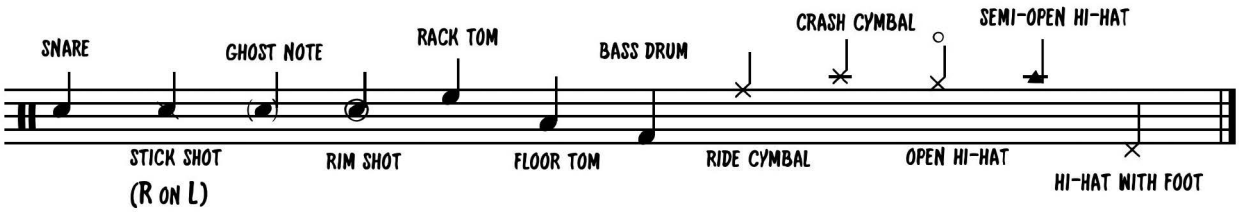
Structure of Solo

Dawson solos over four choruses of the well-known standard "There Will Never Be Another You" starting at 6:25.[2] It is taken from the Sonny Rollins Trio's 1965 album *Live in Denmark* , featuring Rollins on tenor saxophone, Niels Henning ørsted Pedersen on bass, and Dawson on drums. It is available on YouTube at https://youtu.be/BQxa6CUhIUE.

The drum solo follows two choruses of trading fours with Rollins, one in which beginnings and endings are not 100 percent clear, but this creates an interesting overlap of phrases. Dawson comps until Rollins drops out, so the solo ideas actually start around measures 11–12.

Dawson plays on a standard four-piece Ludwig kit with two cymbals and hi-hat. His use of extended techniques such as stick shots on the snare and toms, distinct open hi-hat variations, and occasional use of pitch variation (by pressing drumheads) are elements that contribute to the ingenuity of the solo.

Notation key:



There Will Never Be Another You

Sonny Rollins - live in Denmark - 1965

https://www.youtube.com/watch?v=TGcsIaErFFw

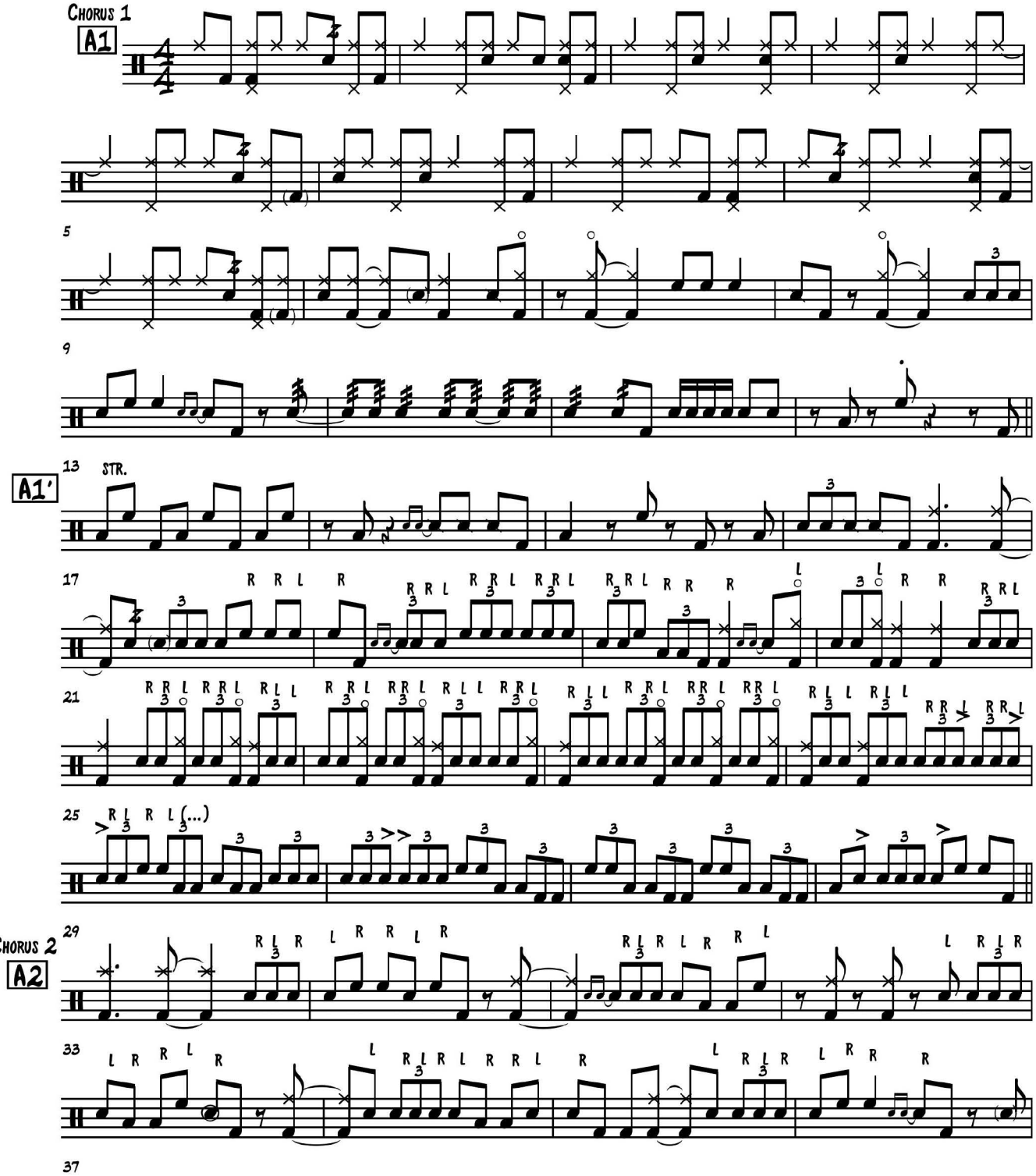
Solo starts at 6:25

♩=235

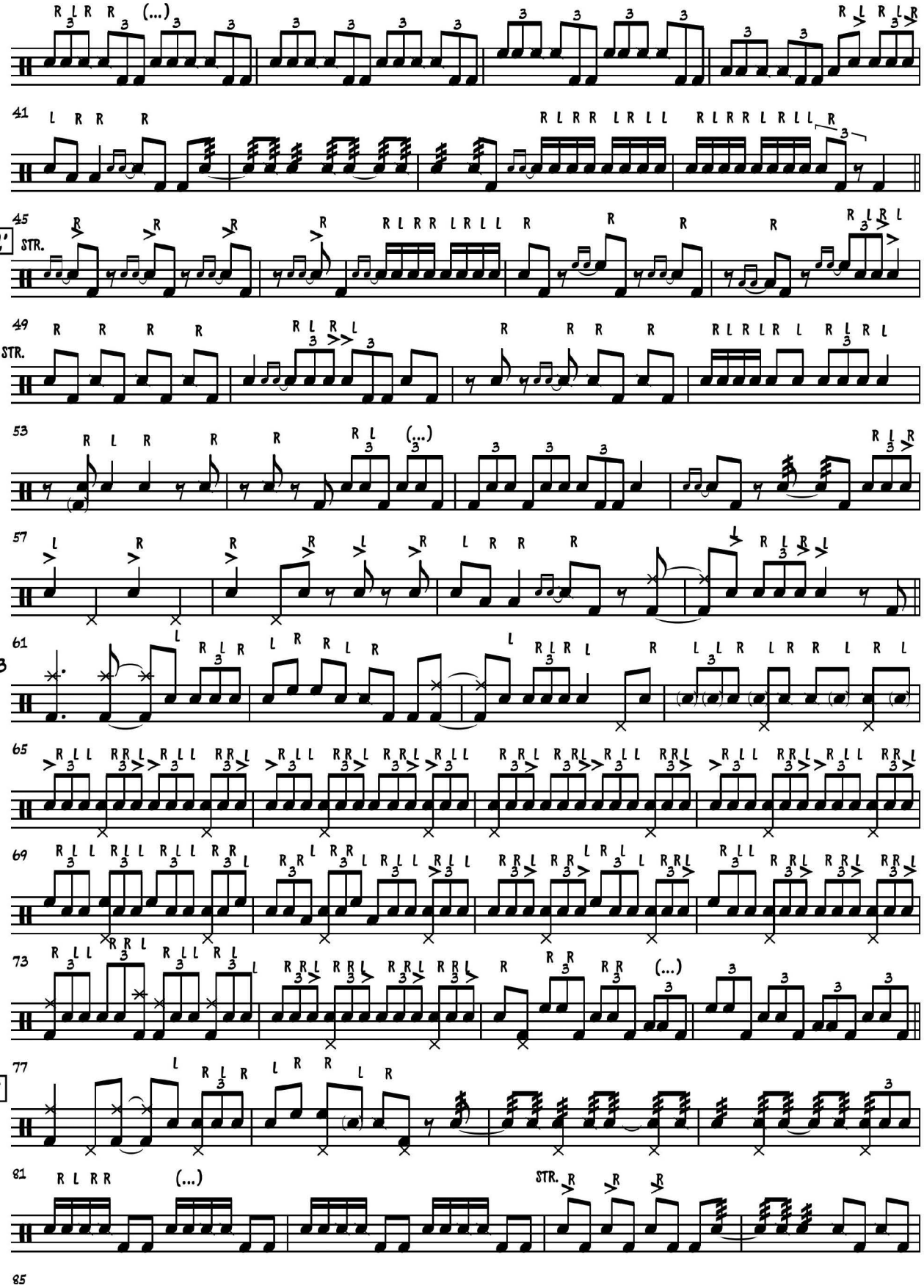
Swing ♪'s

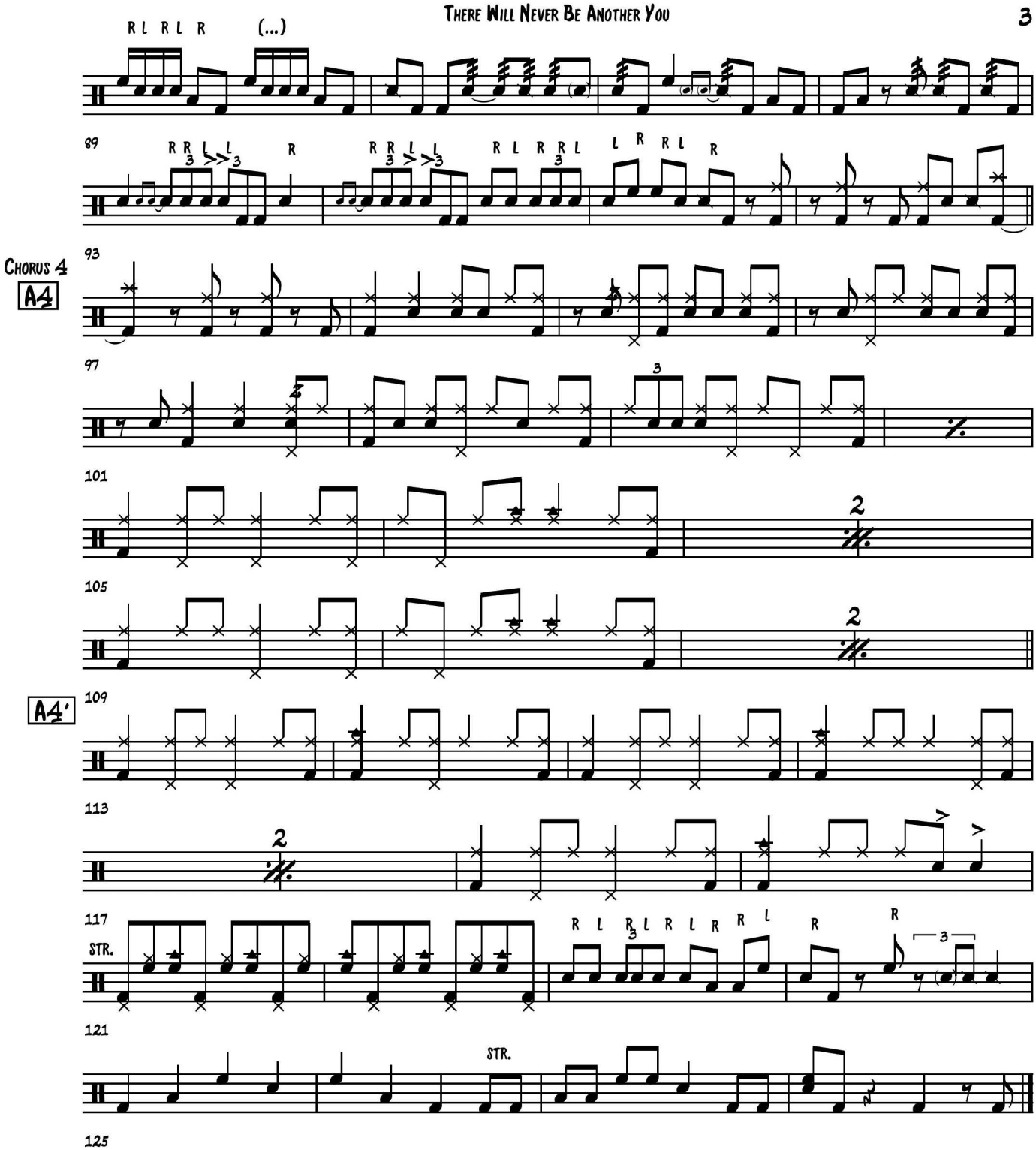
Solo by Alan Dawson

Transcribed by Fabio Augustinis



There Will Never Be Another You




R L R L R (...)
89
93
CHORUS 4
A4
97
101
105
A4'
109
113
117
STR.
121
STR.
125

CHARACTERISTICS AND ANALYSIS

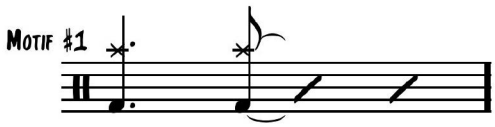
As mentioned, the beginning of the solo is not 100 percent clear. Rollins still improvises as Dawson comps until a clear solo emerges at measure 11. Even without a clearly defined starting point, Dawson keeps track of the form and initiates a clear phrase on the toms (motif 1) at A2. From there, he smoothly develops a logical solo through measure 96, where presumably he wanted to end. However, the band does not come in, so Dawson creates a simple but effective groove, and he repeats it until measure 120, where he provides a clear cue eight measures from the end.

Motivic content

I have selected eight motifs that I believe are the most iconic phrases in this solo. Each is presented below in its prime form, representing the essence of those musical ideas, which are later developed and extended in the solo. Basically, these motifs are divided into five distinct categories: Motifs 1 and 2 represent a structural importance in the solo, usually played at the beginning of major sections; Motifs 3, 4, and 6 are presented as three-beat phrases (hemiolas) that generate energy throughout the solo; Motifs 5 and 7 display an important element of Dawson's vocabulary, the combination of strokes with hands and feet; Motifs 6 and 8 exemplify applications from Ted Reed's book *Syncopation*; Motifs 2, 4, and 7 demonstrate Dawson's use of rudiments.

Motif 1

Although this is not the first motif to appear in the solo, I have chosen it as the first for its structural importance. This motif starts choruses A2, A3, and section A3′ and represents a landmark that guides the listener through the form.

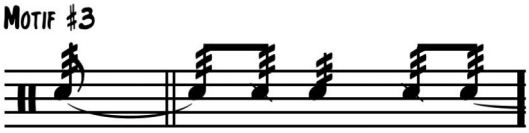


Motif 2

Motif 2 usually follows motif 1 as a response to the first part of a phrase. It also has a structural characteristic since it is played by Dawson throughout the solo. Note, for example, that measures 33–40 are basically a repetition of this motif with a few variations and reorchestrations.

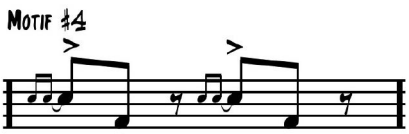
Motif 3

Another common element presented by Dawson is the use of three-beat phrases to create hemiolas. Motif 3 always starts on the "and" of beat 4 and is played with or without the stick shot. When the stick shot occurs, Dawson adds strokes with his left hand by bouncing the stick, creating a ruff that ties the whole phrase together.



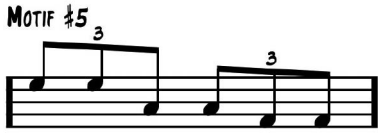
Motif 4

Dawson consistently integrates rudiments as an important element in his solos. His Rudimental Ritual was largely disseminated as an important resource for warm-up and technique improvement. Here, Dawson shows an application of the "40 International Drum Rudiments,"[3] better known as the "three-stroke ruff." This motif is also condensed as a three-beat phrase, starting section A2′ and orchestrated on the toms in measures 51–52.



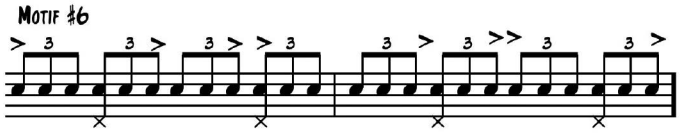
Motif 5

Motif 5 presents a nice combination of four triplet strokes with the hands and two with the feet. The combination of hands and feet is constantly employed by Dawson. Some interesting variations on this motif are presented in measures 41–44 and a sixteenth-note variation is in measures 85, 86, and 89.



Motif 6

This motif is drawn from Ted Reed's book *Syncopation*, another fundamental element in Dawson's teaching approach.[4] He accents offbeat triplets on the snare, filling the whole phrase with double strokes. A nice variation with accents on cymbals and bass-drum is presented in measures 21–24.

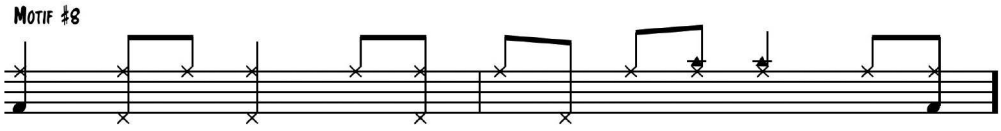


Motif 7

This motif is another Dawson application of rudiments, in this case the paradiddle, with a shortened variation at measure 50.

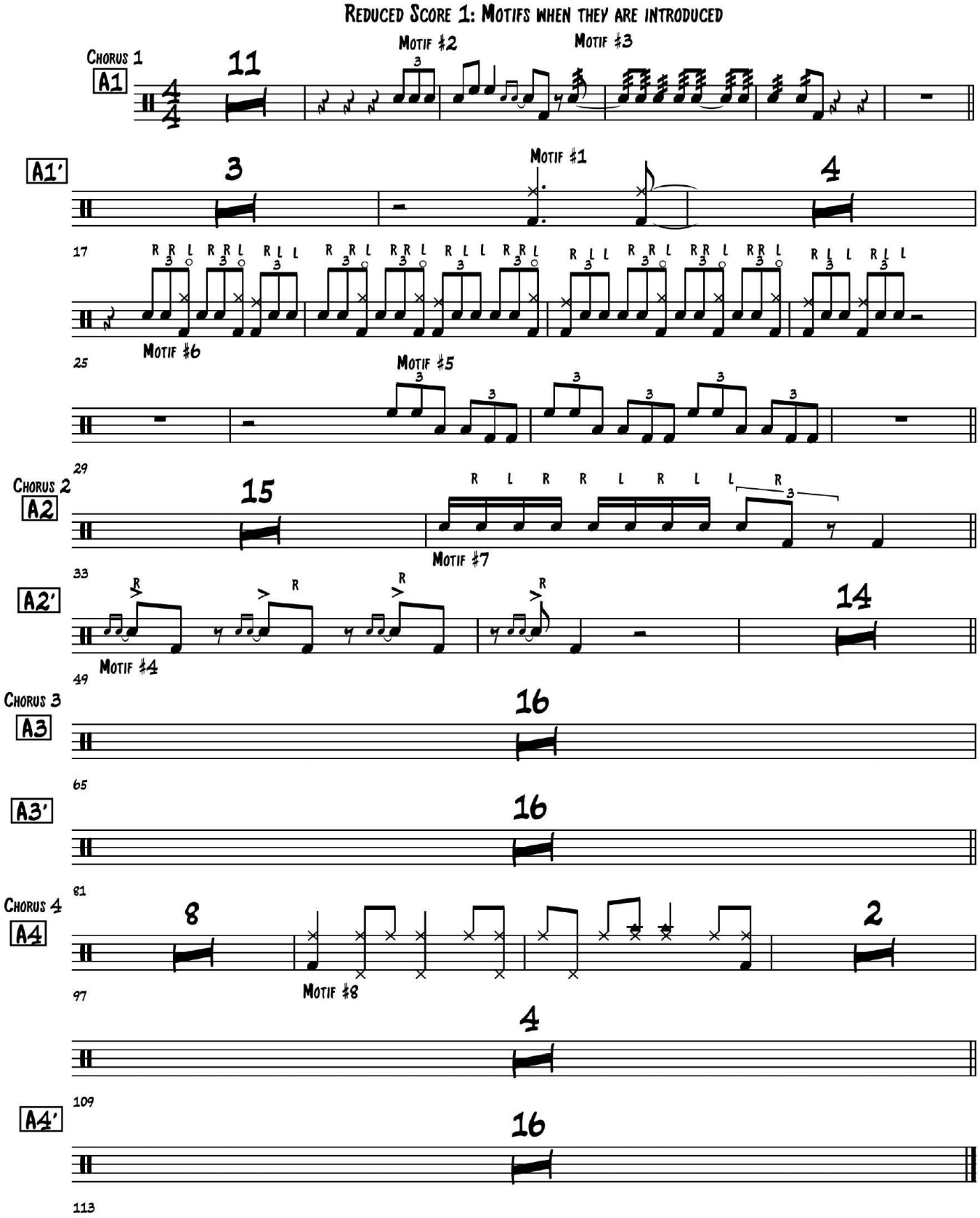
Motif 8

Dawson uses syncopated figures with the feet to create a groove-based two-bar phrase. It is possible to relate Motif 8 to a 2–3 clave, where the hi-hat outlines the pattern and the bass drum emphasizes the downbeat.[5] Slight variations and repetitions of the motif occur from measure 105 through 120.

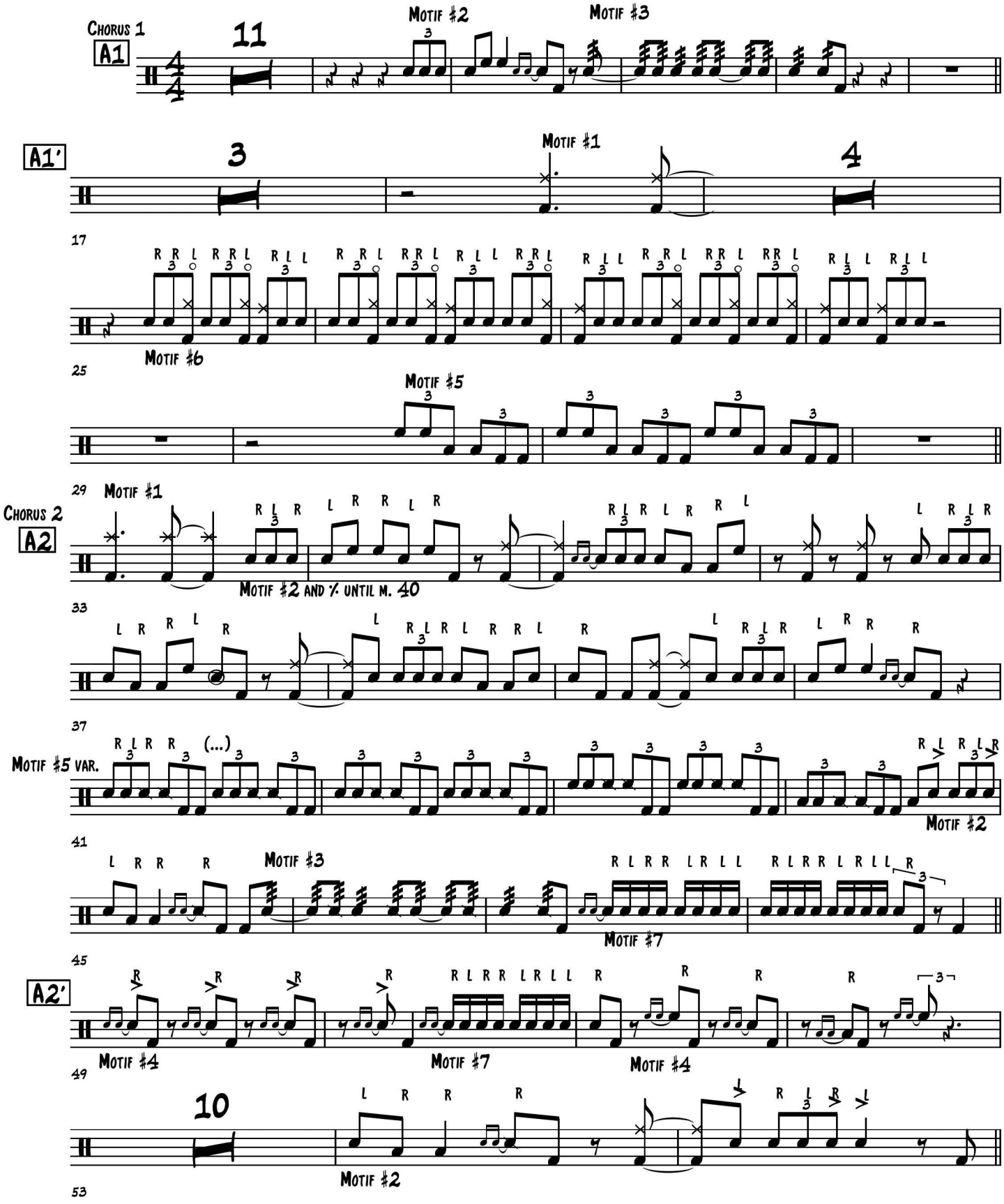


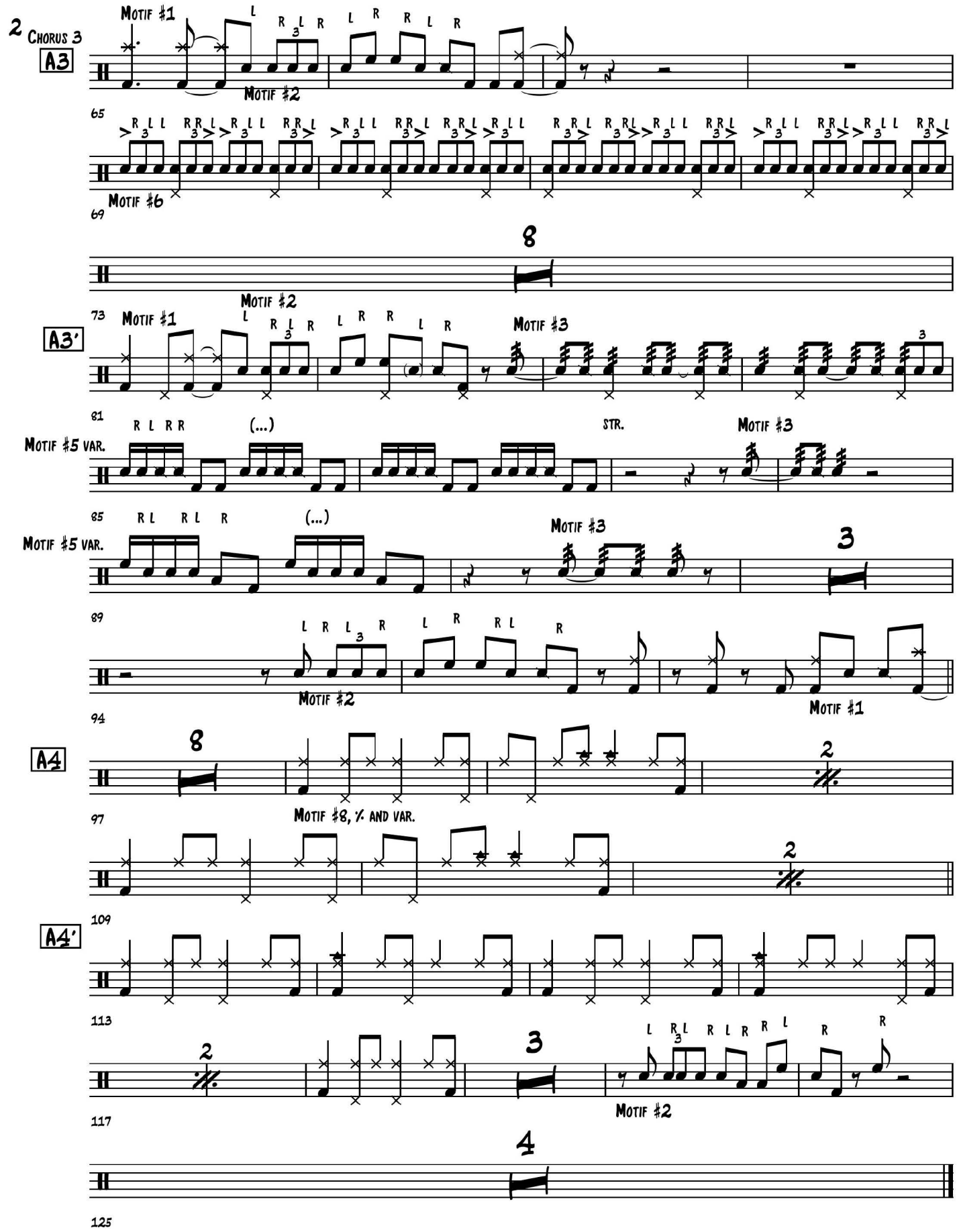
Reduced Scores

The following reduced scores outline the salient features of the solo. The first shows where each motif is introduced in Dawson's solo. The second delineates motifs with their variations. Both scores use rests when motifs do not appear. It is interesting to note that it is nearly possible to reconstruct Dawson's entire solo with the eight motifs and their variations/ orchestration. Dawson's ideas were consistent and cohesive, yielding an architectural integrity throughout the solo.



Reduced Score 2: Motifs and Variations




2
Chorus 3
A3
Motif #1
Motif #2
65
Motif #6
69
8
73
A3'
Motif #1
Motif #2
Motif #3
81
Motif #5 var.
(...)
str.
Motif #3
85
Motif #5 var.
(...)
Motif #3
3
89
Motif #2
94
Motif #1
A4
8
Motif #8, ½ and var.
2
97
2
109
A4'
113
2
3
Motif #2
117
4
125

SUMMARY

The study of Dawson's musical vocabulary provides a clear indication of why his teaching methods have spread throughout the world. Many elements used as teaching resources became musical ideas developed in his own solos. The Rudimental Ritual, the various applications of Ted Reed's book, and the use of three-beat phrases created rhythmic motion and tension while meticulously keeping the form. At the same time, his technical facility does not overwhelm his melodic approach. His clear, fluid, and relaxed playing is inspirational. Dawson made complex ideas sound and look easy. His vocabulary continues to be a useful resource for all drummers—including myself—who want to improve their musicianship. This musical legacy will continue to inform and inspire musicians for years to come.

Fabio Augustinis and James Dreier would like to thank John Rapson (University of Iowa jazz area head) for his editing and assistance.

ENDNOTES

1. For more information about Dawson's Rudimental Ritual, see John Ramsey's book, *The Drummer's Complete Vocabulary as Taught by Alan Dawson* (Alfred Music, 1998).
2. For my transcription and analysis purposes, I am considering one chorus as a 32-bar structure, divided into two groups of 16 bars: A A′ form. I have used letters and numbers to point out each section of the solo on my transcription.
3. The "three stroke ruff" can also be called a "drag," "half drag," "drag tap," or "ruff," according to the Percussive Arts Society. The term used here is the one that was employed by Dawson.
4. Ted Reed, *Progressive Steps to Syncopation for the Modern Drummer* (Alfred Music Publishing, 2nd edition, 1996), 37–44.
5. For more information about clave theory, see James Dreier, *Latin Jazz Guide: A Path to Authentic Percussion and Ensemble Performance* (Hal Leonard, 2015) and Michael Spiro, *The Conga Drummer's Guidebook* (Sher Music Company, 2006).

Fabio Augustinis is a drumset and Latin percussion player from São Paulo, Brazil. He completed his bachelor's degree at the State University of Campinas. He has recorded 18 CDs and 5 DVDs. In 2018, Fabio earned a Master of Arts degree from the University of Iowa. Currently, he is working on his Doctor of Musical Arts degree at the University of Texas at Austin, where he is also a teaching assistant in the university's jazz department. For more information, visit www.fabioaugustinis.com.

James Dreier is a lecturer in the jazz area at the University of Iowa. He spent nine years in the Boston area, getting a B.M. degree from the Berklee College of Music with continuing study with Alan Dawson in the early 1980s. He published *Latin Jazz Guide, A Path to Authentic Percussion and Ensemble Performance* (Hal Leonard) in 2015. He teaches Intermediate Improvisation for Drumset among other courses at the University of Iowa. For more information visit www.jamesdreier.com. **PN**

An Afternoon in Havana with Ángel Terry Domech

By Dr. Sarah Waters

In June of 2016, I had the opportunity to go to Havana, Cuba to present a paper at the Association of Caribbean Historians Conference. The conference was held at the grand and beautiful Hotel Nacional de Cuba. The hotel was opened in 1930, when Cuba was a travel destination for many Americans and Europeans. Many important dignitaries and celebrities stayed in this beautiful hotel including such American performers as Eartha Kitt, Nat King Cole, Frank Sinatra, Harry Belafonte, and Josephine Baker. It had fallen into disrepair during the early phase of the Cuban revolution, but by the mid-1970s, a slow yet steady restoration began, which continues today.

The hotel's history is displayed in a hall dedicated to preserving its storied past. On the hotel's grounds are the remnants of an old fort, Batería de Santa Clara, which dates from 1797. In addition to old fort walls and two large cannons, there is an underground tunnel that serves as a museum of the Cuban Missile Crisis. During the crisis, hotel employees and militia dug tunnels while Cuban ruler Fidel Castro and Ernesto "Che" Guevara set up headquarters there.

During the conference, my husband, Rob, asked a colleague about arranging for me to meet with Cuban percussionists. We were surprised that a day later they had organized an interview for me with a member of the Buena Vista Social Club percussion orchestra, Ángel Terry Domech. Domech was not part of the Grammy Award-winning *Buena Vista Social Club* album in 1997, but he was playing congas at the famed Tropicana, where the group's talent scout, Juan DeMarco, discovered him.

DeMarco was in charge of selecting musicians, including Domech, to join the Buena Vista Social Club band for its 1998 Carnegie Hall performance. The Carnegie Hall concert was at the climax of the 1999 Oscar-winning documentary film directed by Wim Wenders, a long-time friend of Ry Cooder, who had rediscovered these musicians. Domech told me that Wenders paid each musician 300 convertible pesos (the equivalent then of $300), and none of the musicians received any royalties from sales of the DVD.

Domech continues to perform with the Tropicana Night Club Band and also teaches at the Instituto Superior de Arte (University of the Arts of Cuba, ISA), a school established in 1976 by the Cuban government. Domech teaches traditional Afro-Cuban and Cuban music. He said that the trend among the young people he teaches is to mix traditional Cuban music with modern styles such as rap and house music. In this new music, Domech said the young musicians continue to use the traditional percussion instruments because "they can't escape their roots."

Domech was born in Soledad, Cuba, in 1956, in the middle of the Cuban Revolution (1953–59). This revolutionary movement, led by Fidel Castro, Ernesto "Che" Guevara, and Raúl Castro, was an armed revolt against the United States-backed authoritarian government of Cuban President Fulgencio Batista. The rebels finally ousted Batista on January 1, 1959, replacing his government with a socialist state that Castro officially declared to be Communist in 1965.

Domech stated that during the rebuilding of Cuba as a socialist state, traditional musicians were still valued and often better paid, especially at the large state-run theaters such as the Tropicana. He said that even though the government closed many of the clubs, people still played music in their homes. Other places would open and then close, but the music remained. As long as people were making music, politics could not affect it. In fact, he said that there is a famous quotation by Fidel Castro: "Cuban musicians have done more with the music than we have done with the weapons." Domech says that both Fidel Castro and Raúl Castro valued the impact that traditional Cuban music has had on the world.

As a boy, Domech learned traditional drumming from his neighbors. While his father was not a percussionist, the family lived in a small, close-knit community, and his neighborhood was alive with traditional music. He says traditional forms such as the rumba were played daily. Also in his neighborhood were *Santería* ceremonies, the distinctly Cuban mix of *Yoruban* animistic religion and Roman Catholicism. From these ceremonies, Domech learned the Batá drums, or as he called it, *Aña Obba Ache*, which he told me meant the "fundamento" or baptized drum. He told me that the music of the Batá drums is not written down, but always taught from one to another. In order to play the *Aña Obba Ache*, one must go through a special initiation. The "fundamento" drums must be made from natural things such as wood, skin, and rope, and may not be played by women.

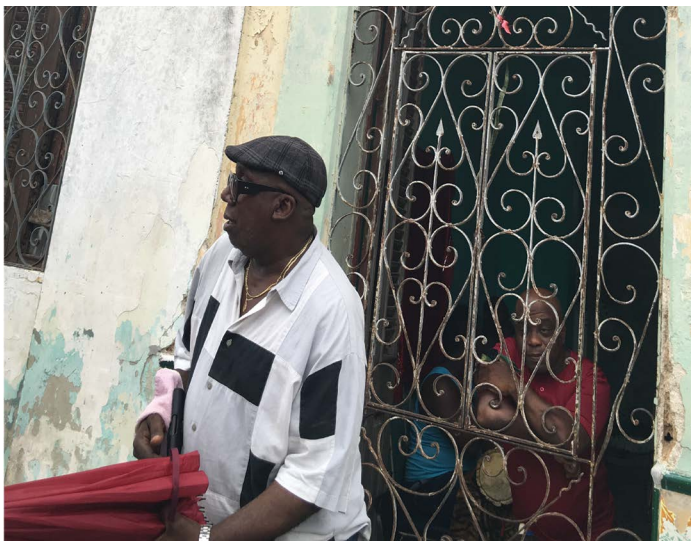
Ángel Terry Domech and Sarah Waters

During the interview, he invited me to see his show at the Tropicana. However, my flight home was already scheduled. After making a few telephone calls, he invited me instead to a private *Santería* ceremony. My husband and I grabbed a taxi (a 1953 Ford) and took the *Malecón* (the road along the sea wall). After passing Havana vieja, the oldest part of the city center, we came to an industrial area and then turned away from the *Malecón* and into a neighborhood. We walked through a grass square, complete with a goat tied to a sticker bush, and came to the house that was to have the ceremony.

Domech and I arrived as the three drummers were beginning to pre-

Grass square among the cement houses

The neighborhood



Ángel Terry Domech and "El Corto"

pare the drums for the ceremony. There were three Batá drums: the small one (Okónkolo), the medium-sized drum (Itótele), and the largest drum (Iyá). On each was placed a tiger-striped cloth (*bante*) and then each was tuned with a large rubber mallet. A loop of bells and small cowbells was attached to both ends of the largest drum. Also in attendance was well-known Cuban Yoruba singer Jesus "El Corto" Zayas Labarrera. His grandsons were the drummers for the ceremony: Yasmani Zayas, Yasmani Manfarrol Zayas, and Carlos Kimani. No photos were allowed during the ceremony, especially of the drums.

Yasmani Zayas, Yasmani Manfarrol Zayas, Carlos Kimani, Jesus "El Corto" Zayas Labarrera, and Ángel Terry Domech

As we waited, the drums were covered up with a cloth and the men left the house. Gradually, many people started arriving, each carrying a dessert. Two large cakes with copious amounts of icing were brought and placed before an altar. This altar was in a corner of the second room of the house and was decorated all in white. I learned that we were there to celebrate an initiation ceremony, often referred to as "a birthday party," hence, the birthday-styled cakes and other desserts.

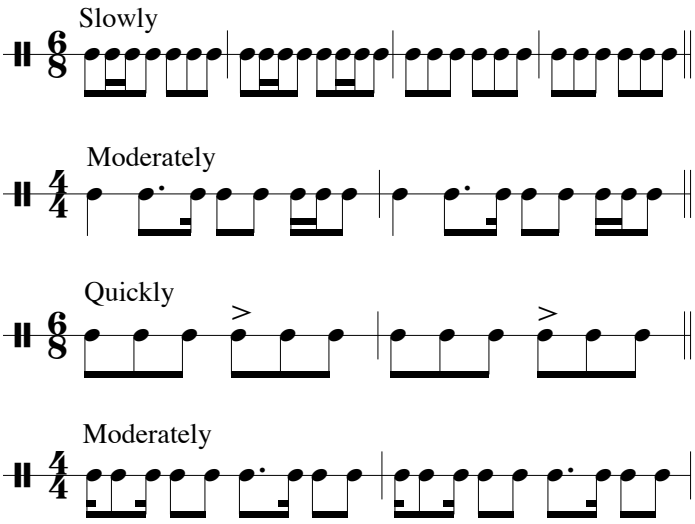
The men returned and the ceremony began in the room that had the altar. Not many people had arrived at this point. This first section of the ceremony is called the *oro del igbodu*, which means the ceremony in the *Orishas'* (Gods') room. After placing tiger-striped cloths on their laps and strapping the Batá drums to their waists, the drummers faced the altar, with their backs to the people, and began playing. I was instructed to stand in the doorway between the rooms and just listen. They were very concerned that I might film them, but I assured them that I would not do so. They did allow me to make an audio recording. The rhythms they played honored the *Orisha*. The religious practice of *Santería* relies heavily on the performance of the Batá drumming ensemble. The rhythms played by the trio of drummers are considered to be the most sacred of the ritual music. The rhythms are actually musical prayers offered to the *Orishas* of *Santería*.

The three drums played patterns that interlocked rhythmically in both simple and compound feels. Each rhythmic cycle was played for about two to three minutes, while the whole first half lasted for about 25 minutes. I learned from further research that the drummers were going through an order of "salute" rhythms for each *Orisha* worshipped in the *Santeriá* religion. I was mesmerized by the non-verbal communication of the drummers, as they used their eyes and bodies to indicate changes. There was no chanting or singing, just drumming during this part of the ceremony. The drumming never stopped, but it provided a continuous flow of changing and interlocking rhythms.

As I watched intently, trying to learn as much as possible, I noticed that the Okónkolo player employed a more repetitive pattern, had little variation within the cycles, and generally played on what I would consider the main pulse. Watching the Itótele and Iyá players "talk" back and forth to each other was confusing. From what I could discern, the Iyá player was the master or lead drummer, and the Itótele would respond to the Iyá player's calls. These two players generally played more complex

patterns, with much variation, and from what I could tell, played in between the main pulses. The sounds of the drums were not that distinct from one another; so, I had to rely on my eyes more than my ears to discern the parts. From listening to my audio recording, I was able to notate a few composite rhythms (see Example 1). There were many variations to these basic rhythms with many inner beats added as the rhythms progressed by the Itótele and the Iyá players.

Example 1. Composite rhythms



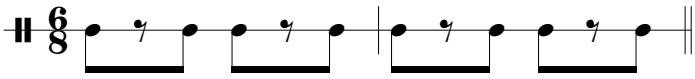
After the drummers finished with the cycle of "salutes," they moved into the room closest to the front door, and the people stood in front of them facing them. People of all ages were there, and there were about 25 in attendance. This part of the ceremony is called the *oru del eyá aranla* (ceremony in the main room). As "El Corto" began singing in a call-and-response style, the drummers responded and joined him. The people began dancing and swaying. I noticed that some of the people had changed into fancier clothing and were in a festive mood. From what I could tell, the rhythms were similar to the ones played during the *oro del igbodu* (ceremony in the *Orishas'* room). One main difference is that the music actually stopped for a minute between "salutes," allowing the drummers and "El Corto" to grab a quick drink of water.

Domech told me on the taxi ride over to the ceremony that I would have to come forward, bend down, kiss each drum, and drop money into the calabash shell. I waited until several other people had completed this task, then took a deep breath and did the same. As I retook my place in the crowd, Domech smiled and gave me a "thumbs-up," as did the other three drummers. I also noticed that when the drummers switched parts or rose to stretch, they were very careful with handling the drums. Another player would sit and have the cloth and drum placed on his lap, even if it was just for a few minutes. Once the ceremony started, the drums were not unattended or allowed to touch the ground. I made the mistake of coming near the drummers and taking a seat. Domech immediately told me that I must remain standing in the room with the drums.

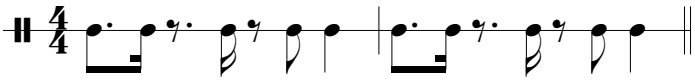
I watched as two people, one teenaged girl and another a girl of about six years of age, experienced initiation into the *Santería* religion. Some aspects of the ritual included blessing them with alcohol, having them prostrate themselves on the floor, rolling on to each side, and kissing the drums. I did what the crowd did, such as bending down and raising arms in the air. One woman was overcome with emotion, or maybe she fell into a trance possession, as she needed to be carried into a back room.

The music was also distinctly different during the initiations. For the teenager's initiation, "El Corto" played small cymbals with the drum trio (see Example 2). They were similar to the small cymbals I have seen used in Tassa drumming. During the younger girl's initiation, all people in attendance added a clave clap as the drummers played a very invigorating rhythm (see Example 3).

Example 2. Cymbals rhythm



Example 3. Handclaps rhythm



The ceremony was scheduled to last for four hours, and we left as it was coming to an end. It was difficult to find a taxi in the area; however, eventually Domech found one and we headed back to the hotel.

On my first trip to Cuba, I never expected to meet a member of the Buena Vista Social Club and certainly never thought I would witness a *Santería* ceremony. As a Cuban colleague told me before the conference, Cuba is full of surprises.

SOURCES

Amira, John and Steven Cornelius. *The Music of Santeria: Traditional Rhythms of the Batá Drums*. Indiana: White Cliffs Media Co., 1992.

Domech, Ángel Terry. Interview with Sarah Waters. Havana, Cuba: Hotel Nacional de Cuba, June 8, 2016. Translation provided in real time by Loraine Ramos.

Dr. Sarah Waters is Associate Professor of Music at Ohio Northern University and a member of the Lima Symphony Orchestra. She has served as President of both the South Dakota and the Ohio PAS chapters. An avid traveler and performer, Waters has performed and researched in Africa, China, South America, Europe, and the Caribbean. She has published her research in *Percussive Notes*, *Triad*, and *Music Educators Journal*, and has published percussion music with C. Alan Publications, Per-Mus, and Sheet Music Plus. She is a member of the contemporary percussion duo Duoma, with Dr. Renee Keller. Duoma is dedicated to performing original new music, especially that of women composers, and has performed at the Women in Music Festival and the 2017 National Conference on Percussion Pedagogy. **PN**

DIRECTOR'S CHOICE℠

YOU CAN'T PUT A PRICE ON TAKING CARE OF PEOPLE, SO WE DON'T.

IT'S JUST WHAT WE DO

TRAVEL + LEARN + PERFORM

877-328-2583

www.directorschoice.travel

A New System of Notation for Mridangam Lessons

By K.S. Krishnamoorthi

The Mridangam is the primary percussion instrument used in Karnatic music, the classical music system practiced in South India. Through its long history dating back over 2,000 years, the art has been passed on by teachers to pupils by only word of mouth, and for many years there has been no commonly accepted system to write down the lessons or document the compositions. More recently, however, there have been attempts to write down the lessons and compositions; yet there is no system that enables communication among various schools spread over several language regions in South India, much less outside the country.

The author, who is a student of mridangam and an engineer trained in developing systems, is proposing a system of notations for documenting the lessons in a manner in which they can be communicated across language regions, over the computer. Initial response to the proposal from learned teachers of the art has been positive.

INTRODUCTION

I am an avid fan of Karnatic music, and I have been living in the USA for over 40 years. Mridangam has been especially attractive to me from a very young age; I remember the days when I yearned to play it like the professionals did. Circumstances were not convenient for me to learn playing the mridangam until I was in the USA, in Buffalo, N.Y., when my wife, Vijaya, and I hosted a troupe of musicians from India touring the USA in 1979. Mr. Srimushnam Raja Rao, the mridangam *vidwan* (a master-musician) in the troupe taught me the first lessons of mridangam. Later, I learned more from Mr. Ramnad Raghavan, who was then teaching at Oberlin and living in Cleveland, Ohio. After a few lessons, I had to move to Peoria, Illinois, where we hosted many more musician groups for over thirty years. I used to sit with the visiting mridangam vidwans and learn as much as I could. Thus, besides Raja Rao and Ramnad Raghavan, I learned from many other teachers including a full, four-thaalam course with Mr. Melakkaveri Balaji.

It was during these learning stints that I used to feel the need for a common notation and a common lesson plan for mridangam that all the different teachers would follow—at least for the beginning lessons. Without it, I had to learn new notation each time I sat with a new teacher, and often I had to start all over again rather than picking up from where I left off with the previous teacher. There were also occasions when I could not understand the contents of a lesson after the teacher had left, even if the lesson had been written down in some form of notation. Mine was not a unique experience; I found out that many others have had similar experiences and had to start all over whenever they had to change a teacher or a school.

THE NEED FOR A NOTATION SYSTEM

The mridangam is an ancient instrument used in Indian music, whose history has been traced back at least to the periods of Natyasastra written in 100 BCE,[1] and the art of its playing has been developed into very complex, and very aesthetically pleasing, rhythmic patterns by generations of practitioners. The art has been passed on until recently only by word of mouth and has no formal notations for writing the lessons. Within the last 50 years, however, teachers have developed notations based on South Indian vernaculars mostly to communicate within their schools. These notations do not help in communicating across schools and across language regions within South India, where mridangam is used as the rhythmic instrument in classical music concerts. Needless to say, the existing notations are inadequate to communicate with students outside South India.

Most recently, I came across an article by Mr. H.S. Sudhindra, Principal, Suswaralaya College of Music, Bangalore, under the title "Uniform Percussion Notation System,"[2] wherein Mr. Sudhindra explains the need for a uniform notation for percussion (in Karnatic music). His main reasons are the need for "retentivity" and "authenticity," by which we understand that a lesson written down can be passed on to future generations with source and time properly authenticated. He cites as an additional reason, the need for a mridangist to write down a Korvai (a form of percussion composition) he might have invented in a creative moment that he would like to recall for further refinement at a later time.

He goes on to explain the need for keeping a record of music compositions and how the melodic compositions of Karnatic music from centuries past have been preserved through some form of notation that has evolved. He quotes the *Kriti Mani Malai*[3] by Mr. Rangaramanuja Ayyangar, a treasured reference of the compositions of the great Trinity of Karnatic music, as an example of possibilities when there is a commonly accepted notation scheme.

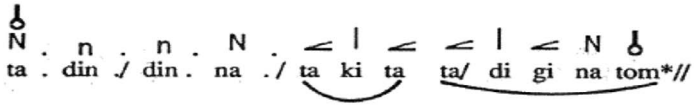
Although such notations have evolved for melodic compositions and have been used extensively by teachers and students across different schools and across various language regions in South India, no such commonly accepted notation exists for percussion lessons. Mr. Sudhindra cites Thinniam Venkatarama Iyer's *The Art of Playing Mridangam*,[4] T.R. Harihara Sharma's *The Art of Mridangam*,[5] and Dharmala Ramamurthy's *Mridanga Thatvamu*[6] as examples of notations created by individual schools for notating their lessons. He goes on to say, "It should not be very difficult to establish uniformity in writing notation for percussion." He also lays down the essential characteristics of such a uniform notation system as being suitable for conveying percussion lessons, essays, and compositions, at beginning as well as advanced levels. He does not, however, give any proposal for a system.

Several other works besides the ones quoted by Mr. Sudhindra are examples of notations created by individual schools to document their lessons. *The Rhythmic Principles & Practice of South Indian Drumming*[7] by Trichi Sankaran and *The Art of Mridangam* by Trichy Raghava Iyer, in two volumes[8,9] belong in this group.

An article by M.N. Hariharan, "An Efficient Notation for Mridangam Lessons,"[10] is another interesting example. The objective of the author was the same as that of the present attempt: to produce a uniform notation for mridangam lessons usable in the various language regions in South India where mridangam is practiced. In the process, though, Mr. Hariharan makes the notating and reading of the lessons much more difficult, even if efficient. He uses numbers 1 through 9, each number representing the mridangam phrases like: 1= *tha,* 2 = *tha ka,* 3 = *tha ki ta,* etc. He also uses symbols such as parentheses, subscripts, and superscripts to indicate pauses, accents, and speeds. For example, $1_{;2}$ $1_{;2}$ $1_{;2}$ 5', 5', 5' would represent: *Tha; (Thin,) Tha; (Thin,) Tha; (Thin,) Tha Thi Ki Ta Thom*. These notations are not very communicative and may not help in sight reading of the lessons. This work, however, represents an attempt by someone to find a common language for mridangam lessons independent of regional vernaculars.

Mr. Trichy Sankaran also recognized the need for creating notations independent of the regional languages. He recommends in his book[7] use of notations such as:  for *Tha*, for *Thi*,  for *Thom*, N for *Num*, I for *Ta*, for *Tham* and n for *Thin*.

For example, a lesson from the book appears below. It is to be noted that the notations, unless accompanied by a transliteration in a readable script, is hard to read. Sight reading of these lessons will indeed be very hard. Also to be noted are the looping under a group of syllables to indicate that they are to be played at a higher speed than the syllables not looped together.



It should be pointed out that most of the other works have been created by teachers mainly to serve students of their own schools, sometimes in the language only those students would understand, and contain ad hoc notations for some of the features of mridangam lessons such as *karvai* (empty syllable), *kaalam* (speed at which the syllable is to be played), how the syllables are to be pronounced, etc. There are also lessons written using the English (Roman) script, which are only transliterations and follow the diction of the original native language. Thus, a student trained in one school will not be able to readily read the lessons written for another school. We ought to remember, however, that these works were a big step forward in teaching mridangam lessons, since the previous generation of teachers did not document their lessons in any form. They believed in passing on the art only by word of mouth.

THE NEW PROPOSAL

It was refreshing to this author to see someone like Mr. Sudhindra, a well-known mridangam vidwan, expressing the sentiments that the author had experienced himself. It was also encouraging to know that Mr. Trichi Sankaran, a mridangam maestro, had recognized the need for the kind of notations this author is contemplating. The author continued the search for a common, unified notation for mridangam, and offers the following proposal.

The proposal is based on three major decisions.

- The first is to use certain grid sheets which will be different for different *thaalams* (rhythmic patterns) depending on the number of *aksharams* (beats) in the *thaalam*.
- The second is to use the Devanagari (Sanskrit) script to notate the syllables of mridangam
- The third is to write the lessons in the way they are recited by mouth and then give a transliteration of the lesson using the mridangam syllables, which will delineate how the spoken lessons are to be played on the mridangam.

We need to start with some definitions; these represent more or less the consensus among many mridangam schools. There are, of course, some differences in the way the terms are used. It is therefore necessary to standardize the definitions so that everyone can be on the same page. At this point, we take note of only those definitions that are needed for the current discussion here.

A *thaalam* is a rhythmic cycle with certain number of beats, spaced in time. There are many *thaalams,* and the most common among them, the *Aadi Thaalam*, is a cycle with 8 beats. Most of the initial lessons meant for helping a student become conversant with the syllables of mridangam are in the *Aadi Thaalam*. There are many other *thaalams*, such as *Roopakam* with 6 beats, *Kanda-chapu* with 2.5 beats, and *Misra-chapu* with 3.5 beats, and so on. A student will learn about these as he or she progresses learning to play the mridangam.

A beat in a *thaala* cycle is called an *aksharam*, and groups of *aksharams* are called by different names, such as *laghu, dritham*, and *anudritham*. The groups differ in the number of *aksharams* in them and in the way the beats are counted in hand. These are employed in music compositions as points or landmarks for emphasis. A *thaalam* is an assemblage of these groups. Thus, *Aadhi thaalam* is made up of one *laghu* with four *aksharams,* and two *dhrithams* each with two *aksharams*. So, *Aadhi thaalam* is made of three groups for a total of eight aksharams. One cycle of a *thaalam* with the given number of *aksharams* is called one *aavarthanam*. So, one *aavarthanam* of the *Aadi thaalam* has eight *aksharams*.

Each *aksharam* is further subdivided into certain number of equally spaced *maathirais*, and the number of *maathirais* in an *aksharam* depends on the *nadai* (gait) of the *thaalam*. The commonly employed *nadai* is the *chathusra nadai* in which each aksharam is divided into four *maathirais*. There are other *nadais*: *thisra nadai* has three *maathirais* to an *aksharam*, and *Khanda nadai* has five *maathirais* to an *aksharam*, and so on.

The *Kaalam* refers to the speed at which the syllables are played. For example, suppose there is a lesson (call it a phrase) with one syllable per *aksharam*, and we call it the first *kaalam* of the lesson; the second *kaalam* of the lesson will have two syllables per *aksharam,* the third *kaalam* will have four syllables per *aksharam*, and so on. The length of an aksharam being constant (in clock time), the more syllables within an *aksharam*, the faster they have to be played. We should note here that a mridangam lesson may contain phrases at one speed (*kaalam*) in one *aksharam*, at a different speed in the next *aksharam*, and yet another speed in the third aksharam, and so on, all within the same cycle of a *thaalam*.

Kaalpramaanam refers to the length of time between one aksharam and the next. It can be measured by a clock or a metronome. This is chosen by the student and the teacher to suit the convenience of the student, the amount of practice already done, and the difficulty level of the lesson. In a concert, the musician, the singer, chooses the *kaalapramaanam* for a given song and the mridangam player follows it.

THE NEW NOTATION

The Grid

The grid is a pattern designed to suit the *thaalam* being written. For example, for *Aadi thaalam*, the grid will have eight major columns for eight *aksharams*, each major column being further divided into four subcolumns for *mathirais*—for the *chathursra nadai*. Thus, for the *Aadi Thaalam* with *chathusra nadai*, we will use a grid with 32 columns. For *Aadi Thalam* with *thisra nadai*, three *mathirais* per *akshara*, we will use 24 columns. For *Khanda Chaapu thaalam* that has 2.5 *aksharams* in a cycle, a grid with 10 columns will be needed for *chathusra nadai*, and so on. The use of a grid would enable showing *kaarvais* (the silent syllable), and the different speeds for different phrases by showing the *Kaalam* at which the syllables are to be played.

The grid system also helps a student identify the positional relationship of a syllable in a lesson to the beginning of an *aksharam* (striking point of a beat) in the *thaalam*, which is a subtle and important issue only a mridangam player would appreciate. A student will eventually learn these relationships often after struggling through days if not weeks of practice, as they are at the heart of learning and mastering certain complex lessons called *Arudhi*, *Mohra*, and *Korvai*. The grid system makes this relationship explicit and will make it easy for the student to understand these up front, saving time and effort.

The Script

The Devanagari script is chosen to notate the mridangam syllables within the grids. The first reason is that it should be possible to write the syllables within the cells of the grid—sometimes two, three, or four in a cell depending on the speed at which they are to be played. The Devanagari script lends itself to such coding because it has short width compared to, for example, the Tamil or English script. You can see the narrow width of the Devanagari script in comparison with the English or Tamil script in the illustrations of the mridangam syllables shown in Figure 1.

The second reason is that the Devanagari script may be the script that is most commonly understood in the Southern part of India, where mridangam is practiced. Even if someone does not know all the Devanagari letters, it will not be difficult to learn them for the few syllables of mridangam.

The third reason is that many percussion artists outside the Southern states of India also want to learn mridangam lessons, especially the *korvais*. The Devanagari script may provide them accessibility to these lessons. A uniform script will also make it easier for students from outside India access the lessons.

The pictures in Figure 1 illustrate the use of the Devanagari script for the seven most commonly used mridangam syllables. The pictures, reproduced courtesy of Sri Mannarkoil J. Balaji from his website[11], show how these syllables are to be produced using the fingers at the specified locations on the mridangam. These notations for the syllables, *tha*, *thi*, *thom*, and *num*, etc., when pronounced by mouth closely resemble the sound produced on the mridangam when the syllable is played with the specified finger at the specified location. There are a few more syllables that produce some specials sounds, which a student will learn in advanced lessons.

Vocal Recitation of the Lessons

Another issue that complicates a notation system relates to how the lessons are recited by mouth. A student learning to play a mridangam lesson is first advised to recite the lesson vocally in alignment with the beats of the *thaalam* counted with the fingers. Only when the student has become proficient with the recitation of the

Figure 1. The seven syllable of mridangam

lesson can he or she attempt to play it on the mridangam. Recitation of mridangam lessons and compositions by mouth are even employed to accompany vocal and instrumental artists in concerts. Such a vocal performance of percussion phrases and compositions is referred to as playing the *Konnokkol* (See H. Ramakrishnan[12]). In any case, recitation of midangam lessons by mouth is an integral part of learning and playing mridangam. This offers some challenges in creating notations.

Take, for example, a very commonly used phrase that is played on the mridangam using the sequence of syllables *ta tha tham tha thi ta tha thi*. This phrase, written with mridangam syllables, is obviously not very convenient to pronounce, nor is it pleasing to hear when pronounced using the syllable names. So, one school recites the phrase as *thi ku tham ku tha ri ki ta*. We see in this recitation that the first and second *tha* of the lesson are pronounced as *ku*, the third time the *tha* is pronounced as *ki*. The first time the *thi* is pronounced as *tha*, the second time it is pronounced as *ta*. The first time the *ta* is pronounced as *thi* and the second time it is pronounced as *ri*. A veritable confusion indeed if you consider that there are a few other ways in which this phrase is pronounced, and there are many such phrases pronounced by different teachers differently. Remember, the beauty of a sound is in the ear of the listener, and different people pronounce a given phrase according to the way they think it is pleasing. For a student learning to play a phrase on the mridangam, however, there is the chance that a spoken syllable is mistaken for another and the student will miss the intended version of the phrase.

This may be the stickiest issue when attempting to find a common notation. The key is to get an agreement on a common way of pronouncing the phrases by mouth. One way to get an agreement is to find the consensus way of pronouncing them. Another way is to choose the pronunciation used by a well-known maestro and recommend it for all future learners. Once this agreement is found, the problem is handled as follows.

The Appendix has examples of lessons written with the new notation; each lesson is written in a table. Each lesson in the tables is given a title using the phrase that is newly introduced to the student. So a student will encounter any new phrase in the title. The title is first written as it is pronounced by mouth and then it is transliterated using the syllables of mridangam. The former is written within the round parenthesis ( ) and the latter is written in square brackets [ ].

With the above rules of writing the mridangam lessons, it should be possible to write the mridangam lessons like *nadais*, *arudhis*, *mohras*, and *korvais*. Then it should be possible to write a common lesson plan for at least the beginning lessons. The examples in the tables show the initial lessons I was taught as fingering exercises in the Thanjavur lessons by Sri Ramnad Raghavan.

A good test for a notation, in the opinion of this author, is its ability to lend itself to sight reading. The reader may want to test if he or she can read the example lessons, especially lessons 7 and 8, by sight reading. Lessons 7 and 8, by the way, are examples of compositions in which the composer has arranged the phrases of different lengths (counted in number of *maathirais*), of eight, six, four, three, two, and one, within a whole number of *aavarthanams*, in such a way that they form an aesthetic compact. Compositions that satisfy the mathematical equations arising from the sum of the varying lengths of phrases being equal to the sum of the whole lengths of *avarthanams*, while being aesthetically appealing, is the hallmark of mridangam playing. This may well be the precursor to what is to come in *aruthis*, *mohras*, and *korvais* that the student will encounter in advanced lessons.

The solution proposed is not a complete one. There are finer nuances in advanced lessons for which we have not proposed notations. For examples, no notation has been offered for *gumukis* nor for the composite syllables like playing the *nam* and *thom* together. However, it should not be difficult to add them when they are introduced as part of future lessons.

CONCLUSION

These suggestions for a new system for writing mridangam lessons are offered by the author not as a mridangam vidwan, which he is not, but as a student of mridangam and an outsider looking in at the process of learning mridangam. He is, however, using the skills he has acquired as an engineer trained in system development. It is for the mridangam teachers to respond as they see fit.

No one needs to be under any illusion that a new, standard notation for mridangam lessons will be adopted sometime soon. Habits die hard. The lack of a common notation did not hinder the emergence of such great stalwarts as P. Mani Iyer, P. Subramania Pillai or R. Murugabhoopathi. Nor has the lack of a common notation prevented the stars that we see on stages today from shining. We see a host of emerging stars in the horizon in spite of what we see as problems in notating. So why do we bother about this issue?

We don't have the hard data on how many who start learning mridangam drop out. Anecdotal evidence suggests that it is about three out of four. Perhaps many of the dropouts could have been helped with a better system of notation and lesson plan. Then, we should look at the lack of knowledge of the intricacies of rhythm among the listening public, which is well recognized by many, but nothing much

APPENDIX
EXAMPLE LESSONS IN THE NEW NOTATION:

Appendix has examples of lessons written with the new notation; each lesson is written in a table. Each lesson in the tables is given a title using the phrase that is newly introduced to the student. So a student will encounter any new phrase in the title. The title is first written as it is pronounced by mouth and then it is transliterated using the syllables of mridangam. The former is written within the round parenthesis ( ) and the latter is written in square brackets [ ].

LESSON 1 – PILLIAR PAATAM IN AADI THAALAM (त. ति. तों नं) == [त. ति. तों नं]

1				2				3				4				5				6				7				8			
1st KAALAM																															
त		·		ति		·		तों		·		नं		·		त		·		ति		·		तों		·		नं		·	
2nd KAALAM																															
त	·	ति	·	तों	·	नं	·	त	·	ति	·	तों	·	नं	·	त	·	ति	·	तों	·	नं	·	त	·	ति	·	तों	·	नं	·
3rd KALAM																															
त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं	त	ति	तों	नं

LESSON 2 (त. तरि ति. तरि)== [त. तिट ति. तिट]

1				2				3				4				5				6				7				8			
1st KAALAM																															
त		·		त		रि		ति		·		त		रि		तों		·		त		रि		नं		·		त		रि	
2nd KAALAM																															
त	·	त	रि	ति	·	त	रि	तों	·	त	रि	नं	·	त	रि	त	·	त	रि	ति	·	त	रि	तों	·	त	रि	नं	·	त	रि
3rd KAALAM																															
त.	तरि	ति.	तरि	तों.	तरि	नं.	तरि	त.	तरि	ति.	तरि	तों.	तरि	नं.	तरि	त.	तरि	ति.	तरि	तों.	तरि	नं.	तरि	त.	तरि	ति.	तरि	तों.	तरि	नं.	तरि

LESSON 3 (त. तरि तरि किट) == [ति. तिट तिट तति]

1				2				3				4				5				6				7				8			
1st KAALAM																															
त		·		त		रि		त		रि		कि		ट		ति		·		त		रि		त		रि		कि		ट	
तों		·		त		रि		त		रि		कि		ट		नं		·		त		रि		त		रि		कि		ट	
2nd KAALAM																															
त	·	त	रि	त	रि	कि	ट	ति	·	त	रि	त	रि	कि	ट	तों	·	त	रि	त	रि	कि	ट	नं	·	त	रि	त	रि	कि	ट
त	·	त	रि	त	रि	कि	ट	ति	·	त	रि	त	रि	कि	ट	तों	·	त	रि	त	रि	कि	ट	नं	·	त	रि	त	रि	कि	ट
3rd KALAM																															
त	तरि	तरि	किट	ति	तरि	तरि	किट	तों	तरि	तरि	किट	नं	तरि	तरि	किट	त	तरि	तरि	किट	ति	तरि	तरि	किट	तों	तरि	तरि	किट	नं	तरि	तरि	किट
त	तरि	तरि	किट	ति	तरि	तरि	किट	तों	तरि	तरि	किट	नं	तरि	तरि	किट	त	तरि	तरि	किट	ति	तरि	तरि	किट	तों	तरि	तरि	किट	नं	तरि	तरि	किट

LESSON 4 (तिकु तांगु तरि किट) == [टत तांत तिट तति]

1				2				3				4				5				6				7				8			
1st KAALAM																															
त				त		रि		त		रि		कि		ट		ति		कु		तां		गु		त		रि		कि		ट	
ति				त		रि		त		रि		कि		ट		ति		कु		तां		गु		त		रि		कि		ट	
तों				त		रि		त		रि		कि		ट		ति		कु		तां		गु		त		रि		कि		ट	
नं				त		रि		त		रि		कि		ट		ति		कु		तां		गु		त		रि		कि		ट	
2nd KAALAM																															
त		त	रि	त	रि	कि	ट	तिु	कु	तां	गु	त	रि	कि	ट	ति		त	रि	त	रि	कि	ट	ति	कु	तां	गु	त	रि	कि	ट
तों		त	रि	त	रि	कि	ट	तिु	कु	तां	गु	त	रि	कि	ट	नं		त	रि	त	रि	कि	ट	ति	कु	तां	गु	त	रि	कि	ट
त		त	रि	त	रि	कि	ट	तिु	कु	तां	गु	त	रि	कि	ट	ति		त	रि	त	रि	कि	ट	ति	कु	तां	गु	त	रि	कि	ट
तों		त	रि	त	रि	कि	ट	तिु	कु	तां	गु	त	रि	कि	ट	नं		त	रि	त	रि	कि	ट	ति	कु	तां	गु	त	रि	कि	ट
3rd KAALAM																															
त	तरि	तरि	किट	तिकु	तांगु	तरि	किट	ति	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तों	तरि	तरि	किट	तिकु	तांगु	तरि	किट	नं	तरि	तरि	किट	तिकु	तरि	तरि	किट
त	तरि	तरि	किट	तिकु	तांगु	तरि	किट	ति	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तों	तरि	तरि	किट	तिकु	तांगु	तरि	किट	नं	तरि	तरि	किट	तिकु	तरि	तरि	किट
त	तरि	तरि	किट	तिकु	तांगु	तरि	किट	ति	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तों	तरि	तरि	किट	तिकु	तांगु	तरि	किट	नं	तरि	तरि	किट	तिकु	तरि	तरि	किट
त	तरि	तरि	किट	तिकु	तांगु	तरि	किट	ति	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तों	तरि	तरि	किट	तिकु	तांगु	तरि	किट	नं	तरि	तरि	किट	तिकु	तरि	तरि	किट

LESSON 7 (A Combo – shown in 3rd Kaalam)

1				2				3				4				5				6				7				8			
ता	किट	तक	ता	कि	ट	ति	किट	तक	ति	कि	ट	तो	किट	तक	तों	कि	ट	नं	किट	तक	नं	कि	ट	ता	किट	तक	ति	किट	तक	तों	किट
तक	नं	किट	तक	ता	ता	किट	ति	ति	किट	तो	तो	कि ट	नं	नं	किट	ता	किट	ति	किट	तों	किट	नं	किट	तत	किट	तत	किट	तों	॥	ता	॥

LESSON 8 (A Combo – shown in 3rd Kaalam)

1				2				3				4				5				6				7				8			
त.	तरि	तरि	किट	तिकु	तांगु	तरि	किट	ति.	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तों.	तरि	तरि	किट	ति कु	तांगु	तरि	किट	नं.	तरि	तरि	किट	तिकु	तरि	तरि	किट
त.	तरि	किट	तांगु	तरि	किट	ति.	तरि	किट	तांगु	तरि	कि ट	तों.	तरि	किट	तांगु	तरि	किट	नं.	तरि	कि ट	तांगु	तरि	किट	त.	ति र	तरि	किट	ति.	तरि	तरि	किट
तों.	तरि	तरि	किट	नं.	तरि	तरि	किट	त.	तरि	किट	ति.	तरि	किट	तों.	तरि	कि ट	नं.	तरि	किट	त.	तरि	ति.	तरि	तों.	ति र	नं.	तरि	त.	ति.	तों.	नं.
नक	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तो	॥	॥	॥	नक	तरि	तरि	किट	तिकु	तांगु	तरि	किट	तो	॥	॥	॥	नक	तरि	तरि	किट	तिकु	तांगु	तरि	किट

has been done by anyone. A rough estimate is that hardly ten percent of an audience in a classical Karnatic music concert would know how to keep the beats of a *thaalam* when the artist is singing or playing. (By the way, we venture to add that this proportion is higher in a Chicago suburb than in a Chennai suburb.) A clear set of notations and a good lesson plan would help organize *laya* (rhythm) appreciation classes, which may lead to better *laya* literacy among the listening public.

The hope is that a clear notational system will help in increasing the awareness for the need for common language of communication in rhythm, and maybe someday a uniform notation will emerge that will be used across many schools, many languages, and many regions. If ever a group of mridangam players who know a common way of communicating would pull together all the elegant, complex, and beautiful *Korvais* that have been handed down by legendary gurus in the different parts of South India, add new ones to them, and create a *Korvai Mani Malai* (a glossary of Korvais), all the trouble such as above would have been worth the while.

I discussed this article in detail with Mr. Srimushnam Raja Rao, the teacher who taught me the first lessons of mridangam 40 years ago, who is now a celebrated maestro. In my meeting with him in February 2017 in Chennai, he readily agreed that there was the need for such uniform notation, and he generally agreed with the proposal for standardizing the notation. He was impressed by the readability of the lessons by sight when written in these notations. He even agreed to my notating his beginning lessons to form a book of mridangam lessons for beginners.

REFERENCES

1. Sonnet Mondal, *Indian Drums: History, Discovery, and Tradition*, International Writing Program, University of Iowa, 2015-17
2. H.S. Sudhindra, "Uniform Percussion Notation System," http://planetmridangam.tripod.com/Mridangam/article1.htm)
3. R. Rangaramanuja Ayyangar, *Kriti Mani Malai*, Chennai, 1953
4. Tinniam Venkatarama Iyer, R. Venkatarathnam, *The Art of Playing Mridangam*, the University of Michigan, May 19, 2010
5. T. R. Harihara Sarma, N. Thiagarajan, *The Art of Mridhangam: a practical guide*, Sri Jaya Ganesh Tala Vadya Vidyalaya, Madras 5, 1969
6. Dharmala Ramamurthy, "*Mridanga Thathvamu*," 1960
7. Sankaran, Trichy S., *The rhythmic principles & practice of South Indian drumming*, Lalith Publishers, Toronto, 1994.
8. Trichy S. Raghava Iyer, *Basic Lessons on the Art of Mirudangam*, Karnatic Music Book Centre, 1987
9. Trichy S. Raghava Iyer, *Advanced Lessons on the Art of Mirudangam*, Karnatic Music Book Centre, 1987
10. Hariharan M N, *An efficient notation for Mridangam Lessons*, haran34579@korvai.org, http://korvai.org, August 17, 2003
11. Mannarkoil J. Balaji: http://www.angelfire.com/mb/mridhangam/
12. H. Ramakrishnan, *Polio Has Not Been Eradicated*, on YouTube, starting at 3 minutes into the video: https://www.youtube.com/watch?v=Vrta8zub7RI

BIBLIOGRAPHY

Robert Edward Brown, *The Mṛdaṅga: A Study of Drumming in South India*, University of California at Los Angeles, 1965.

David Paul Nelson, *Mrdangam mind: the tani* āvartanam *in Karnatak music*, Volume 2, UMI Dissertation Information Service, 1991

K.S. Krishnamoorthi is a professor of Industrial Engineering at Bradley University in Peoria, Illinois. PN

YAMAHA

NEW Concert Floor Bass Drums

The 9000 Series Impact Drums provide punchy, deep tones with excellent projection for concert hall or marching band applications. Unlike conventional bass drum stands, these stands can be set to place the top head at the ideal playing height and position without restrictions imposed by stand shape or size. With four sizes from 18" to 24", these drum can be seen either as a low extension for concert toms, or a responsive high extension for concert bass drums. This gives users a wider choice of instrumentation for a variety of musical needs.

9000 Series
Concert Floor Bass Drums
Sizes: 18", 20", 22", 24"

@YamahaMusicUSA

Visit 4wrd.it/FB9000 for complete details

The Pedagogy of the College Percussion Ensemble

By Jason Baker, Tommy Dobbs, Matt Holm and Marja Kerney

The concert percussion ensemble has become integral to the college percussion curriculum. An enormous amount of repertoire and opportunities are constantly emerging for this relatively new art form. Along with these innovations come discussions of how to best integrate this music and its offerings into collegiate programs. Philosophical and pedagogical ideas are often the result of the unique teaching environments in which they are formed. As such, we have asked four percussion teachers from diverse backgrounds and institutions to share their thoughts on how to implement the concert percussion ensemble to benefit a variety of student needs. These are: Omar Carmenates (Furman University), Gwendolyn Dease (Michigan State University), Frank Epstein (New England Conservatory), and Brian West (Texas Christian University).

How do you view percussion ensemble within the collegiate curriculum? Why is it an important aspect of your program and how does it reflect your teaching philosophy and goals for student development?

Carmenates: At Furman, the percussion ensemble experience is meant to provide a vital conductor-less, chamber ensemble experience to balance with the conducted ensembles (wind ensemble, symphonic band, orchestra) that the students participate in. Additionally, participation in percussion ensemble provides an isolated and high-intensity lab environment for percussionists that allows them to iterate more quickly on their technical and musical skills when compared to a traditional wind band/orchestra experience, simply due to the disparity in actual hands-on playing time between the two genres.

To be clear, I deeply believe that both large ensemble and chamber music experience are vital and necessary to the music curriculum, but for student percussionists specifically, I find that the constant engagement of the percussion ensemble experience improves their expertise in a way that benefits their large ensemble playing.

Dease: I believe percussion ensemble is a very important part of the collegiate percussion curriculum. In my program at Michigan State, the percussion ensemble serves the same purpose for percussionists that string quartets serve for violin students: it is their chamber music experience.

There are so many reasons that chamber music is an important part of a musical education for all instrumentalists. It builds musical communication skills between performers; fosters the ability to discuss issues, compromise, and work together towards a solution as a group; and it helps students grow in their listening skills and ability to hear all parts of a score while performing. It also helps to build their ability to problem solve and learn to teach themselves—which is a core value of my teaching philosophy. If some students leave their college musical education and never perform again, they will still learn many valuable life skills through the study of chamber music that will help them in whatever they choose to do.

Epstein: I consider the percussion ensemble an integral part of the conservatory's curriculum. Within a short time I can evaluate a student's level of performance, and over a longer period of time, I can evaluate their growth and potential. I am able to teach values of performance, including preparedness, setup, instrument choice, mallet choice, dynamic control, listening, balance, phrasing, texture, and all sorts of musical expressivity.

West: Percussion ensemble participation is a very strong part of our program that helps students in a large number of ways. Performing in a percussion ensemble gives students more experience on a wider variety of percussion instruments. It allows students the opportunity to perform the primary parts (melody), as well as accompaniment parts. Percussion ensemble performance helps students develop their listening skills within their own family of instruments. The literature available can challenge students and push them ahead with their technical and musical development. Additionally, just as it can in secondary schools, percussion ensemble participation can motivate students and keep their interest in music high. These ideas directly relate to the overall approach we use at TCU. We strive to create well-rounded percussionists who have been exposed to a wide variety of music.

How do you balance the diversity of ability in your ensembles (music education vs performance, MM vs BM or DMA or even non-majors)?

Carmenates: At Furman, an undergraduate liberal arts institution, we have Bachelor of Music majors (Music Education and Performance), Bachelor of Arts majors (a Furman-specific version of a double major that fits within the credit amount of a single degree), and non-music majors participating in all the ensemble offerings in the department including percussion ensemble. My method for balancing these various levels is best summed up by what I tell every student at the start of every semester, that their participation in lesson or ensembles is rigorously graded with a high-level of expectation for being professional, prepared, and always playing at the highest level possible.

The only thing that changes is the amount of material each student prepares. B.M.'s and B.A.'s are typically treated equally and play a similar amount of repertoire; however, non-music majors are usually given less (about half the amount of repertoire) so they can focus on quality rather than quantity within their academic time constraints. Since all students, regardless of major, often perform side-by-side, they all learn from each other, often by example, which has a "rising tide raises all ships" effect to the point that we have had B.A.'s and non-music majors winning prestigious awards such as our concerto competition, or even going on to become professional musicians regardless of degree.

Dease: I balance the diversity of ability in the ensembles by choosing a variety of repertoire that I believe will give the students the best possible learning opportunity. The majority of what we perform are smaller chamber pieces, which gives me the freedom to choose very different repertoire for each group. The composition of the groups also change, depending on strengths of the students and the specific repertoire we are working on.

Epstein: Since we do not have a music education program at our school, this is not an issue. The numbers of players in any given year will determine how challenging the repertoire can or will be for undergraduate students and graduate students. I definitely try to offer pieces that challenge all, but I take into account individual levels and ability.

West: We are blessed to have two percussion ensembles at TCU. This allows all students to get more performance time and also allows the students to be grouped into like experience/ability levels. Additionally, within the two ensembles we are able to group students into smaller subsets for individual pieces based on their current experience levels and/or the need for more experience in certain areas. All of this said, occasionally we will actually do the opposite: group older and younger students together to allow the younger students to gain valuable experience alongside more seasoned musicians. We have

The constant engagement of the percussion ensemble experience improves students' expertise in a way that benefits their large ensemble playing.— Omar Carmenates

had non-majors involved in our concert percussion ensembles in the past; however, currently most of our participants are music majors and occasionally music minors.

Do you consistently assign parts on students' "strongest" instrument or intentionally give them parts outside of their comfort zone?

Carmenates: I personally handle all the part assignments for percussion ensemble. When I do this, I try to assign based on multiple criteria. I try to aim to have students perform on at least a single keyboard-centric piece alongside a non-pitched piece. Also, I try to have one piece display each student's strengths while another provides a good musical space to work on the student's weaknesses.

Dease: I believe that students can learn a lot by getting an assignment on their "strongest" instrument as well as an assignment that is outside of their comfort zone. I try to do both over the course of a student's time in the percussion ensemble and base my decision on a lot of individual factors, including where they are in their education, what kind of part they were assigned last time, what their long-term goals are, and what I believe will help them learn the most at that particular time in their development.

Epstein: I do both, depending on what is at stake. If we are premiering a new work with a plan to record (we have done quite a bit of recording for the Naxos label), then I tend to place the best student on the most difficult part. Occasionally I like placing a talented undergrad with a group of graduate students.

West: We try very hard to give students a wide variety of experiences while they are in school. This is something we try to do both within the percussion ensemble curriculum and within the program as a whole. Examples include performing in large percussion orchestra-type ensembles, smaller chamber percussion ensembles, steel bands, and several other ensembles (wind bands, symphony orchestra, marching band, jazz band, etc.).While there are times that certain parts call for skill sets suited for specific players, we try to move students around to let them gain a variety of experiences on a variety of instruments.

How do you balance the variety of repertoire representative of a well-rounded education (standard repertoire, new music, non-Western music, large/conducted vs. small/chamber pieces, etc.)?

Carmenates: At Furman, mainly due to an emphasis on large conducted ensembles in the curriculum, I program small chamber ensembles (trios through sextets, usually) almost exclusively to provide curricular balance. Within that, I also have a typical annual programming pattern that I usually stick to. In alternating semesters I try to program a masterwork or a "pillar" of the repertoire ("Ionisation," Cage "Constructions," "Drumming," etc.) balanced with a new premiere or commission. At least once a year, I also try to program non-Western music, or at least a chamber piece inspired by non-Western music, to allow students to experience those genres, as we do not currently have any world music ensemble offerings at Furman.

Dease: The percussion ensemble at Michigan State has a focus on smaller chamber music pieces from both standard and new repertoire. I try to balance programs with standard and new repertoire as well as make sure students experience performing in both types of pieces. We are also building our non-Western component of the ensemble and incorporate at least one non-Western piece on each concert. We perform fewer large (conducted) works because I want the students to be able to focus on their chamber music experience as much as possible, since they have other opportunities in band and orchestra to play in a conducted ensemble. However, in order to make sure they are exposed to that part of the percussion ensemble repertoire, I do program those pieces occasionally.

Epstein: I prefer repertoire that is soundly grounded in orchestral percussion techniques—repertoire that challenges both a high degree of technical ability and musical ability. I have found that students like a certain kind of repertoire, and I often program that as well. I do a fair amount of commissioning, and that accounts for the large collection of new music. We perform both conducted and non-conducted works.

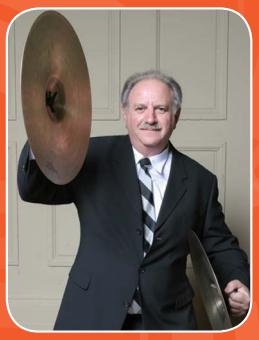
West: We try very hard to present a variety of literature to our students while they are in school. As previously referenced, we do this in a larger, more holistic way. We not only vary the type of music our percussion ensembles perform, we also work with the students in planning their recital performances to include percussion ensemble music. All of our students include chamber music on their recital performances—both smaller percussion ensemble pieces, and chamber music including other instrumentalists/vocalists. Additionally, we are fortunate to have a steel band program that exposes students to another type of music. We feel it is very important for students to get both large and small percussion ensemble experiences.

How many concerts do you perform each semester, and how do you maximize student preparation?

Carmenates: The Furman Percussion Ensemble

The percussion ensemble serves the same purpose for percussionists that string quartets serve for violin students: it is their chamber music experience.—Gwendolyn Dease

I prefer repertoire that challenges a high degree of technical ability and musical ability.— Frank Epstein



performs two on-campus concerts a year (one a semester) while also performing other off-campus concerts as needed. At the start of each term, each group plans the entire rehearsal sequence in terms of what portions of the music will be prepared/focused on and at what point the entire piece should be prepared and ready to perform (this is usually two to three weeks before the concert, depending on the piece). I use the project management software Basecamp to set the calendar for each group and to allow the students to communicate between rehearsals if things are moving ahead of or behind schedule. Also, to maximize our facilities and our rehearsal time, our percussion ensemble rehearsals (Mondays and Wednesdays from 6–8 P.M.) generally have three groups rehearsing simultaneously, with me floating around and coaching in small chunks of time as needed, and with each group being able to contact me via Basecamp or text message during the rehearsal when they are ready for me to provide input on something.

Dease: We perform one concert each semester. Our rehearsal process is relatively intense; each small group has one coaching per week with an instructor and at least one other rehearsal outside each week. Each rehearsal or coaching is a minimum of two hours. The students are expected to practice their parts individually outside of group rehearsal time. Overall, the percussion ensemble as a whole rehearses for about 30–35 hours per week when the rehearsal time for each group is added up.

From the beginning of each semester we put a lot of focus on our percussion ensemble repertoire and then have a performance towards the end of the semester. There are always a few weeks at the end of the semester without ensemble rehearsals so students can have a little extra time to focus on solo repertoire and final exams. In the spring semester we take the percussion ensemble on a tour of schools around Michigan. This has been a way for students to get a chance to play their repertoire more than once (after working on it all semester!). It also gives them a chance to speak with diverse audiences, and perform in different spaces and in situations that are different than they are used to.

Epstein: We perform two concerts a year, one per semester, and often do a repeat or a run-out concert. Given everyone's schedule and our broad-based curriculum, this is as much as we can do.

West: We have two percussion ensembles that each give one concert each semester on campus, so we give four on-campus concerts per academic year. Additionally, we try to take our ensembles off-campus and perform within the local community, at schools, conferences, etc.

How much autonomy is present throughout the rehearsal sequence? Do the students rehearse on their own outside of regular class times?

Carmenates: Due to our rehearsal format, our rehearsals are almost entirely student-led but with frequent, but short, bursts of oversight from me. Due to these two hours of intense rehearsals twice per week (there is usually very little talking and a lot of playing), and to reinforce the values of preparation and time management, we very rarely have rehearsals outside of regular class time, to the point that I often discourage it except in extenuating circumstances like a particularly challenging or long piece, or with a piece with a large or complicated setup that requires its own dedicated space and time.

Dease: Most students in the percussion ensemble have at least one rehearsal per week where they are on their own, having to make decisions and run rehearsal without an instructor present. In the students' first year, they usually have an instructor present at all rehearsals, with one of the main goals being to teach them how to communicate with each other and make decisions when they are on their own. Groups will usually start rehearsing on their own in their second year or whenever they are ready. Often, first-year groups will start rehearsing on their own without anyone asking them to, which is always a good sign that they are ready!

Epstein: For some of the quartet pieces we definitely count on students rehearsing by themselves. Often, any piece that is not conducted is rehearsed on the side (so to speak).

West: Although the majority of the class time is run by a faculty member, we do break up into smaller groups and hold sectionals during class time now and then. These are often run by students. Additionally, the older students are all working on chamber pieces for their own recitals. If the literature is more demanding, the students sometimes choose to hold sectionals on their own outside of class time. We believe this is healthy for the program and helps the students grow as teachers, players, and ensemble members.

How do you handle resistance from students who don't like your choices or don't understand the music?

Carmenates: To be absolutely honest, in over a decade at Furman, I cannot recall a single instance

We view the percussion ensemble as a way to develop people, not just percussionists. — Brian West

where a student has disliked a piece to the point that word gets to me during the rehearsal sequence and it affects the preparation of the group. Granted, every student performs pieces that do not "speak to them" (as we all did), but I am very quick to point out the musical or pedagogical benefits of every piece early and often. As long as students see some sort of benefit of performing a work, I do believe that they will stick it out and make the best of it, even if they are not as passionate about that particular piece. I also believe that, since each of our groups is together a lot and for extended periods of time in a lab-like environment by themselves, there is a certain amount of healthy peer pressure to be "present" with the music and each other, and to dig as deep as they can together to find the new or unfamiliar things in each piece to draw inspiration and passion from.

Dease: I always hope for students to be as engaged as possible in the repertoire they are playing and the rehearsal process, so I strive for a balance of pieces that I know will challenge them as well as pieces that are exactly what they want to play. When I choose repertoire that I think will be more challenging, I try to choose something that I think will have some attractive characteristics for the students, even if there are other challenging things as well. I also try to rotate, so that if certain students performed a piece that was more challenging for them on one concert, they might play something they requested on the second concert. I am very open with the students and let them know that I would like their suggestions for repertoire, and they often give me really good ideas! I try to incorporate their suggestions when it is possible.

Epstein: Every once in a while you get a stinker in the group; they tend to stand out and make life difficult for all. Bringing such a student along is part of the challenge. I have been around long enough to know that students who exhibit "resistance" will do so for a great part of their lives, and they will suffer for it, until one day, they see the light.

West: Students are always welcome to talk to faculty about anything, including this subject. That said, we don't encounter much resistance from the students. We work hard to explain that not every piece can be a favorite, or every style be everyone's favorite. But we try to encourage the students to keep an open mind and experience all types of music. Sometimes students have a hard time when we have a newly commissioned work to bring to life. Since the students do not have a model to listen to, it is often hard to envision what the final product will be. So we encourage the students to be patient as the new piece comes to life and to give it time to grow on them. We try to teach students there is something to learn from and appreciate in every piece of music and every musical style.

Given the variety of career paths college percussion majors often pursue, what lessons and skills do you want students to take with them into their professional lives from participation in percussion ensemble?

Carmenates: First and foremost, it is important to me that all students get to perform incredibly engaging and artistic music from a diverse group of newer and established composers at a very high level so they see music as a tangible "living" thing that they play a large part in bringing to life every time they engage with it, regardless of their major or career choice. Extra-musically speaking, our semi-autonomous rehearsal format is also designed to emphasize the importance of time management, preparation, and working professionally with other people in a chamber music environment. To contrast with the conducted large ensemble experience, I believe it necessary to provide students this type of safe and controlled space to learn to work together, and to sometimes challenge each other, in order to arrive at unified answers and musical interpretations in the (relative) absence of a figurehead.

Dease: My hope is that by participating in percussion ensemble, students will learn many important skills that come from collaborating and working in a group: teamwork, leadership skills (including how to be a leader and how to follow a leader), verbal and nonverbal communication, how to compromise, respectfully debate with others and find a solution as a group, creative problem solving, and learning to work well with people from diverse backgrounds.

Epstein: I would hope they have a respect for the ensemble and look at it like they would any musical ensemble—to always be prepared, perform at a high level, and make good musical choices going forward.

West: There are many musical lessons and skills that we would like students to take away from percussion ensemble participation. Obviously, experience and improved skills on their instruments is foremost. Exposing students to a wider variety of literature is also critical. But these musical skills and lessons are not the only thing we want students to learn. There is a long list of other, more broad life lessons students can learn in ensemble participation. Professionalism is probably at the top of this list. Students can learn valuable skills about how to work in the professional world. They learn the importance of being prepared. Students must have long-term dedication and a strong work ethic to prepare complex pieces.

Time management is another critical lesson. Students learn the importance of being on time to rehearsals (i.e., being early) and then staying afterwards to clean up. Organizational skills can be developed in this setting as well. Having your materials, organizing individual and group setups within a piece and among several pieces on a concert, are a few key skills learned. Developing communication skills with other members and the conductor/director, both inside and outside of rehearsals, is invaluable.

We hope the students learn the importance of service through working with ensembles. We want them to learn that serving the needs of the ensemble is more important than the needs of the individual. This approach aids with team-building, camaraderie, and friendship development. Basically, we view the percussion ensemble (and everything we do at TCU) as a way to develop people, not just percussionists.

Jason Baker, **Tommy Dobbs**, **Matt Holm**, and **Marja Kerney** are members of the PAS University Pedagogy Committee, which promotes and enhances the exploration, improvement, elevation, and facilitation of the craft of percussion at every level of college teaching. **PN**

Playing Symptom Free from Musician's Focal Dystonia

An interview with Eric Phinney

By Dr. Aiyun Huang

After reading "Drumming with Dystonia" (*Percussive Notes*, vol. 55, no. 2, May 2017)—an inspiring article by Paul Buyer, who spoke about his journey with focal dystonia and how he found ways of working with his limitations, which included re-thinking his approaches and re-training himself with new techniques so that his hands and fingers can keep working—I wanted to contribute to this discussion with a story of recovery: an interview with Eric Phinney, a founding member of Ethos Percussion Quartet and a devoted tabla practitioner whose musical life was devastated with the onset of focal dystonia in the summer of 2009. Fortunately, Eric recovered from most of his symptoms associated with the disorder by undergoing a special treatment in a double-blind research study at Mount Sinai Hospital in New York City. This research was led by the research group of Steve Frucht MD and David Simpson MD. Following is his story and important information for those who currently suffer from the disorder.

Eric Phinny is an accomplished percussionist with performance experience in many diverse musical traditions. A member of Ethos Percussion Group since 1994, Eric has performed at Carnegie Hall, Lincoln Center, London's Wigmore Hall, and The Kennedy Center. He has performed with Music From China and Yo-Yo Ma at the Smithsonian Institution and the New Music Consort in New York, and he has toured with the New World Symphony under conductor Michael Tilson Thomas. As an orchestral timpanist and percussionist, Eric has performed with the Berkshire Opera Orchestra and the Albany Symphony. His interest in North Indian tabla drumming led to 20 years of dedicated study with Pandit Sharda Sahai, the leading exponent of the Benares gharana, and Pandit Samir Chatterjee, representing the Farrukhabad gharana. Eric has also pursued his interest in the music of Ghana, West Africa, studying Ewe drumming at the Dagbe Center in Kopeyia with Emmanuel Agbeli and gyil (xylophone) with master percussionist Bernard Woma. Eric holds both bachelor and master of music degrees from the Manhattan School of Music.

ONSET OF FOCAL DYSTONIA

Aiyun Huang: Tell us how your dystonia started.

Eric Phinney: 2009 was a very intense year for me, tabla wise. I went to India in January to practice with my teacher, Samir Chatterjee, and to take lessons with him. Tabla playing is an ongoing series of plateaus, and we both had expectations for me that year: I was going to record my first tabla solo that summer to be released on Samir's Chhandayan Indian music label.

So when I came back from India, I set up three *chillas* with Samir's blessing—intense sessions of continuous practice from morning to night for seven days, in a traditional way that all tabla players do at some point in their careers. I did one in May, another in June, and one more in July a week before I went to Victoria, British Columbia for a tabla intensive workshop. Getting ready for the recording later that summer, I had been practicing a lot leading up to the trip to Victoria. Near the end of the first week of the workshop, the host of the workshop, Niel Golden, noticed that my finger was curling up. Over the course of one week, my finger went from curling just a bit to involuntarily curling entirely into the palm of my hand. This was only affecting my right hand index finger; everything else in my hand was functioning okay. As the week went by, it got worse. I should have stopped immediately, but in the tabla player's mindset, we are trained to play through fatigue, which is what I thought was happening. By the end of the workshop, I couldn't play at all. I thought my finger was just tired from overuse, and I assumed that I might have developed tendonitis for the first time in my career.

THE DIAGNOSIS

Huang: Was there pain or discomfort involved? How would you describe the sensations or feelings in your hands, fingers, or other parts of your body during the course of the week when the symptoms of the disorder began to show up?

Phinney: There was never any pain or discomfort. When I came back in early August, I took some time off and thought that it would heal itself with rest. Ethos had a tour in September. Tabla was part of our programming, and I thought my finger was going to get better after a few months without playing. When the tour came, we had to make repertoire changes because I could not play tabla at all.

I let it go that fall, and a year went by and things did not get better. At some point, my quartet partner Trey Files asked me why I hadn't seen a doctor to look at it. From the summer of 2009 until you came down to New York City in 2011, I still hadn't gone to a doctor. You were the person who pointed out that I might have a condition called focal dystonia. I went online and read everything I could about it, and I was in complete shock the more I read. I finally made an appointment at the Center for the Performing Artist at Weill Cornell Medical Center in New York City, and a neurologist at the center officially diagnosed musician's dystonia. She recommended I see Dr. Steven Frucht, a neurologist at the NYU Medical Center who specializes in task-specific dystonia affecting musicians.

Dr. Frucht told me there wasn't a cure, and that botulinum toxin injections (Botox) were being used as a treatment in some cases, but he did not recommend that for me. He gave me a small plastic brace to keep my finger straight, and over the course of the next several years I worked with the brace and tape to try to find ways to play my instrument. I found a way to keep my index finger straight by taping it to my middle finger and tricking my brain by connecting it to a finger that worked normally. In the end, I had some success keeping my finger straight with a brace and tape, but not in a way that really worked for the intricate dexterity needed for tabla playing; I couldn't execute most of the strokes and did not have much control.

THE NEW SITUATION

Huang: I know that you could still play other percussion instruments, and your index finger was not curling up as long as you were not trying to play the tabla. Please tell us more about that.

Phinney: That's the amazing thing! When I was holding marimba mallets, drumsticks, or timpani mallets, my finger would curl around the sticks normally, and there wasn't any involuntary movement or

inward pulling. It was just when my finger was free in space playing a hand drum or set on the tabla in regular playing position. When I was playing a larger hand drum, I could heavily tape my finger straight and it would be okay. I could feel the finger trying to curl even with the tape, as if there was an intense vacuum pulling it inward. I tried to concentrate as hard as I could to keep it straight, but nothing I could do would work. The condition was really specific to the tabla, though. It really didn't affect any other part of my percussion playing.

Huang: And this really depressed you for quite a few years, because tabla occupied a large part of your artistic practice and the way you live your life.
Phinney: Yeah. In the grand scheme of things, my problem with my finger is not nearly as devastating as what people struggling with severe movement disorders have to go through just to complete simple tasks every day. But I came to the realization that I was looking at the prospect of losing 18 years of hard work and study on the instrument because the prognosis of a full recovery was bleak; however, I had read that some musicians had made some gains with retraining and working around the problem using new techniques. I was completely devastated that I couldn't even play what I learned in my very first lesson, and nothing really works in tabla playing if the index finger isn't functioning. I was blessed that I still had a career as a percussionist, but I had notebooks with hundreds of tabla compositions that I had learned from my master teachers that I couldn't access, and it was all gone in a week's time. I had basically given up on playing tabla ever again.

Huang: When did you start thinking this?
Phinney: I didn't want to waste time during the busy performance season trying to work on my hand, since I was basically working on compositions and technique from my very first tabla lesson, so I used my time during the summers to retrain my fingers slowly from the beginning, and to meditate behind the drums with my hands in playing positions. I would "practice" my compositions in my mind without moving my fingers. I could even feel the urge for my finger to curl in my mind by just mentally practicing without moving anything with my hands placed on the drums. I tried acupuncture and I saw a specialist who works with fascial massage therapy. Over the course of three summers, I tried to regain control of my hand without success, so I had to make peace with the situation and move on with my life.

THE RECOVERY

Phinney: My doctor at Mount Sinai, Dr. Steven Frucht. specializes in musician's dystonia and has an artistic background. He is a Juilliard-trained violinist, who also went to medical school at Harvard to become a neurologist. He has worked with a lot of artists who had this condition, and musicians have traveled from around the world to see him for advice and treatment. Several years ago, one of his graduate students was doing her dissertation on musician's dystonia, and she contacted me to ask questions about things that were happening when symptoms started appearing. They were pursuing the link between the emotional mental state at the onset of the condition, including performance anxiety and high expectations in the pursuit of something important in the careers of highly trained musicians. That seems to be a factor in addition to enormous amounts of repetitive movements associated with achieving these goals.

In April 2016, I was contacted by Dr. Frucht and his team to be part of a double-blind clinical trial studying the effects of using low doses of botulinum toxin treatments on only the very specific areas where muscle contractions are happening. The research aims to refine the doses, the amount injected, the specific location, and their impact on the muscle movements. At each session, Dr. David Simpson, an expert on botulinum toxin for neurological diseases, administers the injections and uses electrical stimulation to precisely locate the affected muscles before administering the Botox in very specific areas. I started the trial in mid-June of 2016. The first injection did not indicate to me whether it was a placebo or Botox. I did not notice any positive change. Two weeks later, I was given a second injection, increasing the amount of Botox to the affected area, and could tell the day after that the symptoms

were beginning to go away. That was July 6, 2016. The injection was done on July 5, 2016.

Huang: What happened after your finger started to work?
Phinney: I went back and showed the team the progress I was making. They video recorded me playing tabla each session so they had evidence the treatments were working. They were able to pinpoint where the problem was: one joint was still curling a bit, so they injected in a particular part of my forearm that would positively affect the tip of my finger. I was given a third injection, and I told them afterwards that I had regained 90 percent of the control of my finger. There was a tiny bit of curl, but it had basically gone away.

Huang: How long did this dosage last?
Phinney: The initial treatment lasted three months and then wore off slowly. I had to wait until after the trial study was over before I could be treated again as a patient. I received another injection of precisely the amount that worked for me before, and not any more, because too high a dose of Botox can have a negative effect. They tailor a treatment for each individual musician after three or four visits over two months.

I had my first injection outside of the study in April of 2016 and was playing at 100 percent functionality afterwards. Ethos performed a short set at a concert at Manhattan School of Music in June 2016, and we brought back repertoire featuring the tabla for the first time since 2009. It was absolutely amazing; my hands and technique were back exactly where I left it even after seven years of not playing at all. It's as if everything was locked away in a place I couldn't access, and now I found the key to open that door again.

That treatment lasted almost six months, and when the dystonia movement came back, the symptoms were much weaker than before, sometimes almost nonexistent. I believe that the prolonged period of symptom-free playing has led to a retraining process, but I can't say that for sure, as I am still in the process of assessing what is happening. I received my second post-trial injection in October, 2017, and I am completely symptom free at the moment and playing at 100 percent functionality. Amazing!

Huang: Does this mean that you have the possibility to be cured, or will you need injections from time to time?
Phinney: I truly believe that it will be possible to get to a point that I would not need any more injections, but it is hard to say right now. I'm hopeful that I may be able to go six months, perhaps a year or two, without another injection. The results are so positive at the moment and the fact that symptoms were extremely mild when they came back gives me reason to believe that. The team at Mt. Sinai couldn't answer that question, as research and results are still being assessed, and they are gathering evidence from other musicians in the research group.

The level of precision, talent, intelligence, and compassion by the team of Dr. Frucht and Dr. Simpson at Mt. Sinai is amazing and inspiring, and I'm truly blessed to be living in a time when science and art can come together like this. I am giving this interview to get the word out that there is hope for anybody living with musician's dystonia. There are brilliant doctors working on this, and I can enthusiastically say that I am playing again when I never thought I would.

Huang: I know that Botox is not a new treatment for focal dystonia. What is so special about this study you participated in, which is different from the other treatments that have been available for some time?
Phinney: The trial is not assessing if botulinum toxin injections work for relief of dystonia symptoms. Doctors already know that they do in many cases. This research aims to refine the doses, the amount injected, and their impact on the muscle movements so that musicians can regain all of the movements and techniques necessary to play their instruments at a high professional level, as they had before the onset of dystonia, with minimal loss of strength in the muscles. According to Dr. Simpson, the trial is actually trying to "prove whether botulinum toxin is a safe and effective treatment for musicians' dystonia, as this has not yet been proven. If the trial is successful, this may lead to larger multicentered trials, and perhaps to FDA approval for this indication, making this medication available to far more musicians and others with focal limb dystonia."

CONCLUSION

Neurologist Frank R Wilson, in his fascinating article "Glenn Gould's Hand" (Wilson, 2000), wrote that "Gould's unpublished 1977–1978 diary details the second of two major physical crises that disrupted his playing, the first of which preceded his departure from the concert stage. The second crisis, which began five years before his death, strongly suggests that he had developed focal limb dystonia."

Despite Gould's trouble with his limb, he found his way back into the recording studio for his second rendition of the "Goldberg Variations" in 1981. Gould's return to the recording studio after his second interruption of performing career is a remarkable human story on self-retraining, as his condition was never successfully diagnosed during his lifetime, and his complaints of ailment were at times regarded as hysterical. Based on his diary entries, we understand that he systematically investigated and experimented with how to deal with his condition through re-training, and he recorded the effectiveness of various methodologies he used. He essentially turned his practice room into a laboratory in order to understand and develop new ways of playing.

Among living examples, pianist/conductor/teacher Leon Fleisher is probably the most famous musician whose career was greatly affected by the onset of focal dystonia in the right hand fourth and fifth fingers in 1964. Fleisher turned his attention to teaching and conducting, and eventually found his way back to the concert stage, performing with two hands in the mid-1990s. In interviews, he attributes the regaining of his right-hand function to a combination of therapies including Botox and Rolfing, a type of massage that focuses on soft tissue manipulation (Brubach, 2007).

Until the early 1980s, musicians' focal dystonia was often termed musicians' cramp, and it was considered a psychological disorder. In 1982, Sheehy and Marsden published a landmark paper arguing that "occupational cramp is 'organic'—a variant of generalized dystonia" (Wilson, 2000). According to the Dystonia Medical Research Foundation, between one and two percent of professional musicians suffer from focal dystonia, and many of these conditions are not diagnosed. When early symptoms appear, musicians often attribute the symptoms to faulty technique or lack of preparation rather than a condition that they do not have control over (Dystonia Medical Research Foundation, 2012).

Although the disorder has been around for a long time—for example, historical documents suggest that Robert Schumann also suffered from the symptoms of musician's focal dystonia—it is only recently that we are able to diagnose the condition and give it a proper name. Paul Buyer's article was one example of someone who has found alternative ways of performing in order to cope with musician's focal dystonia. However, from Eric's story, we understand that it is possible to become symptom free through specific treatments. We are hopeful that effective personalized treatments on dystonia will become available in the near future.

I am grateful that my long-time friend and colleague Eric Phinney agreed to share both his struggles and, more importantly, his successful recovery from symptoms of focal dystonia. The purpose of this article is to raise awareness of musician's focal dystonia in the percussion community and to provide readers with information for further investigation. If you would like to find out more about Eric's experience, he can be reached at eric@ethospercussiongroup.org.

If you have questions about focal dystonia, please contact Percussive Notes *Health and Wellness editor Dr. Darin "Dutch" Workman at docworkman@gmail.com.*

WORKS CITED

Brubach, H. (2007, 06 12). "The pianist Leon Fleisher: A Life-alterning debility reconsidered." Retrieved 12 13, 2017, from *New York Times*: http://www.nytimes.com/2007/06/12/arts/12iht-pianist.1.6104272.html

Dystonia Medical Research Foundation. (2012). *Musician's Dystonia – Dystonia Medical Research Foundation.* Retrieved 12 12, 2017, from Dystonia Foundation: https://www.dystonia-foundation.org/.../DMRF_Musicians_Dystonia_Fact_Sheet.pdf

Oestreich, J. R. (2012, 03 14). "A Disorder that Stops the Music." Retrieved 12 13, 2017, from *New York Times*: http://www.nytimes.com/2012/03/14/arts/music/dystonia-which-struck-glenn-gould-and-other-musicians.html

Wilson, F. R. (2000). "Glenn Gould's Hand." In R. Tubiana, and P. Amadio, *Medial Problems of the Instrumentalist Musician* (pp. 379–397). London: Martin Dunitz, Ltd.

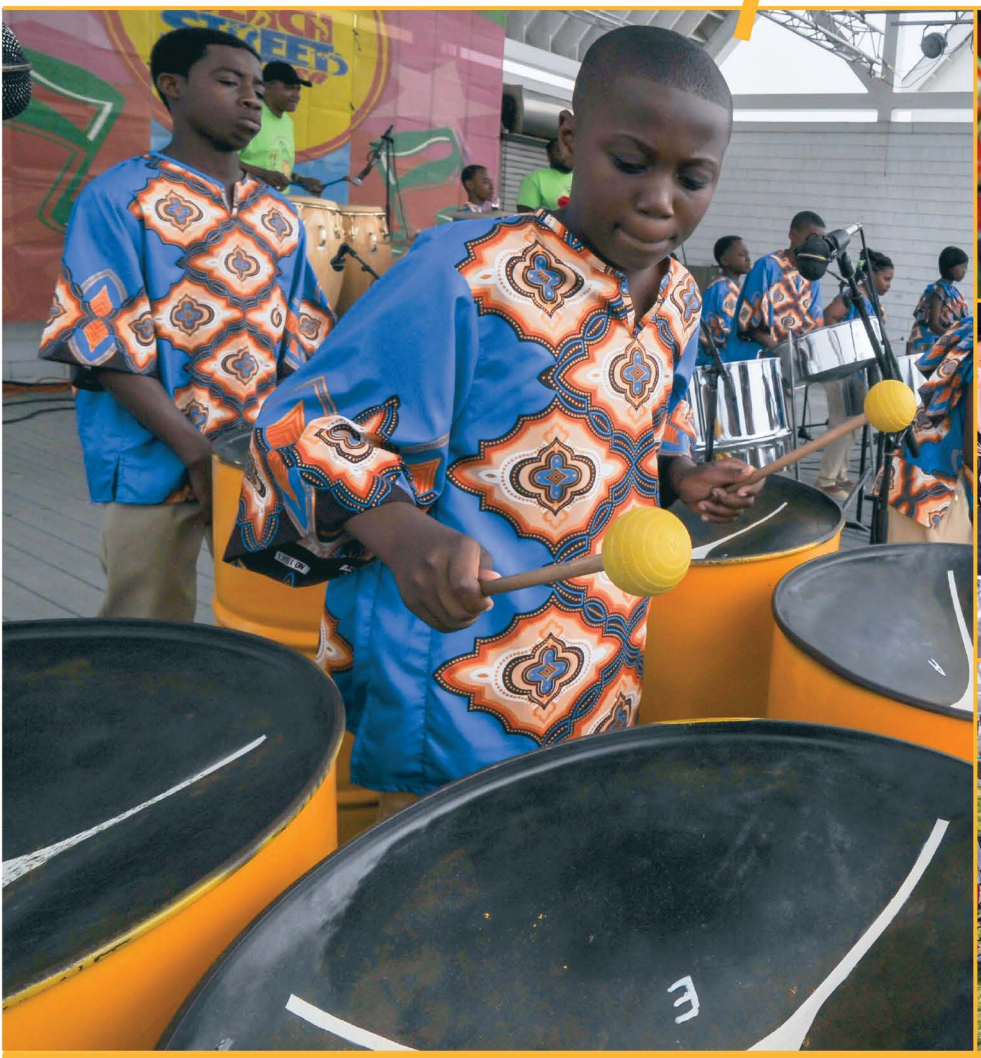
Dr. Aiyun Huang is an Associate Professor in Music at the University of Toronto. **PN**

VIRGINIA ARTS FESTIVAL

THE 17TH ANNUAL

VIRGINIA INTERNATIONAL PAN FEST

MAY 10-11, 2019 VIRGINIA BEACH, VA



WWW.VAPANFEST.ORG

REGISTER YOUR BAND NOW!

BEACHEVENTS

VIRGINIA BEACH LIVE THE LIFE

VIRGINIA ARTS FESTIVAL

VIRGINIA IS FOR LOVERS

Strategies for Paper Presentations

By Molly Cryderman-Weber

Preparing a paper presentation for a conference might seem a bit daunting if you have never done it before. There are, however, many strategies from music performance that you can apply as you prepare your presentation. After all, a paper presentation is also a type of performance—a performance of your research. If you have prepared for a recital or a concert, you already have what you need to prepare for your presentation. In this article, I will begin by describing performance strategies that can be applied to paper presentations before addressing items that are specific to paper presentations.

STRATEGIES DRAWN FROM THE WORLD OF PERFORMANCE

Attend other performances

You likely attended other recitals before you prepared for your first recital. Attending other performances provides an idea of what that particular medium entails, and knowing what to expect can give you the confidence to picture yourself as the performer. You can consider what you like and dislike about different performance structures, mannerisms, and programming decisions.

Similarly, attending other paper presentations will help you feel more confident about presenting while also giving you a sense of what works well (or perhaps not so well) in the paper-presentation medium.

Determine your program

Certain conventions of programming exist in various performance media. For example, if an orchestra concert is to include an overture, it is typical that the overture would be first on the program, and probable that the audience expects this ordering.

Likewise, paper presentations are "programmed" to a particular sequence: introduction, research question, methodology, (brief) literature review, discussion of research/evidence, analysis, and conclusion. Thwarting this convention might confuse your audience, distracting them from the substance of your presentation.

Consider the audience

The audience for a PASIC performance and the audience for a community outreach performance are distinct in background and expectation; you wouldn't address both audiences in the exact same manner. By the same token, plan your research performance with your audience in mind. Ask yourself, what does the audience need to have to be able to engage with your research? This is especially important if your paper presentation is based on a seminar paper or other academic coursework. Seminar papers are typically longer than conference papers; one appropriate place to cut back is in the literature review.

Additionally, seminar papers often presume an audience with a background on the topic that would be gained in the seminar course; some terms and concepts may need to be explained for a more general PASIC audience. Lastly, seminar papers are read, while paper presentations are oral (more on this distinction below).

Keep an eye on the clock

As you prepare for a recital, you try to adhere to the time limits set by the performance venue. Likewise, going past your time limit when presenting a paper is discourteous; it sends the message to your audience and other presenters that you believe your time is more important than theirs. Furthermore, overly-long paper presentations take time away from the Q&A session that typically follows the paper, thereby depriving you of valuable feedback and preventing your audience from engaging with you.

Most paper presentations are limited to 20–30 minutes. Do not plan to use that entire time, though, as other presenters in your session might run over their time limits or technological difficulties could delay the start of a presentation. Preparing to use 85–90 percent of the allotted time provides a buffer to accommodate delays and other timing issues. This works out to 17–18 minutes for a 20-minute time slot (usually around 8–9 double-spaced, typed pages).

Practice early and often

As with any performance, practice and rehearsal make for a more polished final product. Read your paper aloud to assess timing and to catch tricky wordings and grammatical errors. If you are unsure of a word's pronunciation, look it up and practice saying it aloud (Forvo.com and Dictionary.com offer pronunciation guidance).

Practice integrating audio and/or visual aids smoothly into your paper. Perform your paper presentation for a "trial" audience; this could be as formal as a seminar class or local symposium to as informal as a friend or video camera.

Bring the right equipment

If your instrument is the marimba, when you go to a performance you make sure you find out ahead of time what size marimba will be available, and you take along your mallets and maybe a score and music stand, just in case. Likewise, determine beforehand what equipment is available at your performance venue and plan accordingly. For example, it would be reasonable to bring digital visual aids on both a flash drive and a laptop computer. Non-Apple laptops may use VGA (Video Graphics Array) or HDMI (High-Definition Multimedia Interface) connectors; find out ahead of time what will be available at the conference so that you have time to borrow or purchase any adaptor that might be necessary. Many venues do not have adaptors for Apple products; it is a good idea to travel with your own adaptor if you use an Apple device. If possible, use your own device for the presentation (rather than using the venue's computer to show audio/visual aids drawn from an email or flash drive), as you will be more comfortable using the device with which you have practiced.

Carry yourself professionally

As with a recital, a paper presentation entails a certain decorum. When you present your paper, dress professionally, perhaps as you would for a job interview. Try to remember all those things you learned in speech class: stand up straight, maintain eye contact with your audience, avoid distracting mannerisms, and speak clearly and with confidence. These may seem like small things, but they demonstrate respect for the medium, the literature or research performed, and your audience.

PAPER-SPECIFIC CONSIDERATIONS

Reading vs. extemporizing

Some presenters prefer to read complete papers while others prefer to speak more "off the cuff" from an outline or notes. Reading a complete paper generally results in a smoother performance. By reading a complete paper, you will stay on track and on time. You can also practice more accurately with a complete paper than with an outline.

One caveat for reading: don't bury yourself in

your paper; be sure to practice engaging your audience via eye contact, gestures, and tone.

Oral vs. written communication

Though you will likely have a written copy of your presentation as well as visual aids, remember that your audience is dealing primarily with an oral presentation. Long, complex sentences are fine for written communication, but may unnecessarily obscure your point when delivered orally. Consider reading your paper to a friend to help you identify passages that may benefit from rewriting into shorter, simpler sentences.

Furthermore, oral presentations require more "sign-post" language than do written papers. Help your audience know where they are in the paper with phrases such as "For my second piece of evidence…" and "To conclude…" Refer back to your main point or thesis throughout the paper.

Lastly, help your audience stay focused and engaged by restricting your paper to one main argument. You can mention other research briefly if you wish (as in: "My dissertation continues by addressing [insert other research argument]" or "The related question of [other research argument] is beyond the scope of this paper"), but it is not essential that you do so.

Your reading copy

Make a special "reading" version of your paper. Add cues for audio/visual aids (such as [SLIDE] in bold-faced font, inserted where you plan to change slides) and enlarge the font so that you can read it easily from a podium. Adjust the text and add page breaks so that you do not have to turn a page mid-sentence. Leave some room at the end of your paper so that you can take notes during the Q&A session following your presentation. If you are flying to the conference location, keep one reading copy in your carry-on luggage.

Visual aids

Opt for digital slides over hard-copy visual aids (posters or handouts). Digital slides are easier for the audience to see than posters, they allow you to forego the guessing game of how many handouts to bring (which inevitably results in either too few handouts or leftover, wasted paper), and they do not take up space in your luggage. PowerPoint, Keynote, Prezi, and Google Slides are all good software options for creating slides.

When selecting a slide design or theme, aim for simplicity and legibility. Dark font on a white background or white font on a dark background work best; avoid combining colors of similar tone. The font should be no smaller than 24-point.

What does not go on the slides is the paper itself! Appropriate slide contents include charts/diagrams, images, score excerpts, a brief outline of the presentation's structure, brief key points or key words, and quotes. The only time a presenter should read a slide is when the slide shows a quote (and, of course, one should always cite sources for images and quotes).

Only use a remote control or laser pointer if you are completely familiar with its operation. Limit your slides to approximately one per minute; faster pacing is hard for the audience to follow and will distract from the substance of your presentation. Finally, practice your presentation with your visual aids to ensure a smooth flow.

Audio aids

Audio aids, or musical examples, should be brief (no more than around 30 seconds each) and used judiciously. Use a software program like Audacity, WavePad, or AV Audio Editor to make tracks of the excerpts you need for your presentation. During a presentation, playing already-excerpted tracks rather than cueing up sections of longer recordings saves time and keeps your audience engaged.

Arrive early to your presentation session so that you can test the volume of your musical examples, but be aware that this may not always be possible (especially if a previous session runs over its time limit). If it is not possible to test the volume beforehand, start with the volume low and turn it up during the excerpt rather than shocking your audience with an overly loud track.

Further information for interested parties

You will likely have a few audience members who are interested in continuing the conversation beyond the conference session. Meeting colleagues who are interested in your research is part of the fun of presenting at conferences! Bring along business cards to exchange and include your contact information on your last digital slide. Pack up your belongings before chatting so that the next session's presenters can get set up.

Back-ups

Finally, it is important to always have a contingency plan in case of lost luggage or technological problems. Email your paper and A/V aids to yourself and bring along a hard copy of your paper, even if you plan to read it from a digital device.

Overall, be encouraged that performing research—like performing music—gets more comfortable the more you do it. Hopefully these tips will give you the confidence to go for it!

Molly Cryderman-Weber is a lecturer in musicology at Central Michigan University. Her research focuses on the contribution of music to ideological positioning in instructional films from the 1940s and 1950s. Cryderman-Weber has presented at conferences throughout the United States and at international conferences in Germany, Taiwan, England, and Canada. She is an active percussionist and chair of the PAS Scholarly Research Committee. **PN**

Jan Williams: Pioneer and Visionary

By Michael Rosen

On July 16, 2014, surrounded by his wife, Diane, friends, family, colleagues, and former students, due tribute was paid to percussion soloist, composer, and conductor Jan Williams on his 75th birthday. The celebratory event and gala concert—which—was organized by Jan's daughter, composer Amy Williams—took place at the Burchfield Penny Art Center in Buffalo, New York with a who's-who of percussionists performing in honor of Jan.

Jan was a pioneer and is one of the most important figures in contemporary music, having collaborated directly with iconic composers from the 1960s through the 1980s, including Morton Feldman. John Cage, Lukas Foss, Elliot Carter, Iannis Xenakis, Lou Harrison, Joel Chadabe, Frederic Rzewski, Luis dePablo, Nils Vigeland, and Lejaren Hiller. Compositions we are all familiar with were written for him, such as Rzewski's "To the Earth," Xenakis' "Dmaathen," and Cage's "Music For." Perhaps the most famous of all is Elliott Carter's "Eight Pieces for Timpani," which today holds a seminal place in the repertoire for timpani. Jan was instrumental in guiding Carter to revise the pieces as we know them, and Carter dedicated "Canto" and "Adagio" to Jan. See the documentary by D.A. Pennebaker titled *Elliott Carter in Buffalo* (1980) for a mention of Jan and his work with Carter. All of the pieces by Morton Feldman with percussion were written with Jan in mind.

Williams has toured extensively as percussion soloist and conductor throughout the United States, Europe, New Zealand, and Australia, and his playing and conducting have been captured on at least three-dozen commercial recordings and hundreds of archival recordings for such labels as Columbia, Vox/Turnabout, Desto, Lovely Music, Spectrum, Wergo, DGG, Orion, Hat-Art, OO, New World, Deep Listening, EMF Media, Frozen Reed, and Mode Records.

He is Professor Emeritus at the University of Buffalo, where he was an inspiring teacher, directed the percussion program for 30 years, and served as Chair of the music department.

John Cage and Jan Williams

The New Percussion Quartet (L–R): Ed Burnham, John Rowland, Jan Williams, Lynn Harbold, John Cage; March 9, 1968 (photo by Jim Tuttle)

THE NEW YORK CITY YEARS

Jan's career in percussion began in 1959 at the

Cage performing his "A Room"; The New Percussion Quartet performing "She is Asleep" at the Albright/Knox Gallery for the Second Festival of the Arts Today, March 9. 1968 Jan is third from left and John Cage is on far left. (photo by Jim Tuttle)

JAN WILLIAMS TRIBUTE CONCERT PROGRAM

Ionisation—final piece on concert; Jan Williams at left

Clapping Music (1972)—Steve Reich
Garry Kvistad, Allen Otte
c.1079 (from Folio II)—Earle Brown
Jon Golove, Don Meta, Amy Williams, Michael Colquhoun, Ross Aftel, Jon Nelson
The King of Denmark (1964)—Morton Feldman
Tom Kolor
Amores, Movement I (1943)—John Cage
Interlude for Jan at 75 (2014)— Al Otte
Amores, Movement IV
Al Otte, piano
Percussion Quartet (1983)—Lukas Foss
Maelstrom: Robert Accurso, Bradley Amidon, John Bacon, Gary Rutkowski
March (1950/1966)—Elliott Carter
Mathew Bassett
A Very Short Trumpet Piece (1984)—Morton Feldman
Jon Nelson
Saeta—Elliott Carter
Christopher Swist
Composed Improvisation (1987)—John Cage
Adagio (1966)—Elliott Carter
Bruce Penner
A Room/She is Asleep (1943)—John Cage
Amy Williams/ Maelstrom
Canto (1966)—Elliott Carter
Bradley Amidon
Ionisation (1931)—Edgard Varèse
Michael Rosen, Tom Furminger, Kay Stonefelt, Bradley Fuster, Christopher Swist, Bruce Penner, Matthew Bassett, Michael Lipsey, Mark Hodges, John Bacon, Garry Kvistad, Tiffany Niceley, Amy Williams, Allen Otte; conducted by Jan Williams

Manhattan School of Music, where he studied with the legendary Paul Price until 1964, performing and recording with the Paul Price Percussion Ensemble, working with fellow students John Bergamo, Ray Desroches, Max Neuhaus, and George Boberg, who all went on to become important musicians. At the Manhattan School he met a winsome violist named Diane Wiens, and they married in 1962. While still in school, Jan performed with the American Symphony Orchestra under Leopold Stokowski and played regularly with several groundbreaking new-music ensembles including the Group for Contemporary Music at Columbia University, Gunther Schuller's Twentieth Century Innovations series at Carnegie Hall, the ISCM concerts at Dibbell Library, and Max Polikoff's Music on Our Time series at the 92nd Street YMCA.

The many highlights of his career include performances of the percussion music of John Cage, Lou Harrison, and Henry Cowell with the composers in the audience, including Cage's "First Construction," "Amores," and "Double Music"; Harrison's "Double Music," "Violin Concerto," "Labrynth," "Canticle 1," "Canticle 2," and "Canticle 3"; and Cowell's "Concerto for Percussion" (for solo timpani and four percussionists, on which Jan played timpani) with the Queens (New York) Symphony. All these pieces are part of the standard repertoire today, but they were considered strictly "avant-garde" 50 years ago and were seldom performed at the time.

THE BUFFALO YEARS, 1964–80

After graduation in 1964, Jan went to the University of Buffalo, where he became a member of Creative Associates, the Center for Creative and Performing Arts, founded by composer/conductor Lukas Foss (Artistic Director) and Allan Sapp. Williams toured extensively with Foss, Morton Feldman (The Feldman Soloists), Joel Chadabe, and Creative Associates, and as a soloist in the USA, South America, Europe, the Middle East, Australia, and New Zealand.

In Buffalo, Jan flourished as an innovator and musician, serving as percussionist-in-residence and co-artistic director of Creative Associates. He played in the "Evenings for New Music" series and performed as percussionist at Knox Art Gallery (Buffalo) and at Carnegie Recital Hall in New York. During this prolific time, he conducted or played in more than 133 works during the Center's 16-year history, 50 percent of which were first performances.

In 1967, he was appointed to the faculty of SUNY at Buffalo. During this time, he co-directed with Yvar Mikhashoff the annual North American New Music Festival in Buffalo, New York, from 1983–93.

While in Buffalo, Jan formed the University at Buffalo Percussion Ensemble with John Bergamo in 1964 and later the New Percussion Quartet with Ed Burnham (Creative Associate), Lynn Harbold, and John Rowland (Buffalo Philharmonic).

Some of the pieces written for him during this period are well-known now and have become classic works, including "Paradigm" (1969), "Ni Bruit, Ni Vitesse" (1971), "Concerto for Percussion and Large or Small Orchestra" (1972, for which Jan was the

Mike Rosen with Jan Williams

soloist with orchestras in New York City, Buffalo, Detroit, Tel Aviv, Milwaukee, Berlin, Paris, and Copenhagen), "Non-Improvisation" (1967), and "Map" (1970) by Lukas Foss, and an impressive number of works by Morton Feldman, including "Why Patterns" (1978), "Crippled Symmetry" (1983), "For Philip Guston" (1984), "Instruments 1" (1974), "Instruments 2" (1975), and "Instruments 3" (1977).

Other pieces written for Jan were "After Some Songs" (1987–94), "Echoes" (1972), "Many Mornings, Many Moods," (1988), "Follow Me Softly" (1984), "Many Times Jan" (2001), and "Rhythms" (1980) by Joel Chadabe; "Progress" (1984) by Nils Vigeland, and "An apotheosis of archaeopterix, for piccolo and berimbau" (1979), "Three Rituals for two percussion, projections and lights" (1969), and "Persiflage" (1977) by Lejaren Hiller. Just as we owe so much to the early composers of music for percussion, so do we owe a great deal to the early performers and especially Jan Williams for showing us the way.

Jan retired in 1996 but continued his creative life as a member of several international percussion juries, including the percussion jury for the International Munich Competition in 1999, 2001, and 2014. He also serves as trustee for the Yvar Mikhashoff Trust for New Music program, advisor for the percussion program at Bard Conservatory of Music, and as Professor Emeritus at the University at Buffalo. After retirement, he still found time to teach and was devoted to his students, many of whom were in attendance and played on the concert at the gala.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. He has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. **PN**

The jamKAT—New Dimensions in MIDI Controllers and Performance

By Kurt Gartner

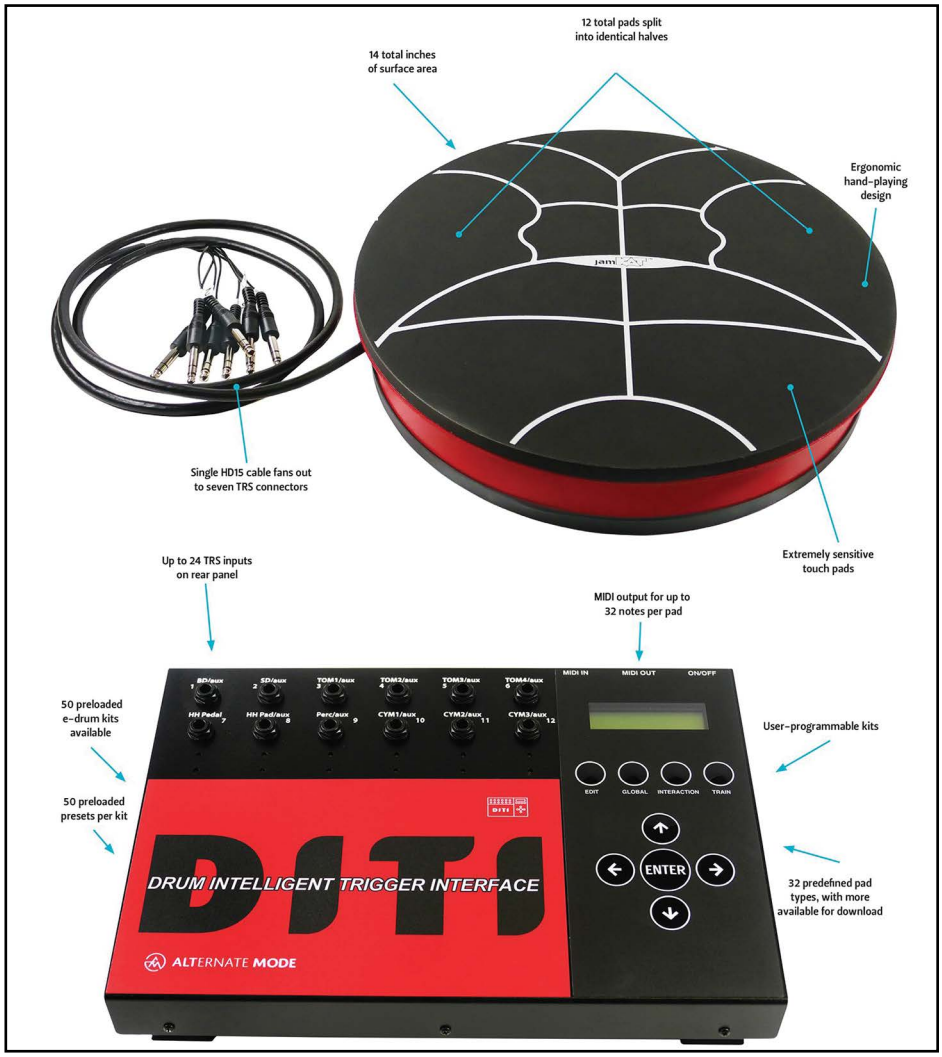
Since the early days of MIDI, the KAT brand—also known as Alternate Mode, the company's name—has been synonymous with bar-raising designs in the realm of MIDI controllers for percussion. Included in this history have been several designs and countless upgrades in controllers oriented toward gestures of drumset, percussion, and keyboard percussion players. Mario DeCiutiis, the owner of Alternate Mode and driving force behind KAT products, has always developed his instruments with an eye and ear toward expression and versatility. It's no surprise to learn that the relatively new jamKAT fits nicely into this innovative trajectory. It represents a completely new take on MIDI controllers for hand percussion. The real surprise comes in discovery of the depth of expression and versatility this instrument offers.

THE JAMKAT/DITI COMBINATION

The first aspect of the jamKAT that you'll notice is its physical design. The playing surface, which is very comfortable to play upon, has a diameter of 14 inches. (The instrument's frame, which is 13 inches, sits comfortably in the basket of a snare drum stand.) Underneath the playing surface are 12 FSRs (Force Sensitive Resistors) that correspond to the jamKAT's playing zones. The zones are arranged in a symmetrical, ergonomic pattern, facilitating the efficient use of gestures unique to this controller or native to traditional hand percussion instruments (e.g., congas, tamborim, etc.).

The jamKAT'R model adds seven additional FSR zones on a neck extension of the instrument. The layout, surface material, and specially-designed FSR circuitry afford extraordinary sensitivity in performance, including gestures from not only one's hands, but also from one's fingers. Also, the FSRs respond to continuous and changing levels of pressure applied to the pads. Not only does this open possibilities of sustaining notes, but also of affecting notes through other controller information such as pitch bend, pan, and expression.

Perhaps the second thing you'll notice about the jamKAT is what *isn't* there—namely, the weight or bulk of circuitry packed into many controllers. Instead, a single cable extends from the jamKAT to the DITI (Drum Intelligent Trigger Interface), the key to the formidable expression and versatility of the instrument. The jamKAT's cable is really a seven-cable snake that connects to the DITI. And while the DITI has turnkey compatibility with Alternate Mode's FSR instruments—the jamKAT/jamKAT'R, the DrumKAT Hybrid, and the CaJon DIY Kit—it has the capacity for up to 24 individually assignable triggers of more traditional types as well. Single/dual-zone pads, piezo triggers, footswitches, MIDI CC pedals, bass drum triggers, and hi-hat controllers are all recognized by the DITI. The DITI has 12 TRS jacks, to which you connect the jamKAT and/or third-party trigger cables. You can connect any



jamKAT'R

Tap to play Video

of these trigger or pad types to the DITI jacks; you program the DITI to recognize the type connected to each jack.

Consequently, the DITI is truly an instrument of and for the MIDI community. It works with third-party electronic kits, such as those of Roland or Yamaha. Ready-made configurations for a growing list of such products are available as downloads from Alternate Mode for the DITI. With the DITI's pre-defined pad types and robust capacity to replace and go well beyond the feature sets of traditional electronic drum brains, you can have a great playing experience with or without time invested in programming.

FSR zones may be customized to match your touch. This process is called "TRAINING." Each of the DITI's 24 inputs on each of the 50 KITS can be uniquely trained to respond to your playing dynamic range. The DITI recognizes 1,024 distinct velocity levels and then converts this to the 127 levels of MIDI—a real advance in the sensitivity and fine tuning of the performance of each sound. What's more, the DITI is capable of employing velocity switching, alternate note patching, and the powerful "if/then" feature, in which a change in pressure on one pad can affect the sound produced by another pad.

WHAT ABOUT THE SOUNDS?

The release of the jamKAT coincided with a period of rapid growth in the quality and quantity of available third-party percussion sample libraries. Notable examples include HandHeldSound's FlyingHand Percussion, Native Instruments' Discovery Series, Sonokinetic's Sultan Drums, and the many sounds of percussion and nature from Soniccouture. These types of sample libraries include formidable depth of velocity and round-robin layers. The DITI is well suited to handle these libraries' expansive range of gestures and articulations, which often occupy the full range of a MIDI keyboard—for each percussion instrument! The DITI puts these richer tonal arrays in easy reach on the jamKAT, making for a more natural playing and listening experience than is available on any other hand percussion controller.

In addition to developing kits (configurations of MIDI notes and parameter assignments) for the above sample sets, Alternate Mode is also developing kits for IK Multimedia's SampleTank libraries. Not only do these libraries include sampled sounds, but also corresponding MIDI files that play representative grooving loops for the many available instruments—a practical study in the application of each sample set. To offer a turnkey experience for the jamKAT user, Alternate Mode will be providing video tutorials demonstrating the layout of each of these kits, along with corresponding SYSEX files for the DITI and proprietary files for the given software sampler (such as NKM for Kontakt).

THE INSTRUMENT THAT TEACHES YOU

Often, Mario DeCiutiis refers to the jamKAT as "the instrument that teaches you." Even on pre-made kits, players can personalize their sounds with the process of improvisation through pattern recognition—discovering the interactive relationships between pads, gestures, and effects. The intelligence of the software and the soundware becomes manifest in each person's own unique sound. Currently, the jamKAT ships with 50 kits already on board. Each of these 50 kits stores 50 different program changes. This effectively gives the DITI 2,500 kits to work with. Each presents a musical challenge—a sort of game—for the user to work through in the creation of music. Different alternate patterns on each pad create deeper, layered patterns when played together. Pads may have velocity switching, transposition, or other melodic elements.

And, of course, the rabbit hole goes deeper. In the old days of MIDI, one note number represented one sound. On the jamKAT, the same single gesture can launch a whole series of events, including lengthy phrase samples or entire MIDI files. The new software under development by Alternate Mode is KATalizer, which allows the performer to morph and slice MIDI files in real-time performance. KATalizer, which is scheduled to roll out in January 2019, is a PC, Mac, and iOS-based application that will provide the functionality of the DITI in a friendlier graphical environment. It allows the user to access the four zones that may reside on each pad. Each zone may include alternating patterns of up to 32 events that may be launched within different velocity ranges. Imagine the expression and tonal layering possibilities on a single jamKAT pad! Additionally, users can automate a sequence recording function at pre-determined quantize levels, then arrange those sequences to suit their needs. In performance, you can parse the gate time of MIDI events in rhythmic values, eliminating the need to calculate milliseconds relative to tempo.

Music may be composed, learned, or taught on jamKAT by rote, but Alternate Mode is also developing a system of nomenclature and notation, which will be a useful tool in the teaching and learning of the jamKAT. Along with the system comes the opportunity for the community of users to share compositions, exercises, kits, and recordings. MIDI has been with us for some time, but the jamKAT and DITI represent a new standard in electronic percussion.

Kurt Gartner is Technology Editor for *Percussive Notes*. He is Professor of Music and Associate Director of the School of Music, Theatre, and Dance at Kansas State University. **PN**

New Percussion Literature and Recordings

SELECTED REVIEWS

Publishers who are PAS Sustaining Members and individual PAS members who self-publish are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society.

Prior to submitting material for review, please read the submission guidelines at www.pas.org under Publications. Follow the appropriate procedures to ensure your material will be considered for review.

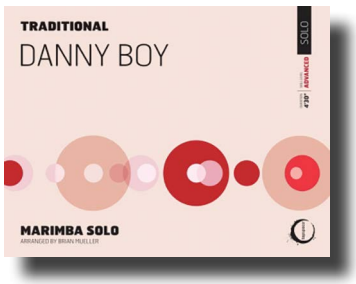
Difficulty Rating Scale	
I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

KEYBOARD PERCUSSION SOLO

Danny Boy **V–VI**
Brian Mueller
$18.00
Tapspace Publications
Instrumentation: 5-octave marimba
Web: score sample, audio and video recording

Brian Mueller's arrangement of the traditional Irish ballad "Danny Boy" is in the form of a theme and variations in an improvisatory idiom. The score includes a variation structure along with a sample variation for performers who want to improvise their own versions, as well as Mueller's written-out performance for those wanting to learn a through-composed piece.

Being one of the most popular ballads ever written, there are a multitude of ways that "Danny Boy" could be arranged and transcribed to fit the marimba. Mueller has taken a harp-like approach with this arrangement by keeping a constant ebb and flow of cascading notes under the main theme, and a triplet feel throughout. The written-out version of the piece is not long at just four minutes and 30 seconds, and there would be room for additional variations in the marimbist's own style even if the performer chose to play the written version verbatim.



This piece is definitely appropriate for an advanced player as it involves changing time and key signatures, complex rhythms, rubato, ornamentation, and arpeggiated chords—all played with a delicate touch. The technical and musical proficiency called for in this piece is enhanced by the need to keep the original, and highly recognizable, tune of "Danny Boy" clear and accurate.

This piece would make a crowd-pleasing addition to a professional or graduate-level solo marimba recital. The delicate touch and technical skills would make this a nice semester project for an advanced player, and a good opportunity for students with the technical chops to dip their toes into the waters of improvisation and transcription.

—*Marilyn K. Clark Silva*

Eventide **III**
Tim Huesgen
$14.95
Meredith Music
Instrumentation: vibraphone

"Eventide" is a three-movement solo written as a sequel to Tim Huesgen's "Trilogy," employing similar harmonic material and syncopated figures. Each movement has several tempo changes, uses accidentals rather than a key signature, and is notated using a grand staff (with the treble clef for the right hand and the bass clef for the left hand). The piece requires a decent amount of four-mallet control and rhythmic independence between the hands, making it most appropriate for an advanced high school or undergraduate student. Additionally, it functions as a great introductory work for vibraphone, as all pedaling is determined by the performer.

The first movement, "All the Time There Is," opens with a laid-back groove comprised mostly of double vertical and double lateral strokes. The widest interval in each hand is a sixth, though nearly all material remains at a fourth or fifth. Huesgen also uses a four-over-three polyrhythm in the middle section of the movement, a strong juxtaposition to the material that precedes it.

The second movement, "Just in Time to Say Goodbye," incorporates cross manual figures and quick transitions between wide and narrow intervals, requiring a fair amount of elbow rotation by the performer. Inner mallet control is needed throughout the movement, as well as the permutation 1-2-3-4 for arpeggiated figures.

"Where'd It Go, I'll Never Know" is the third and most demanding movement. While the opening section is marked *rubato*, the majority of the movement is 150 beats-per-minute. Huesgen also uses several mixed-meter combinations, including 7/8, 5/8, and 6/8. These concepts, along with the length, make execution of the technical requirements more difficult.

Overall, "Eventide" is an idiomatic work perfect for any student interested in learning vibraphone.

—*Danielle Moreau*

Impromptu No. 3 **V**
Franz Schubert
Arr. August Pappas
$16.00
Tapspace Publications
Instrumentation: vibraphone
Web: score sample, audio and video recordings

This is a wonderful adaptation of the Schubert "Impromptu." It requires a very agile four-mallet player to perform successfully due to the moving notes and the range of the instrument covered. The main melody consists of sustained notes played over rapid arpeggiations of the chords in a triple feel. The performer must be aware of the balance between the melodic notes and the chords, as the notes gets very close at times. Although pedaling is not indicated in the score, an adept player should be able to work out a pedaling system, most likely one that follows along with the main harmonic shifts. "Slide-dampening" will be required for some of the faster portions of the melody; however, it only occurs sparingly.

This arrangement is an excellent example of how piano music can be adapted for the vibraphone. The work is advanced due to the fast arpeggiations required and the ability to move around the keyboard quickly and smoothly.

This would be an excellent addition to a senior recital or even a graduate-level performance. August Pappas has increased the available quality arrangements for percussion with this addition to the vibraphone repertoire.

—*Josh Armstrong*

Tristesse, Étude Op. 10, No. 3 **V**
Frédéric Chopin
Arr. Benjamin Holmes
$18.00
Tapspace Publications
Instrumentation: 4.6-octave marimba
Web: score sample, audio and video recordings

Originally composed for solo piano in 1833, Chopin's "Opus 10, No. 3" is one of the more recognizable of his etudes. Benjamin Holmes has created an arrangement formidable in both its technical and musical challenges. The title "Tristesse" translates to a certain state of melancholy sadness, which can also act as a directive towards how performers should shape their musical approach to the piece.

The A section, spanning the first 20 measures, introduces the polyphonic style of playing that permeates the piece. The performer is required to not only have all four mallets perform independent lines, but possess the dexterity to ensure the melody (in the top mallet) is heard over accompaniment that is included in the same hand. This music reappears in a reprise at the end of the piece.

The B section is brighter in tempo and exceptionally more chromatic. The technical challenges in this section include large spans between the outer mallets as well as extensive split-manual playing within one hand. Accuracy in this section could certainly be a tough task.

This arrangement is well done in every aspect of its production: plentiful expressive markings in the score, clear and appropriate courtesy accidentals and sticking suggestions, and a beautiful performance video on Tapspace's website. It would be perfect for an advanced marimbist looking for a very challenging, yet technically and musically rewarding, arrangement.

—*Justin Bunting*

KEYBOARD PERCUSSION SOLO WITH ACCOMPANIMENT

Al Fresco **IV–V**
Victor Herbert
Arr. Sammy Herman
Transcribed by Tom Freer
$22.00
Freer Percussion Publications
Instrumentation: xylophone and piano
Web: audio recording

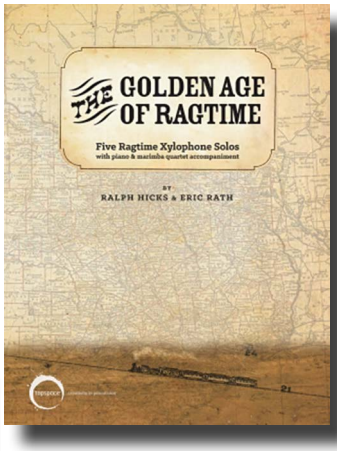
"Al Fresco" is a blisteringly fast, fun xylophone solo with piano accompaniment. Expertly transcribed by Tom Freer, this version contains written-out improvisations by Sammy Herman, allowing players to learn a little about his improvisatory style.

This solo is for advanced players and requires a high level of facility on the instrument. Exceptionally quick double-stop passages abound, in addition to the usual scalar and arpeggiated sequences. The piano part could easily be adapted to marimba band, and the piece would make an excellent closing piece or encore performance for a senior or graduate percussion recital.

—Justin Alexander

The Golden Age of Ragtime **II–IV**
Scott Joplin, W. C. Powell and Paul Pratt
Arr. Ralph Hicks and Eric Rath
Tapspace Publications
$45.00
Instrumentation: solo xylophone, either piano or 2 marimbas (two 4.3-octave or one 4.3- and one 4.5-octave)
Web: score sample, audio and video recordings

Everybody loves ragtime! There is something special about this uniquely-American musical genre that transports our imagination back to the late 1800s and early 1900s—to a time when life was simple yet exciting. This collection includes "Funny Folks" by W.C. Powell, "Colonial Glide" by Paul Pratt, and "The Nonpareil," "Eugenia," and "Maple Leaf Rag" by Scott Joplin. Even with these pieces being on the slower end of the metronome spectrum (between 85 and 100 bpm) each solo lasts around three minutes if all repeats are taken, or shorter if each section is only played through one time—perfect for state solo and ensemble events.



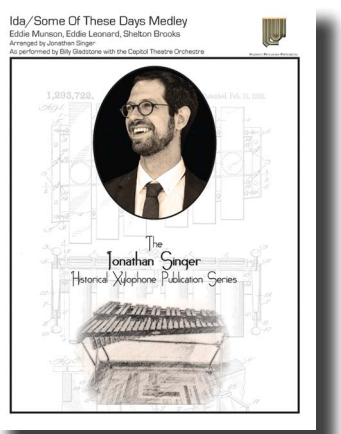
Written in an accessible style, these pieces can be performed as a xylophone solo with piano accompaniment or with a quartet on two marimbas. The solo part is not overly complicated, although Hicks and Rath do offer suggestions on how to "make things more flashy," like swinging rhythms or adding improvised trills and embellishments. Likewise, the percussion ensemble accompaniment parts are straight forward in their harmonic presentation, can be played with two mallets, and have stickings and dynamics clearly laid out for the performers. The authors have also considered younger players, as evidenced by the inclusion of bass clef parts offered alternatively as treble clef parts.

Educators will appreciate the pedagogical inclusions in this collection, such as printable progress charts for each player, historical information regarding ragtime at the turn of the century, and short facts relating to the composition year of each piece. (Did you know that in 1907 you could buy a pound of coffee for 15 cents?) What a great genre to introduce to your students, and what an effective collection to use in your classrooms. This latest offering from the dynamic duo of Hicks and Rath is a keeper!

—Joshua D. Smith

Ida/Some of These Days Medley
VI soloist
III–IV accompaniment
Eddie Munson, Eddie Leonard, Sheldon Brooks
Trans./Arr. Jonathan Singer
Keyboard Percussion Publications
$15.00 (xylophone and piano)
$39.00 (xylophone and marimba quintet)
Instrumentation: xylophone and piano; xylophone and marimba quintet (one 5- and two 4-octave instruments)

The inaugural work in The Jonathan Singer Historical Xylophone Publication Series, "Ida/Some of These Days Medley," is the first of many transcriptions yet to come. Jonathan Singer transcribed this virtuosic xylophone solo by Billy Gladstone, famed drummer and percussionist at Roxy's Radio City Music Hall, and arranged the original orchestral accompaniment for both piano and five marimba players. His impressive accuracy shows his understanding of the instrument and of historic improvisation styles; he even points out specific characteristics of Billy Gladstone's playing in the score.



The solo part is best suited for an advanced player with plenty of xylophone experience and loads of chops. The accompaniment parts in both the piano and marimba versions are of medium difficulty. The melody is not always easy to identify within either the solo or accompaniment parts, so, as with any improvisation, performers should learn the original tunes carefully.

Bravo to Dr. Singer for highlighting xylophonists whose work has not entered the percussion canon! (Be sure to check out the Xylopholks' recording of this chart for a good laugh and some seriously impressive xylophone playing.)

—Rebecca McDaniel

KEYBOARD PERCUSSION ENSEMBLE

Inflections (A Mallet Quintet) **IV–V**
Ray Flores
$35.00
Row-Loff Productions
Instrumentation (5 players): bells, xylophone, vibes, 4-octave marimba, 4.3-octave marimba
Web: score sample and audio recording

"Inflections" by Ray Flores is an advanced mallet quintet that is entirely in compound meter. Scored for bells, xylophone, vibraphone, and two marimbas, "Inflections" relies heavily on its quickly changing harmonic rhythm and very groovy melodic content. Each part is of equal difficulty.

The form consists of three parts and a recap. The opening section is mostly in 5/8 with other meters placed periodically. It moves to 10/8 in the second section with various subdivisions of the rhythm expertly layered over one another. The 5/8 returns with different melodic content in the third section and finishes with a recap of the opening.

This piece presents a great opportunity to showcase your ensemble's timing skills or work on complex meters and syncopation. The piece's high energy and driving harmonic and melodic content make it an excellent addition to a program at any level, high school to undergraduate.

—Joe Millea

Star Spangled Banner **III**
John Stafford Smith
Arr. David Steinquest
$25.00
Row-Loff Productions
Instrumentation (4 players): 2 marimbas (one 4.3- and one 5-octave)
Web: score sample and audio recording

David Steinquest offers up an accessible arrangement of America's national anthem for mallet quartet. The arrangement is fairly straight forward and requires students who are adept at rolls, as the majority of the piece is in a chorale setting. The work would be an excellent way to have students work on listening skills, as there are ritards and fermatas in the piece. The students would have to work on ensemble communication for tempo in the chorale setting. While it could be performed with a conductor it would most likely be more effective as an unconducted performance.

Utilizing only two marimbas, this piece would be an excellent way to get the percussionists involved in sporting events, performing for veterans' associations or military appreciation events in town. The work could be performed by junior high students all the way up to college.

—Josh Armstrong

PERCUSSION ENSEMBLE

Alternate Realities **III**
James Campbell
Row-Loff Productions
$35.00
Instrumentation (9–12 players): bells, vibraphone, xylophone, 4.3-octave marimba, 4 timpani, snare drum, cajon, bongos, hi-hat, mounted cowbell, mounted tambourine, woodblock, ride cymbal, crash cymbal, kick drum, bass drum, gong, bar chimes
Web: score sample and audio recording

Jim Campbell has created a work that would be appropriate for a high school or early college percussion ensemble, combining recurring melodic material

with supportive percussion scoring and a supportive groove throughout. The title is derived from an altered jazz scale and its harmonization that is used throughout the piece.

In addition to being sonically appealing, there are many pedagogical benefits to this piece. The four keyboard parts often play in unison, and any split scoring is usually done in a "two and two" fashion, using early-intermediate (at the most) two-mallet technique exclusively. The same is often true in the non-pitched parts, with the drumset (Percussion 3) providing constant eighth or sixteenth notes to solidify the ensemble. The Percussion 4 part frequently plays non-rhythmic effects such as a gong whole note or sweep on the wind chimes. The timpani rhythms are usually doubled in another voice, except for a couple of brief solo moments.

It is also conceivable that the keyboard parts could be doubled (or more) if additional players are available, making this piece ideal for larger studios, honor band festivals, or mass Day of Percussion performances. Clearly, Campbell knows what he is doing in creating a work that is musically engaging for younger players, yet provides key lessons and opportunities for a wide variety of student abilities.

—Jason Baker

Bombastix **II**
Chris Crockarell
Row-Loff Productions
$35.00
Instrumentation (9–21 players): metals, woods, snare drum(s), high tom(s), low tom(s), hand drum(s), suspended cymbal, China cymbal, ride cymbal, two timpani, concert bass drum, Mark Tree, vibraslap.
Web: score sample and audio recording

"Bombastix" is truly a delight! At just over three minutes, this piece by Chris Crockarell is constructed using simple rhythms and will be easy to put together. This work features simple counterpoint between the instruments and truly shines when it briefly features an ensemble rock groove that will bring a smile to the performers and audience alike.

"Bombastix" is constructed in a single movement and features specific parts written for woods and metals in addition to the traditional drums and cymbals. The individual parts feature varied playing areas such that many of the ensemble can be tripled without becoming overwhelming. The score provides specific instructions for how to orchestrate the instrumental doublings to fit your ensemble. This flexibility in instrumentation is a major benefit for the young ensemble that may feature several performers at various ability levels. This piece is perfect for a young ensemble that would like to feature the percussionists in a fun and engaging way.

—Quintin Mallette

The Four Bucketeers **I–III**
John Alexander Durr
Kendor Music
$17.95
Instrumentation (4 players): assortments of buckets, lids, and plastic bins

This is an affordable "bucket music" collection that offers a little bit of everything. Ranging from easy (trading eighth notes) to moderate (sixteenth notes with some syncopation), these eight, under two-minute ensemble pieces would be perfect assignments for elementary and middle school students, and they could work equally well for university percussion methods classes. Also, most of these could be transferred to drum pads or other drums for variety.

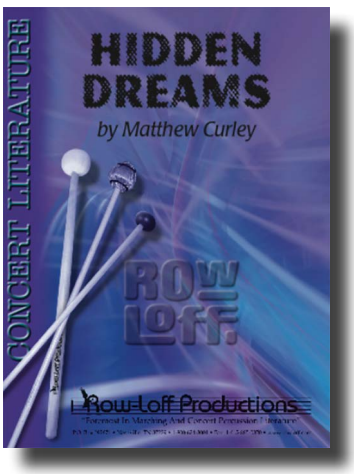
I appreciate the thought that has been put into these pieces, as compositionally they go a step beyond just quarter notes down the line with an obligatory stick click at the end. "De/Reconstruction" has performers interlocking eighth-note patterns in the bucket center and on the edges, "Impending Improvisation" offers students the chance to take solos, and "Robotic Interplay" requires students to toggle sixteenth notes back and forth across different bucket playing zones. There are even metric modulations present (in "Time Shifter's Waltz") as well as a drumset-oriented groove piece called "Backbeat Blasters."

For less than $20, this is a great resource to have in your school library, as it reinforces musical performances on found instruments, ensemble communication, and fun.

—Joshua D. Smith

Hidden Dreams **III**
Matthew Curley
$40.00
Row-Loff Productions
Instrumentation (13–15 players): bells, xylophone, vibraphone, two 4.3-octave marimbas, timpani, snare drum, hi-hat, bass drum, triangle, tambourine, 2 concert toms, bongos, suspended cymbal
Web: score sample and audio

"Hidden Dreams" is a wonderful percussion ensemble piece. For those who would like to introduce their students to a large percussion ensemble piece, this is the one. It is fast-paced, groovy, and heavily melodic.



Matthew Curley creates a very exciting texture by layering the voices over one another. When the melody enters, he has created a very unique sound that is sure to draw your students in. The initial thematic material is echoed in the unpitched percussion parts, giving students a chance to experience different textures of the same material. Once the piece gets going, it does not slow down, passing the groove and melody around the ensemble.

"Hidden Dreams" would be an excellent showcase for a large middle school or young high school program. It would also be a great piece to bring to a state solo and ensemble contest. I highly recommend every middle percussion director have this in his or her library.

—Joe Millea

Novelty Jamz TOO! **I–II**
Lamar Burkhalter
$40.00
Row-Loff Productions
Instrumentation (6, 8, 10 or 12 players): ceramic mugs, kitchen utensils, beakers, wooden pencils, wooden stools, basketballs, plastic baseball bats, and other found objects
Web: score samples and video recordings

Composed for a variety of found objects, *Novelty Jamz TOO!* is a set of five ensemble pieces intended for younger, beginning students. Approximately two minutes in length each, these works utilize instruments based on their title. For example, "Eatz" requires utensils and cookware found in the kitchen, while "Sportz" uses items such as baseball bats and basketballs. Lamar Burkhalter also includes performance notes for each of the pieces, detailing notational concerns, setup suggestions, specific instrument needs, and other pertinent information.

Unfortunately, this collection offers very little pedagogical substance. The rhythmic material throughout is quite simplistic, consisting mainly of quarter notes and eighth notes with the occasional sixteenth-note figure sprinkled in. There is barely any dynamic contrast, and while I frequently view this as an interpretive upside, I did not find it beneficial in this context. Furthermore, the sound legend is likely the greatest challenge. Because of the nature of these pieces, students must learn specific instructions regarding which objects to use and how those objects are to be played. I expect this to be more time consuming than it is worth, taking the focus of the rehearsal away from the music and directing it towards secondary components.

Despite these pitfalls, *Novelty Jamz TOO!* has some promising aspects. Students are asked to vocalize in all five of the pieces, creating a theatrical component for both the performer and audience member. This valuable experience, coupled with the use of found objects, is often overlooked in chamber music for younger players. Also, Burkhalter constructed the collection for various ensemble sizes using two parts (players A and B). This allows instructors to cater the music for their individual needs while encouraging students to listen to one another without being overwhelmed by too many layers. Though not my first choice of material for younger students, these novelty pieces would work well as part of an end-of-the-year chamber ensemble unit.

—Danielle Moreau

A Quattro of Trios **II–III**
Chris Brooks and Chris Crockarell
$30.00
Row-Loff Productions
Instrumentation (3 Players): 3 bell kits, 3 tom-toms, 3 snare drums, 3 five-gallon plastic buckets
Web: score sample and audio recording

A Quattro of Trios is a set of four short pieces that utilize the basic instruments available to middle school and high school percussion students. Players in multiples of threes can perform the pieces, so they are useful for percussion programs of various sizes. The score comes with two sets of parts.

The first piece, "A Tres of Bells," uses the simple bell kits that are found in most beginning middle school percussion classes. The parts use eighth notes and quarter notes with a little bit of syncopation, as well as double stops and basic dynamics. The second piece, "It's About Tom," uses three tom-toms tuned high, medium, and low. It calls for playing on the rim as well as the drumhead, quarter, eighth, and sixteenth note rhythms, accents, dynamics, and pitch bending. The recommended sticking is included in the parts. The third piece, "Caught in a Snare," is similar in nature to "It's About Tom," except played on three snare drums and including stick clicks and rimshots. The final piece, "Bucket Brawl," makes creative use of bucket drumming and asks the performers to play on all sides of the bucket.

This short collection makes excellent use of limited materials and makes it possible for a small percussion program without access to a large instrument inventory to have their students perform a creative program. The basic skills of technique, musicality, and counting are enhanced by a few extended techniques and composite rhythms that groove. These pieces would be easy to put together and possible for the students to practice at home, and they would make an excellent addition to a middle school or beginning high school percussion concert.

—Marilyn K. Clark Silva

The Quest I–II
Lorianne Keeney
Row-Loff Productions
$35.00
Instrumentation (11 players): bells, chimes, vibraphone, xylophone, 4.3-octave marimba, 4 timpani, snare drum, floor tom, triangle, tambourine, suspended cymbal, finger cymbals, crash cymbals
Web: score sample and audio recording

"The Quest" is a 2½-minute piece for a young percussion ensemble. As the title implies, the feel of the music is bold and grandiose. The A section, spanning the first 39 measures, begins with unison quarter notes in keyboards and auxiliary, which is countered by more rhythmic exclamations in the timpani and floor tom. The primary theme is first presented in the marimba, which is later joined by the other keyboard instruments in unison.

The A section winds down and gives way to a reflective, slower interlude. Marimba and vibraphone play a short eight-measure chorale accented by the bells and a drone-like timpani roll. The tempo then ramps back up to a driving, fast percussion break featuring the ever-affective timbre of glissandi on the chimes. A return to the primary theme precludes a triumphant ending to the piece.

This work would make a great performance piece for a young percussion ensemble. The keyboard parts do not go beyond quarter and eighth notes at 120 bpm, while the snare drum and floor tom parts include sixteenth-note rhythms. There are no tuning changes required from the timpani player. A lot of musical, technical, and ensemble development can be extracted from this short work.

—Justin Bunting

Schnabel V
Robert Sanderl
$40.00
Tapspace Publications
Instrumentation: rope, field, or marching snare drum, vibraphone, 5-octave marimba, 4 concert toms, kick drum, concert snare drum, hi-hat.
Web: score sample, video and audio recordings

Inspired by contemporary ensemble writing as well as several branches of the rudimental world, including drum corps and Swiss Basel style playing, Robert Sanderl has melded these two genres to create "Schnabel." Here, a percussion trio uses post-tonal melodies and harmonies to accompany a snare drum soloist.

Throughout the work, the keyboards take a musical idea and perform variations to fully realize its musical capabilities. The percussion player provides either hi-hat grooves or marching bassline figures on the four concert toms. The snare soloist plays advanced rudimental figures that phrase nicely with the keyboard melodies. Such variations include intensity, fluidity, and simple and compound duple meters. The transitions between these ideas appear in the form of drumline-inspired cadences between the snare drum and the percussionist.

A feature of the work is a written-out snare cadenza. The solo writing stands out to this reviewer due to its overall musicality. It doesn't depend on speed and a series of rimshots to create interest; rather, it highlights a player's sensitivity to dynamic contrast, clarity of the rhythms at low volumes, and phrasing ability.

Robert Sanderl has done well in creating a work in which the ensemble and the snare soloist complement each other. In several moments of the work, the marimba and the soloist have the same phrase structures, which give the effect that the snare drum is playing a melody. This work will challenge any rudimental player both musically and technically, as well as any college-level percussionist who is chosen to accompany them.

—Kyle Cherwinski

Summer Fun III
Tony Sawyer
$45.00
Row-Loff Productions
Instrumentation (9–10 players): glockenspiel, xylophone, 4-octave marimba (shared), vibraphone, bass guitar, electric piano, drumset, shaker, cowbell
Web: score sample and audio recording

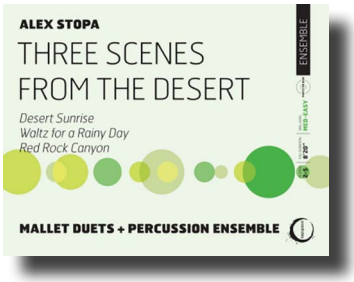
This four-minute work follows the tradition of the pop-music genre of percussion ensemble music through its incorporation of a bass guitar and electric keyboard as part of the rhythm section. Also in following this tradition, the piece remains in one key and follows a simple ABAB or "verse-chorus" form that is easy to follow.

Although it is desired to have between nine and ten players (including the keyboardist and bassist) for the performance of this work, it can be done with eight players through the combining of the shaker and cowbell parts and the use of either the xylophone or the first marimba part, as they are exactly the same with the exception of the marimba's octave double-stops at the ending. By contrast, keyboard parts may be doubled to incorporate more players.

Regardless of the number of players, the rhythmic challenges will remain the same. There are several instances of syncopated duple rhythms and dotted figures that are in unison between two or more players, making the cleanliness of these lines the greatest challenge. However, the repetitiveness of the music makes this feat easier to achieve. Due to the fun, likeable melodies and the simple form, this work would be appropriate for a high-school ensemble.

—Kyle Cherwinski

Three Scenes from the Desert III
Alex Stopa
Tapspace Publications
$35.00
Instrumentation (2–5 players): vibraphone, 4.3-octave marimba, glockenspiel, djembe, suspended cymbal, Mark Tree, shaker
Web: score sample, audio and video recordings



Inspired by the deserts of Southern Nevada and California, "Three Scenes from the Desert" is an ensemble version of Alex Stopa's duet of the same name. Like its predecessor, this small suite is centered around a mallet duet that is now accompanied by additional keyboard and percussion parts. In addition to its flexible instrumentation, the work can be presented as a suite or as individual movements.

As a suite, the work is separated into three movements: "Desert Sunrise," "Waltz for a Rainy Day," and "Red Rock Canyon." Each movement has a unique effect that creates a nice complement to the suite. While the order is not predetermined, "Red Rock Canyon" is high energy and features the most definitive ending, while "Waltz for a Rainy Day" ends somewhat abruptly. Therefore, if the work is played as a suite, it would work best in score order. The most compelling movement is certainly "Desert Sunrise," as it features several transitions in thematic material, all with a moderate tempo groove in the djembe and a thick rhythmic counterpoint between the ensemble parts. It should be noted that the optional marimba part is written for four mallets and calls for single alternating, double vertical, and double lateral strokes, while the remaining parts are written for two mallets and are easily accessible for the intermediate player.

"Waltz for a Rainy Day" is slow and methodical, as the title suggests, but doesn't feature a particularly memorable melody, allowing for a Zen-like respite before the energized "Red Rock Canyon." In "Red Rock Canyon," the main motive is a four-over-three polyrhythm that is used thematically through the ensemble and is fully notated to be easy to read. While the rhythmic interaction is heightened, the movement doesn't feature a clear melody, allowing the piece to settle into a trance-like groove.

This work is straightforward in conception, and with flexible instrumentation it could be interesting for the high school or college percussion ensemble. The groove-oriented stasis within each movement makes the work accessible for the audience and if needed would be functional as transition music during a lengthy set change. The score and parts are well engraved, and the accompanying CD includes a pdf version of all the parts as well as a quality audio recording for reference.

—Quintin Mallette

SNARE DRUM SOLO AND DUET

The Orchemental Snare Collection I–IV
Edward Freytag and Keith Dudek
$12.00
Row-Loff Productions
Web: score sample and video recordings

Edward Freytag and Keith Dudek have put together a new collection of solos and duets for the beginning to intermediate concert snare drummer. Freytag's *Rudimental Cookbook* has been a staple for me as both a student and educator for years, and it is nice to see an additional series in collaboration with Dudek in *The Orchemental Snare Collection*.

The set contains eight solos and four duets, progressively increasing in difficulty from grade one to four. The duets are spaced evenly throughout the book, with a pair of solos combined with a duet for every level. Both composers effectively use a variety of implements and timbres to create unique, short solos perfect for mini recitals or lessons. The duets are also a great way to put two players at similar levels together for a small project.

Each solo and duet contains the signature Freytag information that makes it all the more educational as well as comprehensive. For each work, the composers list all rudiments contained as well as performance notes to help with any obscure notations or techniques. The rudiment list helps to coordinate growing skill sets with appropriate material. I have always appreciated the ability to break down each rudiment involved with students, and having the list already available speeds up that process.

Freytag and Dudek do a good job of combining rudimental techniques and approaches with concert-style playing to achieve a solid collection of snare solos and duets appropriate for aspiring young middle school or high school percussionists. This book would segue well into either the advanced solos in the *Rudimental Cookbook*, the beginning solos in Cirone's *Portraits in Rhythm*, or similar books. This is a collection that I will definitely use with my students, and I look forward to playing the duets with them.

—Matthew Geiger

RECORDINGS

African Skies
Jemal Ramirez
Self-Released

African Skies is an adventurous journey through both straight-ahead swing, Afro-Cuban styles, and funk. In each idiom, Jemal Ramirez's drumming shines when he is playing the role of supporting player, allowing the other members of his group (Warren Wolf, vibrapone/marimba; Howard Wiley, saxophone; Mike Olmos, trumpet; Matthew Clark, piano; John Shifflet, bass) the opportunity to play over his infectious grooves and deep pocket. Ramirez can bring the chops, though, when it's his turn to shine, as in the solo-over-vamp in "No Time Left" or the opening duet between him and Wolf on "Speak Low." This is also a wonderful album to check out Warren Wolf, as he is a featured player on the entire disc.

The band sounds fantastic throughout and plays well with Ramirez's bouncy, powerful groove. The recording is a collection of originals and covers, and each member of the band gets a chance to really play out. Ramirez's drums are punchy and upfront in the mix, but never feel overbearing and remain stylistically appropriate. *African Skies* provides listeners with a well-balanced collection of tunes that showcase deep musicianship and exciting drumming. I will be listening for a long time!

—Justin Alexander

Blackscore
Amores Grup de Percussió
Self-Released

Blackscore is a 2010 album by the Spanish Amores percussion group. Consisting of three works by a diverse set of composers, this album truly contains something for everyone through the impeccable recording quality and musical execution of the performers.

The "Variaciones sobre Frank Zappa" is a Zappa tune arranged by group member J.S. Chapi. The piece is what you would expect from Zappa, with a rhythm section that drives the piece under mallet and percussion parts substituting for the original instruments. The flavor of Zappa's style is apparent throughout the arrangement. Synthesizers and voice-over samples make appearances as well as an extensive electric guitar solo in the second movement. The quirky stylings of Zappa's character are also represented by accessory percussion as well as interesting moments like melodies carried by kazoos in areas.

"Conferencia" by J.S. Chapi begins with a recording of a phone call in Spanish before beginning to process portions of the call and introduce a vibraphone and, later, marimba. The second section of the piece involves more interaction between the prerecorded call and the performers, while the final section serves as almost a musical transcription of the call, with vibraphone and marimba mimicking the voice on the phone.

The final piece is four movements from Karlheinz Stockhausen's "Tierkreis" for any melodic instrument, and is a version of Stockhausen's piece "Musik Im Bauch," which is based on the 12 signs of the zodiac. The performance of each movement is beautifully rendered with stellar execution and musical sensitivity.

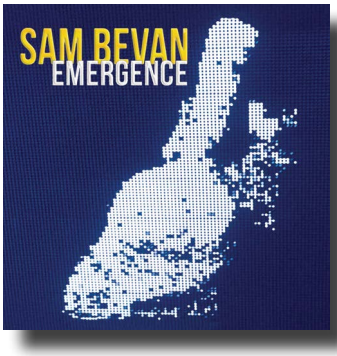
Fans of any of these composers, or of percussion ensemble music in general, will not be disappointed by this album. The diversity in repertoire, combined with the beautiful performance and recording craftsmanship, will please even the most discerning ear.

— Brian Nozny

Emergence
Sam Bevan
Self-released

Sam Bevan supplies both the compositions and bass for this recording. With no chordal instruments in the ensemble, he and drummer Eric Garland are the entire rhythm section. While some ensembles without keyboard or guitar may sound a bit hollow, Bevan's group excels in this format. The horns lay down interesting melodic ideas on top of the rhythm section, drawing the listener in. These melodies are an excellent springboard for the talented soloists.

The ensemble seems to be at home in a variety of styles. At times, it sounds as if one is listening to a small jazz combo. Other times, the sound is reminiscent of a larger ensemble. The styles are also diverse, from the mellow swing of "Old Cool" to the syncopated soul/funk of "Parallel Falcon," which has a free jazz middle section.



Garland seems to feel at home in each setting, offering up an acoustic hip-hop style groove on "H&A" as well as traditional swing feels on "Old Cool" and "Sleepless in Suresnes." He also does a great job of weaving through 5/4-based rhythms on "Wild and Awake" and "Grass." His drum solos on "Old Cool" and "Blues for CM" are tasteful, making use of phrasing and space.

Bevan, through his compositional skills and ability to choose high caliber instrumentalists, has created an extremely engaging recording. The listener will surely find something new to appreciate every time the album is played.

—Jeff W. Johnson

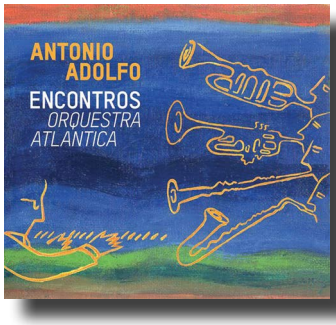
Encontros
Antonio Adolfo and Orquestra Atlântica
Self-Released

Brazilian musician Antonio Adolfo's CD *Encontros* features his piano work and singing with the 16-piece big band Orquestra Atlântica in a variety of Brazilian styles infused with jazz including Samba Partido Alto, Bossa Nova, Capoeira, Baião, Frevo, and Afoxé.

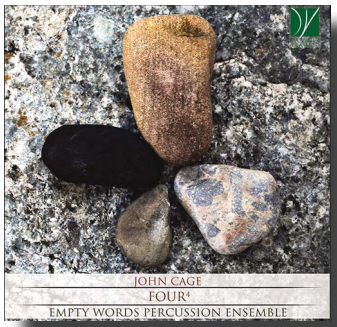
Accompanying musicians include guitarists Nelson Faria, Claudio Jorge, and Leo Amuedo; bassist Jorge Helder; drummer Rafael Barata; vocalist Ze Renato; trombonists Serginho Trombone, Aldivas Ayres, and Wanderson Cunha; trumpet/flugelhorn players Jessé Sadoc and Gesiel Nascimento; saxophonists/flutists Marcelo Martins, Danilo Sinna, and Levi Chaves; accordionist Marcos Nimrichter; and percussionist Dadá Costa (on cuíca, cabasa, bongos, and congas).

The musicians and styles are blended well enough so that the music remains jazz but with an international flair, as many of the tracks demonstrate, including the classic modal tune "Milestones" performed in an up-tempo Brazilian Frevo, the 12-bar blues opener "Partido Samba-Funk," and "Delicada Jazz Waltz," while "Capoeira Ya" blends melodies of the traditional style and hints of the berimbau in the arrangement, just as "Africa Bahia Brasil" acknowledges the folkloric roots of Brazilian music. The CD brings to my mind the classic 1970s Brazilian big band recordings of the great drummer/percussionist Dom um Romão (*Spirit of the Times* and *Hotmosphere*), giving young listeners the chance of a rare treat to hear modern interpretations of a Brazilian big band's style and sound.

—N. Scott Robinson



John Cage Complete Percussion Works: Four[4]
Empty Words Percussion Ensemble
Da Vinci Publishing



Four[4] is a CD that has only one track that lasts 72 minutes. In the liner notes, one discovers that *Four*[4] is part of a bigger project named "Number Pieces," which occupied John Cage's time between 1987 and 1992 and were developed thanks to a new writing software created by Andrew Culver, Cage's long-time assistant. This new system enabled Cage to write music very quickly to fulfill the increasing requests for new original music from performers all over the world. Each work's title consists only of a number written out as a word (One, Two, etc.) and indicates the number of performers for which the piece was composed.

The four performers of the Empty Words Percussion Ensemble are Sergio Armaboli (founder), Maurizio Ben Omar (co-founder), Andrea Dulbecco, and Elio Marchesini. The CD was recorded at Pietro Cavali Concert Hall, Castrezzato (Brescia, Italy) in 2016.

The individual and collective musicianship is impressive, but the non-visual aspect of a recording presents challenges in appreciating the overall performance. This CD could be a landmark recording of one of John Cage's final works in his prolific and influential career.

—Jim Lambert

Step Inside: New American Music for Saxophone and Percussion
Rogue Two
Equilibrium Recordings

Step Inside features five new compositions for the combination of saxophone and percussion, plus one composition for vibraphone and one work for unaccompanied alto saxophone. These works were composed between 2010 and 2017 and were recorded in June, 2017, at Midwestern State University in Wichita Falls, Texas.

The opening track, "Step Inside," is a tonal, mixed metered, 8½-minute duet for marimba and soprano saxophone that provides a very effectual musical dialogue between the two performers. Conceived as a ternary (or three-part) structure, the opening and closing A and A´ sections provide stability to the middle, rubato section which has cadenzas for both the marimbist and the soprano saxophone soloist.

The second track, Jay Batzner's "Reflections on the Nature of Impermanence," features tenor saxophone and snare drum. Opening with the snares off (tom-tom timbre), this composition is a free-form in which the snare drum (with snares on) underpins the tenor saxophone with an open-stroke roll that transitions back to a tom-tom (snares-off) timbre.

Tracks 3 and 4 feature percussionist Gordon Hicken on marimba and vibraphone with Steve Hicken's six-minute "Two Fragments" for vibraphone and marimba. This two-movement selection first features an unaccompanied marimba on the subtitled movement "When Nothing Happens," followed by the second movement (or fragment) on unaccompanied vibraphone entitled "Time's Arrow." Track 5 is an unaccompanied eight-minute work for alto saxophone titled "Leda Monologue." This contemporary-sounding composition utilizes special effects and free-form for saxophonist Andrew Allen.

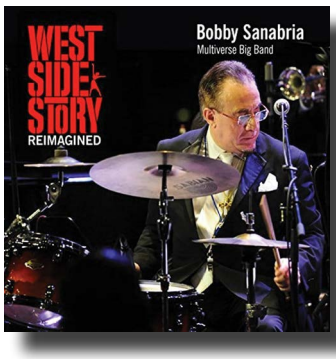
Track 6 is a clever duet composed by Jamie Wind Whitmarsh titled "Buckle Up" for marimba and alto saxophone. This composition will certainly become a staple in the alto saxophone/four-mallet marimba performance repertoire. Tracks 7, 8, and 9 are three movements from Andy Francis' composition "Serenity" for alto saxophone and percussion. Opening with four-mallet marimba, the alto saxophone is joined by bongos and bowed vibraphone on the movements, which are subtitled "Cadenza-Clouded," "Scherzo-Recollection," and "Chaconne-Serenity."

To complete this unique CD, a composition by Gene Koshinski titled "Get It!" for baritone saxophone and percussion provides an uplifting four-minute groove featuring a multiple percussion setup with an almost big-band like dialogue between the baritone saxophone and the percussion. The percussion setup sounds like a drumset and the bari-saxophone writing is very tonal—resembling a masterful Stan Kenton saxophone solo.

This very clean-sounding and excellently-produced percussion CD was funded by the Midwestern State University Office of Sponsored Programs and Research and the MSU Lamar Fain College of Fine Art. Congratulations to both Andrew Allen and Gordon Hicken on 53 minutes of great music for saxophone and percussion!

—Jim Lambert

West Side Story Reimagined
Bobby Sanabria Multiverse Big Band
Self-Released



The musical *West Side Story*, with music by Leonard Bernstein, celebrated its sixtieth birthday in 2017, and Bernstein would have been 100 in 2018. This is a two-record collection of jazz arrangements from this great musical.

The band instrumentation includes three percussionists in addition to the creative drumset playing by Bobby Sanabria. The percussion section consists of congas, bongos, concerro, panderela, cuica, maracas, shekere, tambourine, triangle, and other miscellaneous instruments. There are effective passages of vocal shouts and handclaps that add to the percussion colors. The percussion scoring is so involved that Oreste Abrantes, Matthew Gonzalez, and Takao Heisho should be mentioned. The use of mixed meters, and cross-rhythms of the percussion patterns are outstanding.

The arrangements are creative and fresh, but since the original tunes are so familiar, it may take more than a brief listen to get used to the newer versions. I found the tempos, styles, and mood to be quite different than what people are familiar with hearing in the Broadway soundtrack or the orchestra versions that are common on many programs. The performance of the entire orchestra is outstanding, as are the solo passages on many of the cuts.

The two-disc package will give you a good two-hour-plus listening experience. It is great hearing a big band, which has rare in modern times.

—George Frock

PUBLISHERS

Contact information for publishers whose products are reviewed in this issue.

Amores Grup de Percussió
Phone: +34 653 769 563
Email: amoresgp@gmail.com
Web: www.amoresgrupdepercussio.com

Antonio Adolfo
Web: www.antonioadolfomusic.com

Bobby Sanabria
Email: nujackrican@yahoo.com
Web: www.bobbysanabria.com

Da Vinci Publishing
Web: https://davinci-edition.com

Equilibrium Recordings
2637 Elmhurst Circle
Longmont CO 80503
Email: equ@equilibri.com
Web: www.equilibri.com

Freer Percussion Publications
1588 E. 40th St. Ste. 2C
Cleveland OH 44103
Email: admin@freerpercussion.com
Web: www.freerpercussion.com

Jemal Ramirez
Phone: (415) 307-5994
Email: jemalramirezproductions@gmail.com
Web: www.jemalramirez.com

Kendor Music
21 Grove St.
P.O. Box 278
Delevan NY 14042-0278
Phone: (716) 492-1254
Fax: (716) 492-5124
Email: info@kendormusic.com
Web: www.kendormusic.com

Keyboard Percussion Publications
P.O. Box 467
Asbury Park NJ 07712
Phone: (732) 774-0011
Email: mpi@mostlymarimba.com
Web: www.mostlymarimba.com

Meredith Music Publications
1584 Estuary Trail
Delray Beach FL 33483
(561) 266-3754
Email: garwood@meredithmusic.com
Phone: www.meredithmusic.com

Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Phone: (800)-624-8001
Fax: (615) 885-0370
Email: info@rowloff.com
Web: www.rowloff.com

Sam Bevan
Web: www.sambevan.bandcamp.com

Tapspace Publications
P.O. Box 55753
Portland OR 97238-5753
Phone: (503) 288-6080
Fax: (503) 288-6085
Email: info@tapspace.com
Web: www.tapspace.com

Corporate Sponsors

BENEFACTORS
Alfred Music
D'Addario Percussion—Evans—Promark
Indiana University—School of Music
Lone Star Percussion
Ludwig Musser Percussion
Makers 4 Good
Mapex/Majestic
Marimba One
Remo, Inc.
Yamaha Corporation of America
Zildjian Company

PATRONS
Feng's Cultural Group
Hal Leonard Corporation
IUPUI
New York Universit—Steinhardt
Sabian Ltd.
Sam Ash Music Store
WFLIII Drums
World Percussion Alliance Association

PARTNER
Balter Mallets
Black Swamp Percussion LLC
C. Alan Publications
CRUSH Drums
DREAM Cymbals and Gongs
Eargo Hearing
Encore Mallets, Inc.
Etymotic Research
Innovative Percussion
J R Publications
MalletLab, LLC
Prologix Percussion
RBimusic
Salyers Percussion
Tama Drums/Hoshino USA Inc.
Tapspace Publications
The Sessions Enrich Educate Empower, Inc
The Virginia Arts Festival
TorQ Percusion Quartet
Vater Percussion Inc.
Vic Firth Company

SUPPORTER
Adams Musical Instruments
Adventure Percussion
Alesis LLC
Alternate Mode Inc.
Artisan Customs
ATV Corporation
Bard College Conservatory of Music
Bergerault Percussions Contemporaines
Berklee College of Music
Calderwood Percussion Instruments
Carolina Drumworks
Chops Percussion
Chuck Levin's Washington Music Center
Cooperman Company
DeMorrow Instruments
Direct Sound Headphones
Doc Sweeney Drums, LLC
DownBeat Magazine
Drum Corps International
Drum Workshop
DRUM! Magazine
DrumsForCures :: DRUMSTRONG
Drumslinger Percussion
Dynasty (DEG Music Products Inc.)
EARasers By Persona Medical
Edition Svitzer
Explorers Percussion
Freer Percussion
Gibraltar Hardware
Gon Bops
Gretsch Drums
Grover Pro Percussion, Inc.
HaMaR Percussion Publications
Harlan Percussion
HIT KIT Drum Co.
Hudson Music
Humes & Berg Mfg Company Inc.
Independent Drum Lab, LLC
Kaboom Percussion
KoSA Music
Latin Percussion
Living Room Music
Living Sound Triangles
Malletech LLC/Marimba Productions Inc.
Malmark Bellcraftsmen, Inc.
Marching USA
Massimo Mallets
Matt Nolan Custom
MEE Professional
Meredith Music Publications
Metal Sounds
Mode Marimba, Inc.
Modern Drummer Publications
Music For All, Inc.
Natural Acoustics Lab
Oberlin Conservatory
Offset Drum Pedal
Pageantry Innovations
Paiste America Inc
Pearl Corporation
Per-Mus Publications LLC
Percussion Source
Pfeifer Drum Co.
Physiostorm Drumsticks LLC
Pirate Pete's Trip Stick
Precision Classic Timpani
PreSonus Audio Electronics
Pustjens Percussion Products
RAWI Percussion Publications
RBH Drums
Ron Vaughn, Inc.
Row-Loff Productions
Salazar Fine Tuning
Smith Publications
Sonor
Stanley Leonard Percussion Music
Stern Tanning Co Inc.
Steve Weiss Music
System Blue
Tycoon Percussion
University of Toronto—Faculty of Music
US Army Band Recruiting
Wenger Corporation
WGI Sport of the Arts

Strategic Partners

Drum Circle Facilitators Guild (DCFG)
Drum Corps International
DrumsForCures :: DRUMSTRONG
Music For All
Visit Indy
WGI Sport of the Arts

All Access Friends

Dr. Thad Anderson
Anders Astrand
Michael W. Bahan
Dr. John Baldwin
John R. Beck
Dr. John S. Beckford
Robert Bell
Paul Berns
Kathy L. Black
Joel Bluestone
Jerry J. Bolen
Gary Bolinger
Michael Bump
Dr. Paul L. Buyer
Ruth Cahn
James B. Campbell
Ben Cantrell
Steven Day Carter
Manuel G. Chapa Jr.
Sean Chase
David R. Ciarvella
Gary Cook
Diane Downs
Karl Dustman
Peter Erskine
Dr. David P. Eyler DMA
Richard L. Farvour
Michelle Kristol Feinstein
Koji Fukamachi
Genaro Gonzalez Jr.
Brooks Gornto
Michael Gould
Jim Guglielmo
Jonathan Lee Haas
Barbara Haines
Chris L. Hanning
Douglas Hazelrigg
Emily Annette Hill
Rev. George A. Hill III D.Min.
George Aldrich Hill IV
Dr. Julie A. Hill DMA
Jim Holland
Richard Holly
Steve Houghton
Reilly N. Jacobs
Christopher Karabin
Donna Kelley
Michael Kenyon
Glenn R. Kotche
Johnny Lee Lane
Deborah Loach
Dr. Brian S. Mason
William Moersch
Jeffrey M. Moore
Ken Murphy
Valerie Naranjo
Marcia Neel
Christopher S. Norton
Dr. Eugene D. Novotney
Michael Dennis Obermeyer Jr.
Gary J. Olmstead
William Platt
Derek Scott Porter
Mickey R. Price
Scott Reder
Dr. Lisa L. Rogers
Jim Royle
Sherry D. Rubins
William Sherrill
Mark Stempel
Frederick Taylor
Chris W. Treloar
Henny Van Den Abbeelen
Lauren Vogel Weiss
Dr. Ronald Nicholas Vranas
Kelly Wallis
Mitch F. Watson
Jake Wendel
Dr. Brian A. West
Gregory W. White
Scott Wolfinger
Dr. Brian Zator
Glenn Zeinemann

Corporate and Individual Friends lists updated as of October 16, 2018

President's Circle

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

$100,000 and above
Fred Gruber
Zildjian Family

$99,999 - $50,000
Gordon B. Peters
Emil Richards
Mickey Toperzer
Wenger Corporation

$49,999 - 25,000
Ami Belli – In memory of Remo Belli
Carroll Bratman
Ralph Pace Jr.
Nancy & Perry D. Preusch
Remo, Inc.
Sabian, Ltd.
Thomas Siwe

From the Rhythm! Discovery Center Collection

GP Percussion Symphonic Model Timpano

Tap to play Video

Donated by Rebecca Kite, 2017.7.4

GP Percussion was incorporated by Rebecca Kite and Barbara Allen in 1982 to create and market timpani with an improved design and sound. The introduction to the percussion community at PASIC '84 in Ann Arbor, Michigan, resulted in an immediate sale, and the first set of production timpani was delivered in 1985. Their design process focused on the sound-producing part of the drum (bowl and frame) and then the pedal mechanism, resulting in four U.S. patents.

Specific improvements include inserting a rack-and-pinion gear, creating a true vertical pull of the spider, modular sound producing and pedal tuning components that could be separated for ease of transport, a crank-chain tuning mechanism for tuning by hand, precision-machined support ring and bearing edge, and additional leverage in the pedal mechanism for ease of obtaining high pitches.

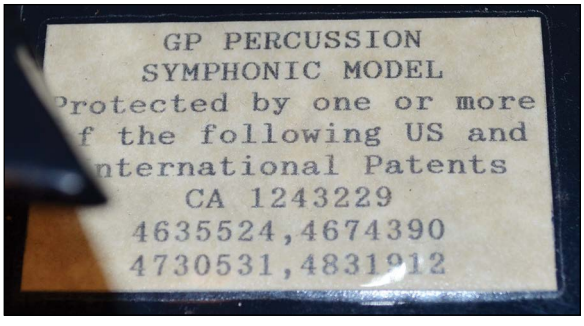
Another improvement was strengthening the support of the copper bowl, as well as a new parabolic bowl design, correctly shaped and sized for each desired range of pitches. To achieve this, they learned the traditional copper-smithing skills and techniques required to make timpani bows at D. Picking and Co., in Bucyrus, Ohio, a company founded in 1874.

Sculptor Mark Wallis created wood patterns for the aluminum sand cast frame parts (to Kite's mechanical specifications), which were aesthetically pleasing as well as functional.

This timpano, which has a bowl diameter of 23.5 inches, is one of a set of four prototype timpani. It, as well as the remaining drums, with diameters measuring 25.5, 28.5 and 32 inches, were used by Kite as her personal set throughout her career. Beginning in November 2018, the complete set of four drums, as well as other materials from GP Percussion, are on display at the Rhythm! Discovery Center as part of its "Timpani Through Time" exhibit.

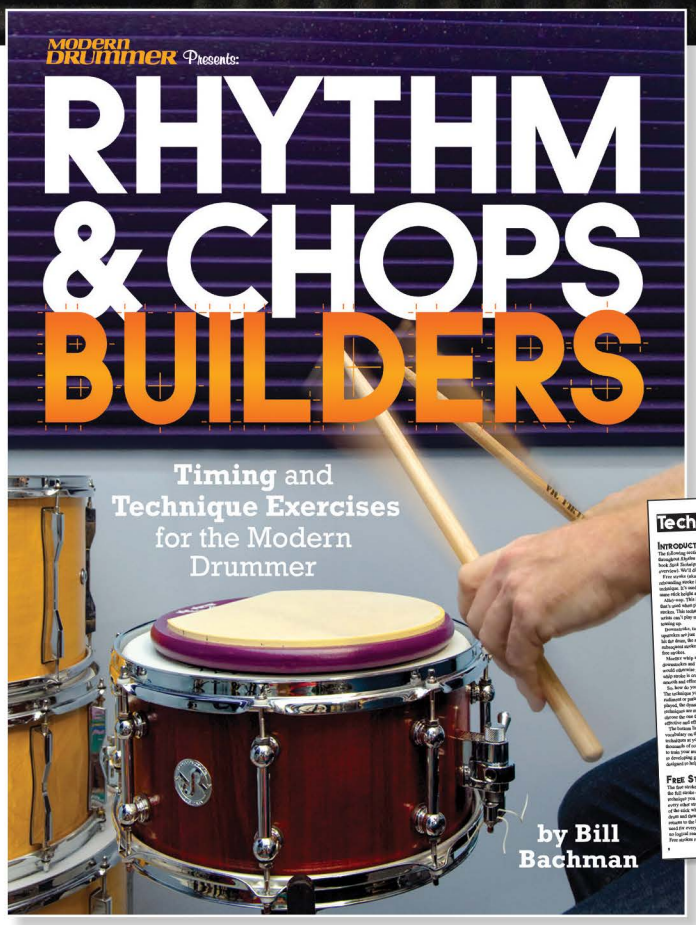
—James A. Strain, PAS Historian

Close up of the tuning pedal design

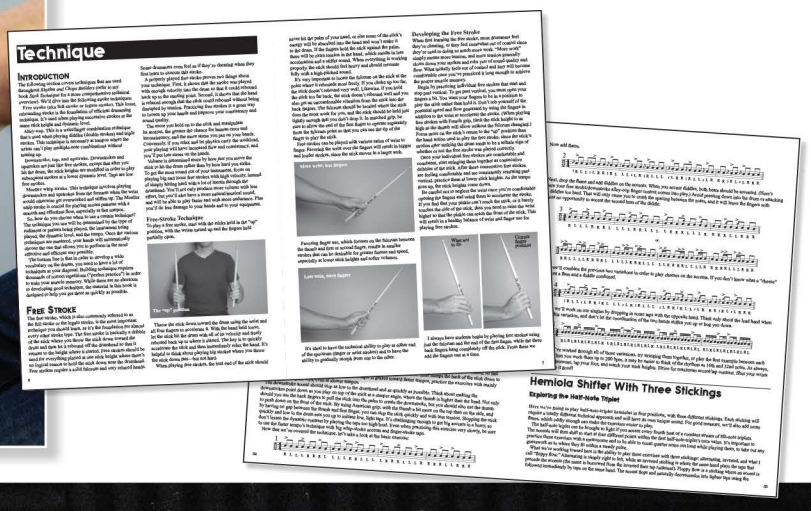


Detail of the base plate, showing U.S. patent numbers

BUILD *your* Chops!



Rhythm and Chops Builders, by renowned technique master Bill Bachman, contains a ton of practical and efficient exercises for developing and expanding your rhythmic vocabulary and accuracy, and for increasing your overall comfort level with the sticks. This book is best used in conjunction with Bachman's *Stick Technique*, which focuses on the physical motions required for building loose, flowing, powerful, and fast hands.



Take your chops to the next level, and order your copy today!

www.moderndrummer.com


Dream
Cymbals and Gongs
These are the most complex, unique, creative and inspiring instruments I have ever played. Each Dream Cymbal I have touched opens an entirely new sound world for me to explore and be inspired by. They are fearless in their new creations and constantly leading the way when it comes to modern cymbal makers.
Get your hands and ears on one today and find out what your Dreams sound like.
- Scott Pellegrom
@dreamcymbals
@dreamcymbals
/dreamcymbals
www
dreamcymbals.com