



with many standard and innovative exercises to perfect these rudiments.

While he is clearly coming from a drum corps perspective, Queen is also steeped in the rudimental traditions of the past. For example, his presentation of the Moeller technique is excellent, showing its fundamental approach and its adaptation to modern drumming.

After covering the standard rudiments he presents the hybrid rudiments in a logical, organized manner that encourages students to use the principles to invent their own unique variations. Queen also unlocks the mystery of stick tricks such as back sticking, stick twirls and other visuals. Another valuable section covers ideas for solo construction that students can apply to writing their own solos.

The DVD concludes with Queen performing two traditional rudimental solos, "Three Camps" and "The Downfall of Paris," and two of his own solos, including "Tribute," which contains examples of nearly everything covered on the DVD.

Queen is one of the masters of modern rudimental drumming, and his teaching style is informal and very easy to understand. Students at all levels will find this DVD informative and inspiring.

—Tom Morgan

**Snare Drum Basics – Method** I–III  
Dirkjan van Groningen  
**\$18.95**  
**Show and Marching Music**

Groningen's snare drum method book teaches students the basics of reading rhythms and playing in a drumline or percussion ensemble. After a three-page section on reading rhythms and basic music reading skills, the book takes students through musical exam-

ples of eight- and 16-bar phrases. Each page works on a different rhythm while always building on the previous material. All stickings and counts are written in each example except for one on each page that is reserved for students to write them in themselves.

The included CD provides one play-along track per page. Since the focus of the book is to play with a drumline, this is the ensemble for every CD track. Groningen uses only battery equipment on the CD, and while the exercises in the book are beginning level, the ensemble arrangements could provide interest to young students.

Supplemental play-along tracks include drumline arrangements of different styles of music at three different tempos. For example, students can practice any exercise in 2/4 time to a funk groove at 110 beats a minute or a 6/8 shuffle at 70 beats a minute. These supplemental tracks include 11 different styles, at least three different tempos for each style, and grooves in simple and compound meter.

—Brian Zator

**Snare Drum Basics – Recital Pieces** I–III  
Dirkjan van Groningen  
**\$16.95**

**Show and Marching Music**

This collection of short etudes can be used as a supplemental resource for Groningen's method book or for any snare drum method book. The book contains 20 one-page etudes that increase in difficulty. All simple and compound time signatures and dynamic contrasts are utilized with flams, short rolls and accents as the culminating techniques for the final etudes.

Although a drumline is used on the accompanying CD, the etudes are written with a concert-style approach, rather than a rudimental approach. Unlike the method book, stickings and counts are omitted in these recital pieces.

—Brian Zator

**The Visual "Buzz"** III–IV  
**\$29.95**  
**WGI**

Whether you are a veteran designer of indoor drumline shows or starting a new group and looking for help, this DVD will be a must for your library. *The Visual "Buzz"* presents WGI visual adjudicator Jim Dwyer in a round-table discussion with three leading innovators in the activity: Jay Webb

(Avon High School), Tim Fairbanks (Centerville High School) and Dave Marvin (Blue Knights). In a relaxed, informal manner, the four design experts discuss all aspects of designing a drumline show, including topics like principles of staging, the use of props, effective pit placement and many others. The discussion centers on overall principles that can improve any level of design.

Video examples of drumlines at all levels are presented with comments and suggestions regarding what works and what doesn't. Dwyer also goes over the WGI visual judging sheet, clearly explaining in detail what each item means and what adjudicators are looking for. This is an inspirational and informative DVD that will change how you think about show design.

—Tom Morgan

## WORLD PERCUSSION

**The Art of Bongo Drumming** II–III  
Trevor Salloum  
**\$24.95**  
**Mel Bay**

This one-hour instructional DVD covers the basics of bongo drumming. Designed to complement previously released books by Trevor Salloum, the video includes history, tuning, basic strokes, basic patterns (*martillo* with variations, bolero, jazz, rock, odd-time signatures, samba and bossa nova), technique exercises, fills and soloing concepts. He also demonstrates the claves and bongo bell patterns. Bonus material includes archival video clips by Santana percussionist Armando Perez.

—Terry O'Mahoney

**World of Rhythm**

Drumsunited

**Tam Tam Records**

This is an hour-long DVD of a concert by Drumsunited, a group of eight percussionists/drummers and one flamenco dancer based in the Netherlands. The concert is a highly organized "percussion extravaganza" that features drum/percussion solos, dances accompanied by percussion, and ensemble pieces that include the entire group.

In addition to individual solo spots, there are six ostinato-based ensemble pieces, an ensemble featuring four Udu drums, a great talking-drum

solo, a cajon duet, a flamenco dance accompanied by four cajons and tabla, and a hip-hop funk tune, and a grand finale that features all of the members. There are English and Dutch subtitles available. This would be a great DVD for classroom use or as an introduction to percussion from around the world.

—Terry O'Mahoney

## PERCUSSION RECORDINGS

**Axoum; New Music for Two Marimbas**

Axoum Duo

**Tigre S.C.**

The Axoum Duo, consisting of marimbists Elwira Slazak and Gabriel Collet, has chosen an eclectic repertoire for their debut recording. The first track is Akira Miyoshi's "Etude Concertante," a very demanding work both technically and musically. The duo handles the work's virtuosic flourishes and exchanges with ease. Vit Zouhar's three-movement "Duny" makes up the next three tracks. Rooted in minimalism and ethnic music, this work is very groove oriented.

"African Winds" by Jose Manuel Lopez is perhaps the most interesting work on the disc. Originally written for bass clarinet and marimba, but later transcribed for two marimbas (and vibes) by the composer, the work explores many of the sonic possibilities of the instruments, including the sound of the instrument struck with the mallet shaft.

Marta Ptaszynska's "Scintilla" is a short virtuosic interlude. The title can be translated as "spark," which is an appropriate description for this energetic work. The final work is "Sohum and Shakti" by Jan van Len-deghem. This two-movement work also explores the timbral depth of the marimbas, incorporating mallet shafts, blowing in the resonators, glissandi and vocal shouts in the second movement. Polyrhythmic textures, delicate dynamic structures and virtuosic linear passages make this work suitable for the talents of Slazak and Collet. The variety of music on this recording makes it a valuable resource for percussionists and chamber music enthusiasts.

—Scott Herring