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RHYTHM! SCENE

THE NEWSLETTER OF THE PAS

The Percussive Arts Society (PAS) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

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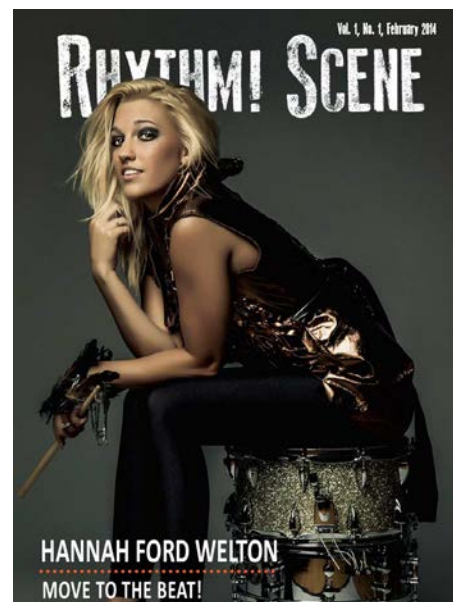
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COVER PHOTO BY JUSTIN WALPOLE

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PAS UPDATE

What started out as *Percussion News*—a printed member newsletter for PAS in the mid 1980s—has taken on a new name, new look, and incarnation as a downloadable digital magazine for iPad, Android tablets, and Kindle Fire. *Rhythm! Scene* (RS) will be available to Percussive Arts Society members and non-members worldwide so that we at PAS can expand our rhythm-based community by sharing information, experiences, opportunities, and education.

Each issue will be available bimonthly, starting with this issue, and alternating with the PAS printed journal, *Percussive Notes*. RS will continue with the content that has come to be expected from *Percussion News*, but it has been expanded and enhanced to feature more drum, percussion, education, and community related articles that are embedded with rich media including video, audio, and photo slide shows.

This an exciting time for PAS, and *Rhythm! Scene* is just a hint of what is to come with the many changes that are being planned, including new PAS and Rhythm! Discovery Center websites in 2015. We also will be enhancing the membership experience, benefits, and offerings including PASIC (Percussive Arts Society International Convention). So I invite you to sit back, relax, and read the very first issue of *Rhythm! Scene*,

▶ Tap to play Video



which includes a great interview with Prince's Hannah Ford Welton, a review of the Jazz Education Network (JEN) conference, info about the newest products from the industry, and much more.

Tell Us What You Think

What do you love about *Rhythm! Scene*? How can we help you get more out of what you love? Share your vision of RS and help us make the magazine even better. Be a part of our Reader Advisory Panel, make your opinions count, and be entered for a chance to win a one-year PAS Membership (\$45) and PASIC 2014 Registration (\$220). Send your information and feedback to publications@pas.org. **RS**



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HANNAH FORD WELTON

BY RICK MATTINGLY

It's the kind of opportunity musicians dream of: A major artist discovers you on YouTube, invites you to audition/jam, and you get the gig. For Hannah Ford Welton, that artist was Prince, and since the summer of 2012, she has been the drummer in Prince's New Power Generation band. In addition, the nucleus of NPG—Welton, guitarist Donna Grantis, and bassist Ida Nielson—perform with Prince as 3rdEyeGirl.

Hannah began playing at age seven, and she was a member of the Louisville Leopard Percussionists while in elementary school. She attended the Chicago College of Performing Arts and studied with Paul Wertico, and in 2006 she won the Louis Bellson Heritage Days Drum Competition (the only woman to ever win). Over the next few years, she served as drummer and vocalist for the Hannah Ford Band, played with Milwaukee-based crossover Christian band Bellevue Suite, and performed around the country with her one-woman multi-media show, Peace, Love & Drums. Then she got a call from Prince...

Rhythm! Scene: *It is said that success occurs when preparation meets opportunity. Describe the background that prepared you for the opportunity to drum with Prince.*

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View a drum solo from Hannah Ford Welton's 2011 "Peace, Love & Drums" clinic tour

Hannah Welton: One of the most important aspects of performing with Prince is to be able to go

where the spirit of the music is taking the band. Two key points come to mind in enabling a musi-



PHOTO BY CORY DEWALD

cian to accomplish that freedom. One is versatility; I worked a *lot* on being able to play multiple styles and feels of music. It can be detrimental to your career to be close-minded and only focus on one area of music. Learn and study as much as you can about different genres and grooves from a variety of artists. It will expand your technique and playing immensely. The other key point to moving with the music is jamming frequently with other musicians. There is a certain unspoken dialogue that comes with music; the only way to learn how to speak that language is to be around it.

RS: *Did you have any musical experiences or lessons in your youth that, at the time, you didn't think were relevant to your goals, but later you realized that you had gained something important from that lesson or experience?*

HW: When I was younger I used to get really annoyed when practicing to a click track. I thought it was boring and pointless. Now, I'm so thankful I did it! Being able to play to a click is very important if you want to be a working musician. So much recorded music these days is recorded to click tracks. If you can't play to that, you could lose the gig.

However, I must say that being able to play *without* the click track is equally as important. Grooving is the most important aspect of a drummer's role. If you can't keep steady time and make the groove feel good, then the rest of the music is going to suffer. Establishing

▶ Tap to play Video



Hannah Ford Welton performing with Prince and 3rdEyeGirl at the 2013 Billboard Music Awards

that groove is the first step to a successful career.

RS: *Looking back, is there anything you wished you had spent more time developing or learning about?*

HW: I wish I had focused a little bit more on my "pocket." When I was growing up, I always heard that I had great time and meter, but I never heard the word "pocket." It wasn't until I started working with Prince that I really grasped and understood the meaning of pocket and being funky. Even though it's something that I learned within the last couple of years, I wouldn't change a thing about the process because I can confidently say that I now have the *best* teacher of funk there is!

RS: *When you were in elementary school, you were a member of the Louisville Leopard Percussionists, so besides playing drums, you also*

spent some time playing marimba, xylophone, and/or vibes. How has knowledge of such things as melody and harmony impacted your drumming?

HW: Being able to play marimba, vibraphone, etc. has really helped my ear musically. Understanding melodic structure, harmonies, and chord progressions enhances my ability to be a musical drummer. Unfortunately, there aren't too many of those any more. People are so thrown by the fact that you hit the drums that they don't realize you can hit them melodically instead of just as hard as you can.

In addition to drumming, I'm also a singer. I cannot even begin to explain how learning to play mallet percussion developed my ear as a vocalist. I am so beyond thankful to have had the education and ear training that I did at such an early age, all thanks to Diane Downs and the Louisville Leopards!

It is extremely important to train your ear musically—especially for a drummer. Most people don't expect a drummer to be as well-trained musically as the other musicians simply because we don't use the majority of the theory they do. Learning theory and training my ear has helped so much in the writing process, in learning new music, even in simply communicating with other musicians in rehearsals and shows. Just because you play the drums and you don't play a "melodic" instrument is not an excuse to write off learning the theory behind the music. *Learn it!* It will only help you down the road!

RS: *How important has music reading been in your career?*

HW: In all honesty, reading music hasn't been a necessity in most of my career up to this point. I played in an Off-Broadway musical entitled *White Noise* where I had to read charts, and I'm so thankful that I could! I think that it's important to be able to read music because it only expands your knowledge and capabilities, but I wouldn't say it will make or break your career.

RS: *You have studied and played several styles of music. How do they inform each other?*

HW: They all go hand in hand. Even though each style has its own particular feel or groove, they all require musicality and dynamics. There are also different techniques that are used in order to

make each style sound authentic. I have realized that I often tend to apply the different techniques to different styles. For example, when playing jazz, you typically have lighter hands than when you're playing heavy backbeat rock. But when I play rock, there are times when I will switch to a lighter approach for a different sound and feel. It also helps preserve energy for long shows! It's so much fun to try out different approaches and techniques between genres! It's even more fun to listen back to the shows and recordings and hear how it comes across in the music

RS: *What can you tell us about upcoming tours and/or CD releases?*

HW: Right now I can't give any specifics on an album release or tour dates. But I can say that 2014 is going to be a very busy and exciting year of music, and we cannot *wait* to share all of the incredible music we've created over the last year and a half! These are super exciting times! I know fans have been waiting a while for new material; all I can say is, great things come to those who wait! **RS**

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JEN 2014

STORY AND PHOTOS BY LAUREN VOGEL WEISS

The 5th Annual Jazz Education Network (JEN) Conference was held January 8–11 at the Hyatt Regency Hotel in Dallas, Texas. Jazz educators, students, professional musicians, and enthusiasts from around the world gathered to hear dozens of concerts throughout the day and into the wee hours of the morning. Thirty-four professional ensembles performed in addition to 38 student or community groups.

Some of the headlining professional ensembles included the Fred Hamilton Trio (with Ed Soph on drums), the Brad Leali Jazz Orchestra, the Latin-Grammy-nominated Jovino Santos Neto and his ensemble Quinteto, and the Jim Widner Big Band (with

Peter Erskine on drums). Other ensembles came from Texas (Collin College Jazz Lab Band, Texas Christian University Jazz Ensemble, Texas Instruments Community Jazz Ensemble and, on the final concert, the world-renowned University of North Texas One O’Clock Lab Band) as well as groups from across the country: Ithaca College (N.Y.) Jazz Ensemble, Milwaukee (Wis.) High School of the Arts Jazz Lab Combo, and Slippery Rock University (Penn.) Jazz Ensemble, to name a few. One band—the HKIED (Hong Kong Institute of Education) Jazz Ensemble—traveled to Texas from Asia!

Held in conjunction with the annual JEN conference, the JENerations Jazz Festival brought almost

three-dozen ensembles to Dallas. More than 800 elementary, middle school, junior high, high school, community, and college musicians performed as part of the festival. Each ensemble played a 30-minute concert, followed by a 30-minute critique from two mentoring artists, including some of the biggest names in jazz. More than a dozen ensembles were from Texas—including the Cedar Hill High School Longhorn Steel Band, Dallas Jazz Harp Ensemble, Denton High School Lab Band, North Central Texas College Jazz Orchestra, and Texas City High School Jazz Band—with many groups coming from further away: the Bemidji State University (Minn.) Blue Ice Combo, University of Nebraska-Omaha Jazz I, and University of North Carolina–Pembroke Jazz Combo, among others.

The conference also presented 78 clinics on techniques, history, literature, marketing, and other topics related to the jazz idiom. There were at least six clinics aimed at percussionists: Drummer, author, historian and educator Daniel Glass (Brian Setzer Orchestra) demonstrated the evolution of the jazz rhythm section from the 1930s to the 1950s. Using historical photos and musical demonstrations, Glass covered the Big Band, Bebop, and Rhythm & Blues eras. He showed how the changes



Peter Erskine, Bob Breithaupt, Lennie DiMuzio, and Ruben Alvarez visited during the recent Jazz Education Network conference in Dallas

in the drumset reflected the evolution of America.

Dr. Brian Carmody discussed the innovative rhythms of Kenny Clarke in his clinic, “Klook-Mop: A Rhythmic Signature of Bebop.” Using audio examples as well as historical photos, Carmody explained the importance of Clarke’s contributions to jazz in this centennial year of Clarke’s birth.

A pioneer in the artist relations field, Lennie DiMuzio regaled the audience with stories from his book, *Tales From the Cymbal Bag: The Historical and Hysterical Memoirs of Lennie DiMuzio*. Sponsored by Sabian cymbals, the format featured 81-year-old DiMuzio being “interviewed” by JEN Board member Bob Breithaupt. DiMuzio’s anecdotes covered a variety of drum legends, from Chick Webb and Ray Baduc to Alan Dawson, Louie Bellson, and, of course, Buddy Rich.

Houston-based drummer and educator Marvin R. Sparks, Jr. presented a clinic titled “Drummers and Style: The Historical Connection with Tunes (Understanding and Executing the ‘Tune’).” Covering everything from hearing protection to writing your own drum chart, Sparks emphasized learning the melodies to songs, using examples like Billy Strayhorn’s “Take the ‘A’ Train” and Miles Davis’ “Milestones.”

“Drumset Proficiency for all Jazz Curricula” was taught by Peter Erskine, who used his program at the University of Southern California’s Thornton School of Music as an example. Assisted by USC graduate Jake Reed, they taught some

Peter Erskine performed with the Jim Widner Big Band during one of the Friday evening concerts



Marvin Sparks’ clinic focused on “The Historical Connection with ‘Tunes’”



drumset basics to two volunteers from the audience. Roland's Drew Armentrout was also on hand to explain about the electronic drumkits they were using.

Butch Miles, former drummer for the Count Basie Orchestra, explained "Triplets and Jazz Drumming." Currently on the jazz faculty at Texas State University in San Marcos, Miles demonstrated his favorite rudiment (the paradiddle-diddle) around the drumset and answered questions from the audience. He showed how stickings can make subtle differences in sounds and also played with brushes.

The only vibe player prominently featured during the conference was Mike Mainieri, who performed as a guest soloist with the University of Missouri Concert Jazz Band, under the direction of Arthur White. The ensemble performed two of Mainieri's compositions: "Tee Bag" and "R Is For Riddle."

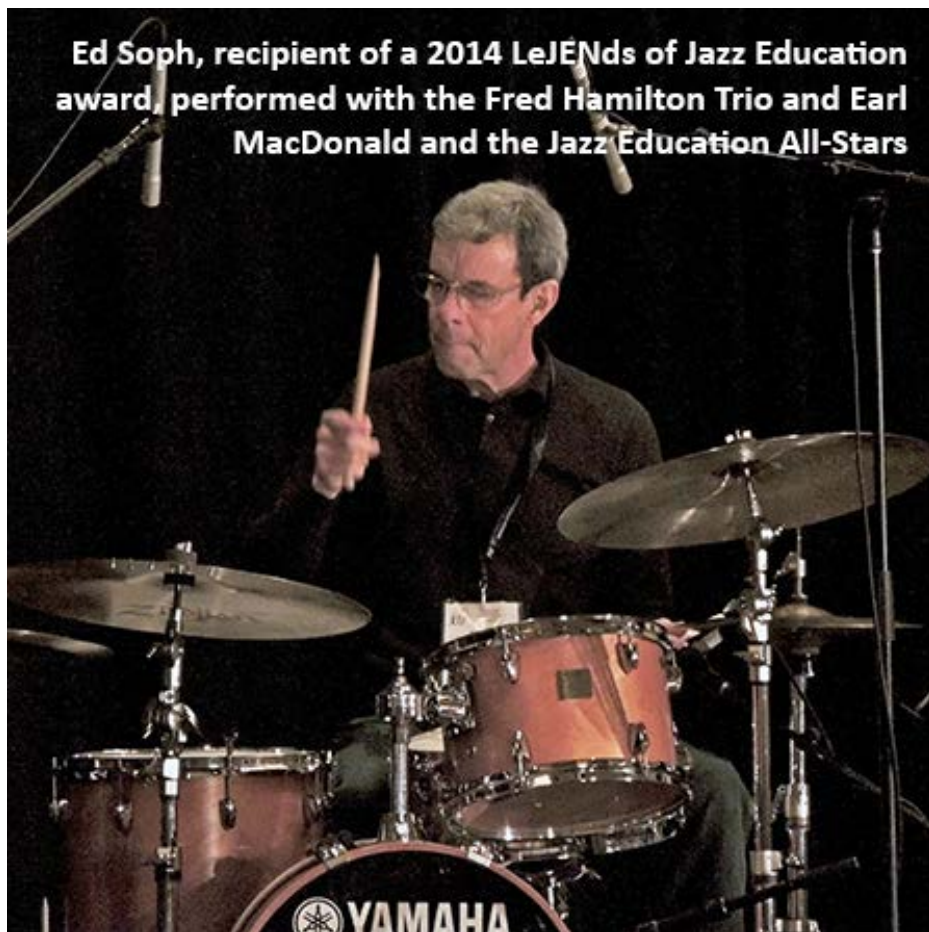
During the Gala on Friday evening, Paris Rutherford (Professor Emeritus in Jazz Studies at the University of North Texas and former director of the UNT Jazz Singers) and Ed Soph (Professor in Jazz Studies at UNT, where he teaches applied drumset) were honored as this year's LeJENDs of Jazz Education. Dr. Larry Ridley was presented with the Meade Legacy Jazz Griot Award. And the "father of modern conga drumming," Cándido Camero, was presented with the LeJENDs of Latin Jazz "Keepers of the Flame" award. Following an introduction by JEN Board mem-



Left-handed drummer Daniel Glass playing along with a recording during his clinic



Ed Soph, recipient of a 2014 LeJENds of Jazz Education award, performed with the Fred Hamilton Trio and Earl MacDonald and the Jazz Education All-Stars



ber Ruben Alvarez, 92-year-young Cándido performed with the UNT Latin Jazz Ensemble, under the direction of José Aponte. Cándido, a 2008 recipient of the NEA (National Endowment for the Arts) Jazz Master honor, was interviewed earlier in the day by Bobby Sanabria in a special “Conversation” session.

There were 111 exhibit booths, displaying everything from recordings and sheet music to instruments and accessories. There were also several dozen schools recruiting future jazz performers and educators. Some of the percussion-oriented exhibitors included Avedis Zildjian, Conn-Selmer (Ludwig), D’Addario (Evans and ProMark), Peter Erskine’s Fuzzy Music, Lone Star Percussion, Mapex (who provided drumsets in all the rooms), Sabian, Vic Firth Co., and Yamaha.

The 6th annual JEN Conference is scheduled for January 7–10, 2015 in San Diego, California. For more information, visit www.JazzEdNet.org. **RS**

MOVE TO THE BEAT!

HOW TO GET A BETTER UNDERSTANDING OF YOUR FAVORITE SONG

BY ANDREW BAULCOMB

We do it in the office, in the car and in that trendy Cuban café when our friends aren't looking. When the music is good, the urge to move is irresistible.

While we don't fully understand *why* music compels movement, a pair of researchers working in McMaster's MAPLE Lab (**M**usic, **A**coustics, **P**erception & **L**earning) have found that it can improve our sense of timing and result in a better understanding of a song's structure—even for those with little or no musical training.

"When you're on the bus or walking to work or school, anyone wearing an iPod is usually nodding or tapping along," said Michael Schutz, an assistant professor who specializes in music cognition and percussion. "That movement is not only enjoyable, it actually helps us grasp music's structure. Amazingly, we don't need to be taught to move to music; children do this implicitly from a young age."

Schutz conducted the research alongside Fiona Manning, a graduate student in the McMaster Institute for Music & The Mind with an interest in exploring music, movement, and perception. As part of the study, 48 undergraduate participants donned a set of head-

phones and listened to a sequence of woodblock tones. Some had no musical experience, while others had up to 12 years of musical training.

Participants were asked to tap along with the beat during one round of trials, and sit perfectly still during another. Towards the end of the musical sequence, listeners heard a few seconds of silence before the final note. At the conclusion of the trial, listeners were asked to identify whether the final tone was early, late, or right on time.

Moving to the beat helped listeners recognize when the final tone was off—especially when it was late. During subsequent testing, the team demonstrated that movement was most critical during the silence, in terms of maintaining the beat. They found this improvement did not depend on musical training.

Testing was done using a basic 4/4 time signature—a popular choice among pop songwriters due to the relative simplicity and repetitive nature of the pattern. The 4/4 pattern is easy for fans to move along to, which can help their understanding and enjoyment of the music.

"A solid beat is often a key ele-

ment in hit songs, and it helps listeners move along. If you examine the Billboard 'Hot 100' list, many of those songs have a relatively simple beat," said Schutz. "Music producers and songwriters recognize the pulse's importance to listeners, who frequently 'tap along' or move when hearing their favorite music."

Now we know that dancing doesn't just help us enjoy music, it actually helps us hear it better.

The team's findings will be published in the next issue of *Psychonomic Bulletin & Review*, a renowned experimental psychology journal.

Want to try the test for yourself? Here's a [sample clip](#) of the woodblock sequence used by Schutz and Manning. Sit perfectly still and try to identify if the final tone is early, late, or right on time. Play the clip again, but this time tap along to the beat. The timing of the final tone should be much easier to identify while tapping along.

See more at: <http://dailynews.mcmaster.ca/article/want-a-better-understanding-of-your-favourite-song-move-to-the-beat/#sthash.gG5DrugT.dpuf> **RS**



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PEOPLE AND PLACES

AUSTRALIA

The Australian National Academy of Music, in association with the Arts Centre Melbourne, hosted a trans-Tasman Tymposium, Australia's first-ever international gathering devoted to the art of timpani playing, Nov. 25–27, 2013. The classes were built around two significant events occurring in Melbourne simultaneously: Opera Australia's production of Wagner's complete *Der Ring des Nibelungen* cycle and the visit to Australia of the Royal Concertgebouw Orchestra.

The Tymposium featured five timpanists presenting master classes and workshops, and celebrated the anniversaries of four composers who were pivotal in developing writing for the timpani. **Guy du Blet**, of Orchestra Victoria, presented a class on the music of Giuseppe Verdi; **David Clarence**, from the Australian Opera and Ballet Orchestra (Sydney Opera House), presented music of Benjamin Britten; **Christine Turpin**, of the Melbourne Symphony Orchestra, presented Stravinsky's "The Rite of Spring"; **Laurence Reese**, of the New Zealand Symphony Orchestra, presented music of Richard Wagner; and **Nick Woud**, of the Royal Concertgebouw Orchestra, gave a class on the Dutch style of timpani playing.

The three-day event was attended by high-school and uni-

versity students, amateur players, young professionals, and seasoned veterans in a lecture format with playing opportunities. Highlights of the week included the chance to see the timpanists performing in context in the Ring Cycle and orchestral concerts by the Royal Concertgebouw Orchestra. The event was generously sponsored by Optimum.

BELGIUM

The seventh edition of the annual Ludwig Albert International Marimba Academy was hosted by **Ludwig Albert** from July 17–Aug. 5, 2013. The teaching staff included **Chin Cheng Lin** (Taiwan), **Nanae Mimura** (Japan), and **Seung Myeong Oh** (Korea). Twenty-five students from Hong-Kong, Korea, Poland, Belgium,

Switzerland, Taiwan, Ukraine, Mexico, Spain, Finland, England, Bulgaria, Thailand, and Uruguay explored advanced marimba literature and performance practices in the beautiful Academic Hall. Sponsors for the academy were Adams Percussion Instruments, Innovative Percussion, and Pustjens Percussion Products.

The fifth edition of the Universal Marimba Competition Belgium was hosted by artistic director **Ludwig Albert** from July 18–27, 2013 at the Academic Hall Sint-Truiden. This competition under the High Patronage of Her Majesty Queen Paola welcomed candidates from abroad for the disciplines marimba solo and duo. Jury members were **Ludwig Albert** (Belgium), **Daniella Ga-**



Ludwig Albert, Nanae Mimura, Seung Myeong Oh, and participants at the Ludwig Albert International Marimba Academy.

neva (UK), **Igor Lesnik** (Croatia), **Chin-Cheng Lin** (Taiwan), **Nanae Mimura** (Japan), **Stefaan Ottenbours** (Belgium), **Leo Ouderits** (Belgium), **Wilfried Westerlinck** (Belgium). **Pei-Ching Wu** (Taiwan), and **Nebojsa Jovan Zivkovic** (Germany).

Laureates 2013 are: **Han-Yen Kao**—Taiwan (1st Prize solo and Public Prize solo); **Filip Mercep**—Croatia (2nd Prize solo); **Nina Fujisama**—Japan (3rd Prize solo and Igor Lesnik Prize); **Keiko Kotoku and Roberto Palomeque**—Mexico (1st Prize duo); **Litzler Claire and Ryoko Kondo**—France (2nd Prize duo and Public Prize duo); **Xizi Wang**—China and **Tomi Emilov**—Bulgaria (Ludwig Albert Talent Prize solo); **Milosz and Magdalena K. Pekala**—Poland

and **Florent Duverger and Lucie Delmas**—France (Ludwig Albert Talent Prize duo); **Sebastian Efler**—Austria (Young Talent Prize and Sabam Prize solo); **Ling Lu and Hao-Yun Hsieh**—Taiwan (Sabam Prize duo).

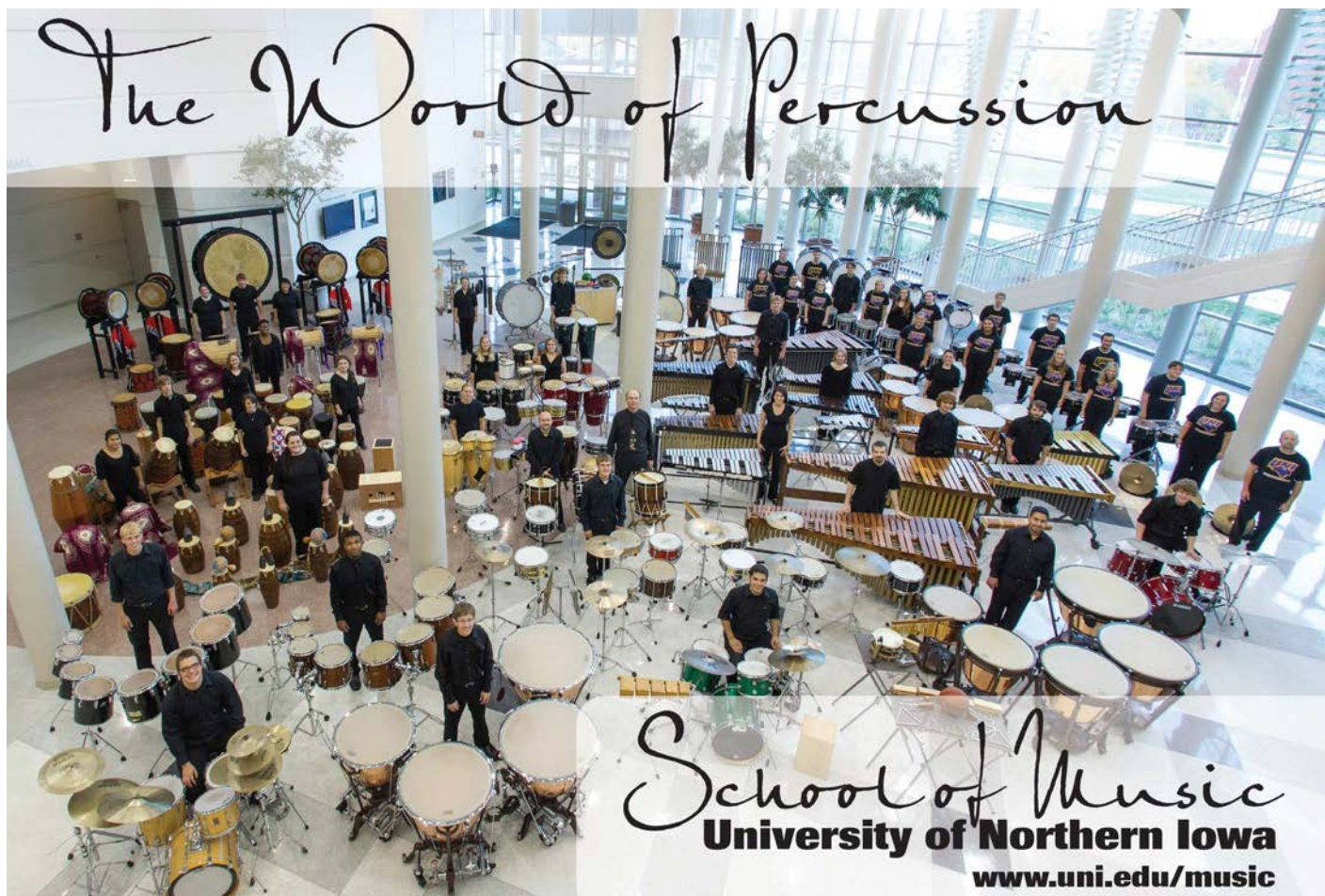
JAPAN

Bill Cahn, a founding member of Nexus and an Associate Professor of Percussion at the Eastman School of Music, returned to Japan in 2013 to conduct his 12th residency at the Showa Music Academy in Kawasaki Dec. 4–19, 2013. Bill’s activities included private percussion lessons, small ensemble coaching sessions, a videotaped interview by students in the English language class, and a formal address to the entire

Showa faculty and administration at their monthly meeting. More information about this residency can be found on Cahn’s blog at: www.nexuspercussion.com.

USA Illinois

The 24th Annual Chicago Drum Show will take place May 17–18, 2014 at the Kane County Fairgrounds in St Charles, Illinois. The 2014 Roundtable event is titled “Careers in the Percussion Industry” and will be moderated by **Karl Dustman**, Executive Director of the Percussion Marketing Council. Clinics will be presented by **Mike Semerau**, **Hip Pickles**, **Curt Bisquera**, **Chip Ritter**, **Potts & Pans**, and **Stanton Moore**, plus others to be announced. In addi-



tion to the clinic stage and Master Class room, the Rebeats Cafe stage will host educational and entertainment programs throughout the show. Show organizer **Rob Cook** reports that both exhibit halls are filling up.

Kentucky

Brandon Arvay and **Christopher Butler** recently presented a percussion clinic to the members of the Campbellsville University percussion studio, under the direction of **Dr. Chad Floyd**. The clinic focused on the works of Alejandro Vinao, specifically his composition "Book of Grooves" (2011) for two marimbas. Biographical information was presented on Vinao along with compositional techniques that are evident in his music. The clinic concluded with a performance of the first movement from "Book of Grooves," "A Spanish Groove."

Minnesota

The MacPhail Center for Music in Minneapolis has announced new members of its elite student percussion ensemble Rimshots!: **William Arnold** of Shoreview, senior at Hill Murray High School; **Liam Smith** of Minneapolis, senior at Perpich Center for Arts Education; **Gabrielle Tripps** of Wayzata, junior at Wayzata High School; and **Becky Norling-Ruggles** of Minneapolis, junior at South High School. Rimshots! is a performance-oriented group for highly motivated percussion players. The ensemble, directed by **Paul Babcock**, president and COO

of MacPhail, perform concerts in a variety of settings throughout the community. This is a year-long commitment.

New Jersey

The 2013 Leigh Howard Stevens Summer Marimba Seminar was held this past summer in Ocean Grove and featured lectures, master classes and concerts from **Leigh Howard Stevens, Michael Burritt, Bob Becker, Yurika Kimura, Gordon Stout, Kevin Bobo, Nathaniel Bartlett, Nora Stevens**, and **Greg Zuber**, and a "bonus" clinic on snare drum by **Dennis Delucia**. The seminar included a tour of the Malletech factory.

North Dakota

On Nov. 2, 2013, **Michael Blake** and the University of North Dakota hosted the North Dakota Day of Percussion. The day started at 10 A.M. with a

clinic by **Marcus Santos** presenting his Samba Line Concept. He had many students involved in performing this concept. At 11 A.M., **Jeff Prosperie** presented his rudimental clinic, dealing with the history of the rudiments and going into modern hybrid concepts. He started by playing "The Three Camps" along with a CD of the fife. At 1:30 P.M. **Tony Miceli** gave a clinic on basic improvisation of the vibraphone. He also talked about what it takes to become proficient at the instrument and how to go about training your ear. After drawings for door prizes, the day ended with a concert at 3:00 featuring Prosperie on solo snare drum, Miceli performing a solo vibe selection and two standards with Jazz on Tap, a local jazz trio, and ending with the **University of North Dakota Steel Pan Ensemble** featuring Santos on three selections. The Day of Percussion was very well attended



Rimshots! (from left) Liam Smith, William Arnold, Gabrielle Tripps and Becky Norling-Ruggles



Leigh Howard Stevens, Bob Becker, Yurika Kimura, Gordon Stout and Michael Burritt with LHS Summer Marimba Seminar students

and was a huge success, according to teachers' and students' comments afterwards. Thanks to PAS for helping in their support.

Wisconsin

Geary Larrick wrote a book review on steel bands for the December 2013 *Music Educators Journal*.

ON THE ROAD

Wes Crawford presented a series of drumset improvisation clinics at universities in Virginia and Maryland, sponsored by Dream Cymbals and Gongs. Song form, dynamics, repetition, and other aspects were discussed along with an in-depth study of subdivisions vs. phrase lengths, and guides to gaining facility with improvising over ostinatos. The tour included James Madison University in Harrisonburg, Va. on Oct. 30 (Bill Rice, host), Radford University in Radford, Va. on Oct.

31 (Dr. Robert Sanderl, host), Shenandoah University in Winchester, Va. on Nov. 1 (Earl Yowell, host), and University of Maryland – Baltimore County on Nov. 6 (Tom Goldstein, host). **RS**

News items for "People and Places" must be received within three months of the date of the event.

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THE PAS COMPOSITION COMMITTEE

PROMOTING NEW WORKS FOR PERCUSSION

BY JOSH GOTTRY



Over the past 40 years, the Percussive Arts Society's annual composition contest has recognized nearly 200 outstanding new works for percussion and awarded approximately \$80,000 to 160 composers for their contribution to new literature for percussion. The PAS Composition Committee, established in 1990, is primarily responsible for administering this contest, but is also charged with and actively engaged in the support and development of the art of music composition as a critical component within our percussion community.

Gordon Stout, Murray Houllif, Christopher Deane, and Michael Udow are just a few of the prominent names in our percussion world who have been selected as winners in the PAS composition contest. Many of the winning compositions from the PAS contests are now equally as familiar as their composers. Pieces like Lynn Glassock's "Between the Lines," David Gillingham's "Paschal Dances," James Cambell's "Garage Drummer," and William Schinstine's "Recital Suite for Snare Drum" have been played or seen performed by most percussionists.

One of the most critical decisions for the Composition Com-

▶ Tap to play Video



2011 PAS Composition Contest Ensemble Category Winner: Bloom composed by Ivan Trevino. Performed by The University of South Carolina Percussion Ensemble directed by Scott Herring, Fall 2012

mittee each year is the selection of contest categories. Several categories (e.g., solo marimba or large percussion ensemble) are rotated in frequently because of their popularity with composers and performers alike. Other categories are determined based on the desire of the committee to expand repertoire in a particular area or to explore new combinations utilizing percussion.

The committee is also responsible for selecting a panel of judges for each competition. A sampling of judges over the past fifteen years includes PAS

Presidents Lisa Rogers, Gary Cook, Mark Ford, and John H. Beck, former contest winners Gordon Stout, Michael Udow, and David Skidmore, and other noteworthy names like James Oliverio, Bill Cahn, Elliot DelBorgo, and David Maslanka. Winning compositions are reviewed for publication in *Percussive Notes*, a task rotated among members of the committee, and efforts are made to secure performances of these outstanding new works.

You can access video of PASIC performances of "Bloom" by Ivan Trevino and "Concerto for Drum-

▶ Tap to play Video



2012 PAS Composition Contest Ensemble Category Winner: Concerto for Drumset and Percussion Ensemble composed by Jamie Whitmarsh. Performed by the Tennessee Tech University Percussion Ensemble, directed by Eric Willie, PASIC 2012

set and Percussion Ensemble” by Jamie Whitmarsh, both recent contest winners, or view a complete list of all past [Solo Category Winners](#) and [Ensemble Category Winners](#) on the PAS website. For those interested in the [2014 PAS Composition Contest](#), more information and an application form is also available.

Members of the PAS Composition Committee are professional percussion performers and educators as well as accomplished composers. Most are teaching percussion and/or composition at the college or university level, and many have had their works performed at PASIC as well as at other national and international music festivals and conventions. Primary requirements for membership on the committee include a professional background in percussion and composition, membership

in PAS, and a desire to serve the society through active creation and promotion of new works for percussion.

In addition to the primary task of administering the composition contest, the Composition Committee continues to consider new ways to further the spirit of its mission to promote quality percussion compositions and encourage new composers to write for percussion. Activities such as creating compositional-based articles for *Percussive Notes* and sponsoring panel discussions and clinics at PASIC help continue to support and refine the art of percussion composition.

Moving forward, the committee intends to continue its objectives in facilitating a competition that offers attractive incentives to composers while also creating new avenues of exposure for

winning composers and pieces. As new music is created and new composers write for our instruments, ultimately, the Percussive Arts Society and general percussion community are the beneficiaries of the efforts by the PAS Composition Committee. **RS**

PRODUCT SHOWCASE

AHEAD

Chavez Arsenal Tenor Sticks and Mallets

Ahead has announced the new “Chavez” Arsenal Tenor Drum sticks and mallets. Developed in conjunction with Dallas Mavericks’s drum line instructor and educator “Chavez,” the new Ahead Arsenal ATS Tenor Drumsticks and ATM Tenor Drum Mallets feature a durable white powder-coated finish, extruded and swaged handles with premium-quality DuPont Delrin heads. The ATS are 15.625” long by .695” diameter, 80 grams, with .875” white Delrin heads. The ATM are 14.50” long by .695” diameter, 82 grams, with 1.25” black Delrin tips.



CYMPAD

New POP, Products and Packaging for 2014

Eye-catching Point-Of-Purchase displays, yellow Chromatics and clamshell-style packaging for the company’s new Moderator Super Set highlight the developments from Cympad for 2014.

Cympad’s countertop display is a “Silent Salesman” that comes with 7 Optimizer Starter Packs, 7 Optimizer Standard Packs, 7 Chromatics Packs and 4 Moderator 70mm Double Packs. The self-service unit is compact, profitable and can be conveniently placed on countertops, walls or slatwall.



DE GREGORIO

Economical Compass Cajon

The exclusive, new Compass Cajon by De Gregorio is the perfect solution for drummers and percussionists seeking a quality instrument at an affordable price. The Compass is handcrafted and Spanish-made and features a 3-ply, premium-quality Baltic birch front plate. The body of the Compass is made of medium density wood-fiber composite. This composition allows the mid-priced Cajon to produce a powerful sound with the rich tonal quality previously found only in more expensive instruments.



EVANS

New Super-Durable Drumheads

Evans has launched its most durable film-based drumheads yet, the EMAD Heavyweight bass drum head and the Heavyweight snare batter head.

The EMAD Heavyweight features two plies of 10mil film for a total thickness of 20 mils. The new Heavyweight Snare batter employs two plies of 10mil film plus a 3mil reverse dot, for a total thickness of 23 mils in the playing area.

Both the EMAD Heavyweight bass drum head and Heavyweight snare batter feature the new Level 360 Technology, which ensures better fit, easier tuning, and a wider tonal range. EMAD Heavyweight comes in sizes 18–26”. The Heavyweight snare batter is available in 12”, 13”, and 14” sizes.



GROVER PRO

Tambourine Mounting Clamp

Grover Pro Percussion Inc. announced the addition of a tambourine mounting clamp to its line of acces-



sories. The new Model TMC is a solid universal tambourine clamp that will grip any 8-, 10-, or 12-inch tambourine securely, yet freely enough to allow the frame and jingles to resonate fully.

Machined from 6061 aircraft-grade aluminum, the body is designed to spread the clamping force evenly across a wide 4-inch length of the shell circumference. This assures that no damage will occur to your instrument, even if played vigorously. The ergonomic thumbscrew engages a rubber-covered flat spring that quickly and easily tightens and releases. The deep-milled U-channel is designed to securely and safely cradle any model Grover tambourine.

The clamp quickly screws onto any standard cymbal stand with an 8mm thread. This allows complete flexibility in placement and tilt angle. The most intricate and difficult multi-percussion setups can be easily accommodated by simply mounting the TMC on a cymbal boom stand.

Bantamweight Tambourines

Weighing 15 percent less than other Grover pro-level tambourines, Grover Pro Bantamweight Series tambourines are



easier to grip, control, and play. The Bantamweight's shell is narrower in depth, resulting in a professional-quality instrument that can be played with ease and dexterity, especially by younger percussionists and those with smaller hands.

Like other Grover pro models, these tambourines feature 34 jingles in a staggered row configuration. Dual-width jingle slots facilitate smooth, even rolls. The head is carefully pre-tensioned and mount-

ed to the shell using a two-part adhesive that secures the perimeter of the head to the shell bearing edge. Remo's Skyntone head material is used because it closely simulates the natural warmth of real skin, the difference being that it will remain tight at all times and under any playing condition.

Every Bantamweight Series tambourine features: reduced weight solid hardwood shell; Remo pre-tensioned Skyntone head; staggered, dual-width jingle slots; hand-hammered jingles; captive pin system; cordura case and Roll-Ring included.

It is available in three models: T2/GS-B German Silver jingles; T2/HTC-B Heat Treated Copper jingles; T2/HTSPH-B Heat-Treated Silver/Phosphor Bronze jingles.

HENDRIX

Solid-Stave Drums

Re-inventing the classic method of "block" drum construction to better meet the demands of modern musicians, Hendrix Drums of Dothan, Alabama is proud to announce the immediate availability of its

Naples Philharmonic

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A limited number of applicants will be invited to audition. A one page resume must be received by the orchestra personnel manager no later than March 15, 2014. For additional information and audition excerpt list visit artisnaples.org/auditions

ABSOLUTELY NO PHONE CALLS. Excerpt lists will not be given over the phone. Complete audition information will be emailed to qualified applicants. We are a drug-free workplace and an equal opportunity employer. Winning candidate must provide proof of eligibility to work, pass a pre-employment drug screen and background check.

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new Archetype Series drumsets and snare drums. The 100 percent handcrafted, made-in-USA drums feature a number of innovations, upgrades and improvements to the art of stave drum making.

“Archetype Series drums are made from vertically oriented bars of wood,” explains Hendrix founder and chief drum designer Rhett Hendrix. “This lets us take advantage of the wood’s vertical grain and produce an ultra thin drum shell with thicker areas at the top and bottom that form natural reinforcing rings. The result is a strong, stable shell with a lower fundamental note, wider tuning range and greater resonance than other drum designs. Using vertical bars further optimizes the drum by allowing us to apply the bearing edge on the end-grain of the wood instead of on the face-grain—increasing the strength of the edge and the sensitivity of the drum at any tension level.

“Secondly, we call our drums ‘Solid Stave’ because they combine the best characteristics of solid and stave instruments. Since all of the bars that make up each drum are taken from either a single board or from multiple boards that are closely matched for color, grain, and density, our drums produce the appearance, warmth and depth of a ‘solid shell’ instrument without the stress and instability that steaming and bending a traditional one-ply shell creates.”

“Finally, in addition to their advantages over both steam bent shells and standard stave shells, our drum shells use a fraction of the glue needed to produce a multiple-ply drum shell. Using less glue

greatly enhances the overall sound and performance of the drums and allows the wood to have a more noticeable influence on their tone. Unlike drums with exotic exteriors that are purely for looks, our Walnut drums sound radically different than our Cherry drums.”

Archetype Series drums come fully-equipped with a host of high-end components, including HD’s Machined Solid Aluminum lugs, S-Hoops and Remo drumheads as well as Hendrix Drums’ exclusive Sleeved Washers on every tension rod. Archetype snare drums also include Dunnett R7 three-position throw-offs, FatCat dual-adjustable snare wires and Tight Screw tension rods.

Available in a wide range of American Walnut and Cherry bass drums (18–24”), tom-toms (10–18”) and 14 x 6” snare drums (also offered in African Sapele), Hendrix Drums are distributed exclusively by Big Bang Distribution.

KAT

Ultra Isolation Headphones

KAT Percussion has introduced new Ultra Isolation Headphones. Designed with the drummer in mind, the Ultra Isolation

Headphones offer a wide dynamic range and superior external noise isolation. Lightweight and durable, KAT Ultra Isolation Headphones are made with large, comfortable foam ear cushions to combat ear fatigue and reduce external noise by 26 decibels. The 1/8-inch stereo headphone jack also comes with an add-on ¼-inch adapter.



KT3 Advanced Digital Drumset

KAT Percussion has expanded its line of “kt” electronic drumkits with the KAT kt3 six-piece digital drumset. The kt3 features large 11-inch dual-zone white floor tom and snare drum pads, a larger 12-inch hi-hat cymbal, two 12-inch crash cymbals, and a 14-inch ride cymbal with an all-new bell trigger. The kt3 sound module is preconfigured with 550 studio-grade drum, cymbal, DJ, FX and percussion sounds,



along with 45 preset drumsets. Another 25 slots are available for user-created drumsets for a total of 70 kits. New eye-catching red accents round out the kit with a great visual flair.

The MIDI sound card built into the kt3 module includes 100 play-along tracks that are fun and challenging to play. A wide variety of input options are available, such as mp3 players, iPods, smartphones, and tablets. The kt3 includes USB 2.0 and MIDI connectivity for expanded use with recording software.

LATIN PERCUSSION

New Cajon Throne

Latin Percussion (LP) has introduced a comfortable option for extended playing on any cajon, with the new cajon throne. Designed to support up to 300 pounds, the 10-inch diameter LP cajon throne mounts quickly to the top of any cajon. The cajon throne rotates a full 360 degrees, allowing players to easily transition between their entire percussion setup without moving the cajon. The padded seat on the cajon throne is covered with a removable and washable cover, and is mounted on a non-slip rubber base for added stability.



Guira Cowbells

Latin Percussion (LP) has introduced a new addition to its line of premium, U.S.-made cowbells with two new guira cowbells. Handmade from quality stainless steel, the guira cowbell is designed with a textured surface that allows the cowbell to also serve as a guira. The LP guira cowbell is available in hand-held (LP225H) and mountable (LP225) models. A scraper is included with each hand-held model.



LOGJAM

Bass Drum in a Box

Designed for a wide variety of musical applications, Logjam “stompers” are highly recommended for

cajon players and hand percussionists as well as vocalists, guitarists, and bassists. The Logjam modules are not effects pedals (stomp boxes) but instruments in their own right. They feature an internal sound chamber that creates the sound of an acoustic bass drum when plugged into a P.A. or bass amp.

A significant improvement over previous Logjam models, the “Logarhythm Mark 3” has a much smoother radius (curve) on the stomping area to facilitate ease of use. The Logarhythm allows dynamic control by using the left or right side of the playing areas and features a non-slip base. It is also possible to use both feet on this model.

The “Travelog” is a smaller version of the company’s popular stomper that is lightweight and portable and has a great sound. Two of these ultra-compact models can be used to create double bass drum effects.

Logjam’s new “Prolog” model has a low stomping angle, high output and internal soundboard. The heel board area facilitates a kick-and-snare, backbeat effect by employing the heel-toe foot technique.



The Logjam family of instruments is available exclusively from Big Bang Distribution.

MAJESTIC
Prophonic
Anniversary
Edition Maple
Snare Drum

KHS America, the USA distributor of

Majestic Percussion, has commissioned a 12-drum reissue of the Prophonic 50th Anniversary Snare Drum exclusively for the U.S. market. In 2011, Majestic Holland introduced a limited run of this stunning gray sparkle lacquer maple snare drum to the European percussion community, and now, 12 lucky American percussionists will also have the opportunity to own this special instrument.

“This versatile drum produces a smooth and sensitive tone for a wide range of concert snare drumming, but also marks two important milestones for our brand: its 50th Anniversary and the first Prophonic snare drum model produced,” noted Majestic Percussion Brand Manager Chris Hankes.

Never before available in the U.S., this drum features a thick maple shell and rounded top bearing edge, allowing it to speak with a slightly broader stick response and darker tone. The Prophonic Multi-Link throw off system helps deliver an articulate character in all dynamic ranges. The Prophonic Anniversary model reissue in the U.S. will be fitted with a Remo M5 coated Diplomat head on the batter side.

A total of 12 of this special snare drum will be available for purchase in the U.S. through Majestic retailers.



PAISTE
Masters Dark Crash
and Hi-Hat models

Swiss cymbal maker Paiste has announced the introduction of the

Masters Dark Crash and Dark Hi-Hat models. Masters started out with twelve rides; now three crashes and



two hats join the series to expand the Masters sound atmosphere to additional cymbal types.

The new models were designed in collaboration with the notable jazz drummers Gregory Hutchinson and André Ceccarelli, and reflect their concept of traditional sound with modern quality standard.

The 16", 18" and 20" Dark Crash models are based on the Masters Dark Ride atmosphere that exudes darkness, warmth and a smoky vibe. These crash cymbals they exhibit a buttery, soft feel, enabling the finest dynamic nuances. The 20" crash is also suited for airy, light ride patterns.

The 14" and 15" Dark Hi-Hats radiate a similarly breathy timbre. They emanate a soft musical closed sound, and open up with a satisfying smoky wash. Yet, the chick sound always stays clear and assertive.

Masters are entirely made by hand from CuSn20 bronze using traditional methods that have remained unchanged in over half a century.

RUDE Basher, Shred
Bell and Blast China

Swiss cymbal maker Paiste announced the launch of the RUDE Basher, Shred Bell and Blast China models. In 1980 Paiste released RUDE—raw cymbals for the extreme volume required by the punk and heavy metal scene of that time. In collaboration with Alex Gonzalez, since 1987 drummer of Mexico's most successful rock band, Maná, and co-founder of new metal project De La Tierra, Paiste has added new sounds to the RUDE series with the Basher, Shred Bell and Blast China models.

According to Alex: The 18" and 20" Bashers are lively, explosive but controlled at the same time. Great to bash out crash/ride patterns and unique crash sounds. The 12" and 14" Shred Bell are unique cymbals; you can "shred" fast ride patterns and get a controlled, lively, metallic sound or hit them for a cutting bell sound. The 14" Blast China is small but in your face—an explosive, lively, raw, cutting cymbal. Great for blast beat patterns and China hits.

RUDEs are entirely made by hand from the origi-



nally used CuSn8 bronze in Switzerland using traditional methods.

Signature "Precision"

Swiss cymbal maker Paiste announced the launch of the Signature "Precision" Heavy models.



In 2014 Paiste cele-

brates the 25th Anniversary of Signature Bronze. To kick off the anniversary, the Signature "Precision" series, released in 2013, will be enhanced by heavy models for Rock, Hard Rock and Heavy Metal. The 14" Heavy Hi-Hat offers a rich, sharp sound with very pronounced responsiveness. The powerful open sound pierces even the most massive guitar walls. Equally penetrating is the meaty chick sound. The 20" Heavy Ride stands out due to its glassy clear, strong, yet full ping. The big shaped bell is piercingly loud. This ride stays on top of anything. Brilliance, projection and precision distinguish the attack of the 16", 18" and 20" Heavy Crashes. At the same time, the Signature Bronze lends these crashes a pleasant, warm character and rich sustain.

PROMARK Select Balance Drumsticks

ProMark by D'Addario has introduced its Select Balance line of drumsticks. Drum-



mers can now choose forward or rebound balance in five diameters to fit all playing styles.

According to the company, in order to create the Select Balance line, ProMark identified the key elements of drumsticks in order of priority: diameter, taper, tip shape, and tip material. They then made the five most popular diameters the core of the Select Balance line. Because drummers essentially prefer two types of stick balance: forward or rebound, the Select Balance line was designed to give drum-

mers the option of both in five diameters, 535", .550", .565", .580", and .595". The sticks are weight sorted within 1.5 grams and are also tone sorted within six hertz. The sticks utilize a modified teardrop tip shape for more versatility. All models have wood tips; however, nylon tips will also be added to the line.

REMO Powermax 2 Marching Bass Drumhead

Remo has developed the double ply Powermax 2 Marching Bass drumhead, ideal for both indoor



and outdoor venues. Made with two plies of Mylar film, the Powermax 2 provides more attack and tone control than any other marching bass drumhead on the market. The Powermax 2 includes the same popular Powermax pre-muffled design with a pre-installed dampening ring on the inside for optimum tone and projection plus a control sound dot underneath for added durability. Available in Ultra White or Ebony in sizes 14–32-inches.

Gospel Church Tambourine

Remo's Gospel Church Tambourine is designed for the modern and diverse playing styles heard throughout the



world in recordings and church assemblies. Remo's Gospel Church Tambourine is manufactured with a lightweight Acousticon drum shell and is available with double and single row jingles. This tambourine is tuned to a mid-range pitch using Remo's drumhead film technologies that capture the look, feel and sound of rawhide skin without being affected by weather. With crystal clear projection you can be heard through any choir or music ensemble and inspire your congregation's

music. Special features are the Skyndeeep Natural fixed graphic drumhead, plus added durability by securing jingle nails from backing out. Available in 10-inch diameter with double row or single row of jingles.

Emperor Ebony Drumheads

Remo is now expanding its Ebony Series drumhead line. Offered in Emperor weight, the Emperor Ebony drumheads provide



durability, warmth, volume and clarity with focused mid-range tones. Designed for snare drums and tomtoms, Emperor Ebony heads have plenty of attack for maximum stick articulation. Available in 6, 8, 10, 12, 13, 14, 16, and 18-inch sizes. The Emperor Ebony drumheads feature 2-ply of 7.5-mil Ebony and 7-mil clear film that are ideal for pop, funk and rock playing applications.

Silentstroke Drumheads

Remo is now offering a new line of single-ply mesh drumheads for quiet practice applications. The single-ply mesh



material features a soft spring-like feel at very low decibel levels. Offered in snare, tom and bass sizes, Silentstroke drumheads provide a unique practice alternative to standard acoustic drum volumes. The Silentstroke drumheads are available in sizes 8-inch to 24-inch.

ROLAND

Handsonic HPD-20

Roland has introduced the HandSonic HPD-20, a dynamic digital hand percussion instrument for both live performance and creating music in the studio. It features the SuperNATURAL sound engine and a high-

ly sensitive multi-pad interface for maximum expression, plus a huge selection of ready-to-play sounds, WAV import via USB, deep editing capability, on-board effects, and much more. The compact HPD-20 is ideal for a wide range of music creators, from percussionists and drummers to electronic dance music performers, composers, and producers.



Representing the latest generation of Roland's acclaimed HandSonic series, the HPD-20 is a sophisticated hand percussion instrument. Equipped with the latest sensing technology, its 13 pads provide ultra-sensitive velocity response for playing sounds, and are arranged in a circular configuration for maximum ergonomic efficiency. They also respond to touch and pressure for dampening or muting another pad's tone, adjusting its pitch, and more. This allows players to execute traditional acoustic hand percussion techniques with authentic results, and offers a unique tool for creating performance effects with the many built-in electronic sounds.

The HandSonic HPD-20 features 850 sounds and 200 user-configurable kits, with 100 kits filled with ready-to-play setups covering styles from traditional percussion to modern electronica. Instruments include ethnic percussion from around the world, orchestra and melodic percussion, drums, and a wide array of electronic percussion and synth tones. All the sounds deliver an enormous range of dynamic expression, thanks to the powerful combination of Roland's SuperNATURAL technology and the highly responsive HandSonic pad interface.

Via USB flash memory, users can import up to 500 of their own WAV sounds into the HandSonic HPD-20 and assign them to pads. Up to 12 minutes of time is available for importing percussion hits, audio phrases, sound effects, and backing music. Imported sounds can be used just like the built-in sounds, with

full editing and effects processing available, including the ability to continuously loop beats and other rhythmic sounds and start/stop playback with the pads.

When creating user kits, players can edit each instrument by modifying its volume, pitch, decay, and more. Two sounds can be layered together on a single pad, with the ability to blend or switch them dynamically based on playing strength. Three independent multi-effects engines—each with 25 different effects—provide rich sound-shaping options, from standard chorus and echo to intense effects such as distortion, filter, and bit crush. Ambience effects and EQ can be applied to an entire kit as well.

Additional performance controls include a Roll button and a Realtime Modify knob to adjust pitch and effects on the fly. Also onboard is the D-BEAM for playing sounds and manipulating effects with hand movements in the air. With the Quick Rec function, it's easy to capture performances and ideas and export them as WAV audio to USB flash memory. A USB Computer port allows users to connect to a computer and use the expressive HandSonic pad interface to play virtual instruments and record beats in audio/MIDI music production software.

Trigger inputs offer the ability to connect a Roland pad and hi-hat controller to expand the HPD-20 and create a super-compact percussion set. MIDI I/O is included for communicating with V-Drums sound modules, SPD-series percussion pads, keyboards, and more. The CB-HPD gig bag (sold separately) provides a convenient way to carry and protect the HPD-20. The CB-HPD also includes a secondary bag for carrying an optional PDS-10 stand.

TM-2 Trigger Module

Roland has introduced the TM-2 Trigger Module, a new electronic percussion module with high-quality onboard sounds, user sound expansion via SDHC cards, and two trigger inputs for a variety of Roland pads and drum triggers. Battery powered and compact, the TM-2 provides a simple, affordable solution for drummers who want to create a hybrid kit that brings acoustic and electronic elements together.

The TM-2 is easy to integrate with any acoustic

drumset, mounting quickly and unobtrusively onto a hi-hat stand or drum rack using standard hardware. Thanks to convenient battery-powered operation, players can avoid the hassle of bringing AC power to their acoustic setups. The intuitive panel features straightforward controls for assigning sounds and saving kits, plus large, easy-to-press buttons for calling up kits while performing.

Built-in trigger inputs allow players to connect two pads or trigger devices at once. Nearly any pad in Roland's extensive V-Drums lineup can be used, including those that support dual triggering. Ideal options for a hybrid application include the BT-1 Bar Trigger Pad and KT-10 Kick Trigger Pedal. The TM-2 is also works great with Roland's RT-series acoustic drum triggers that mount on kick, snare, and tom drums.

The TM-2 is filled with over 100 ready-to-play professional sounds. Included are many sounds and tonal elements optimized for layering with acoustic drums, making it easy for players to achieve polished, high-impact sounds when playing live through a P.A. system. There's also a generous selection of electronic sounds for modern music styles, as well as traditional percussion instruments such as cowbell, woodblock, wind chimes, and many others.

Via the TM-2's SDHC card slot, players can trigger their own WAV sounds transferred to SDHC media from a computer, such as processed drums from song recordings, sound effects, looped grooves, or complete backing tracks. WAV sounds can be used alongside the TM-2's internal sounds to create kits.

The TM-2 includes a powerful multi-effects engine, allowing players to enhance their kits with studio-quality processing such as reverb, delay, flanger, and more.

MIDI I/O in the TM-2 lets users trigger sounds in V-Drums modules, keyboards, and synth modules,



and connect to a computer via a MIDI interface to record MIDI data and play sounds in popular music software. It's also possible to play the TM-2's sounds from an external MIDI device.

KT-10 Kick Trigger Pedal

Roland has announced the KT-10, an all-new kick trigger pedal for V-Drums sound modules and other electronic percussion instruments. With its all-in-one design, the KT-10 delivers professional performance with a compact footprint and ultra-low profile, making it ideal for use in hybrid acoustic/electronic drumkits and other applications where space is tight. The KT-10 also provides extremely quiet operation, a great benefit for musicians that use V-Drums at home.



Featuring fast, fluid response and a rock-solid feel, the KT-10 provides top-quality playability. Newly developed by Roland, the reverse-action trigger mechanism in the KT-10 makes the pedal not only compact in size, but also far quieter in operation than a kick pad played with a standard pedal and beater.

Based on Roland's tests, the KT-10 produces approximately 75 percent less noise in the playing room than a Roland KD-9 Kick Pad triggered with a standard beater. This is great for V-Drums users that play and practice at home with headphones, allowing them to drum without disturbing family members and neighbors.

The streamlined KT-10 also takes up much less space than a standard kick trigger pad and pedal, fitting easily alongside other pedals in a drumkit that combines acoustic and electronic elements.

Simple adjustments allow users to customize the KT-10's feel to suit their personal playing style. Weights in the beater mechanism can be removed or shifted to change the response, while moving the in-

tegrated spring to different hook positions modifies the pedal's tension.

With the convenient Mix In trigger jack, it's easy for users to create a double-pedal setup with a second KT-10.

The KT-10 works with all Roland percussion products equipped with 1/4-inch trigger inputs, including the TM-2 Trigger Module, various V-Drums sound modules, SPD-series percussion pads, and the HandSonic HPD-20.

Noise Eater Products For V-Drums

Roland has announced the NE-10 and NE-1 Noise Eater, two unique new sound isolation devices designed for use with kick pads/pedals and hi-hat pedals in a V-Drums set. Affordable and easy to use, Noise Eater products provide highly effective acoustic sound isolation for V-Drums when they're played on upper floors of multi-level structures, including houses, apartments, condos, offices, lesson studios, and more. V-Drums users can enjoy playing without disturbing family members and neighbors in adjoining rooms and living spaces. Based on Roland's tests, the powerful isolating properties of Noise Eater products reduce noise transfer to rooms below by approximately 75 percent over using pedals without them, a dramatic improvement that lets users play freely in situations where this noise could otherwise be a problem.



The NE-10 Noise Eater is a compact sound isolation board designed to be placed under a V-Drums kick pad/pedal or hi-hat control pedal. It features multiple dome-shaped rubber dampers for sound isolation and a low-profile design that doesn't affect playing feel or stability. The NE-10 can be used standalone with a Roland KD-9 Kick Pad, KD-7 Kick Trigger, or FD-8 Hi-Hat Control Pedal.

The NE-1 Noise Eater is a small sound isolation foot intended to be used as necessary along with the

NE-10 Noise Eater. It features a unique rubber damper structure that provides maximum sound isolation in a very compact and efficient device. When using a Roland KD-140/KD-120 V-Kick or a hi-hat stand for the Roland VH-13/VH-11 V-Hi-Hat, users should place the NE-10 under the pedal and NE-1 units under each stand leg as needed.

TRX Thunder and Lightning Splashes, Chinas and “Storm” Hi-Hats

The TRX Cymbal Co. has expanded its Lightning and Thunder series of vented cymbals with new 10” Splashes, 18” Chinas and 14” Hi-Hats in both lines for 2014.

“The Thunder and Lightning combo hi-hats have a wonderfully trashy sound combined with the smoothness and sizzle of a conventional hi-hat,” explains TRX president David Levine. “We call them the ‘Storm’ because that’s what happens when you put a Thunder and a Lightning together.”

Thunder cymbals are based on TRX’s warm, dark DRK Series while the Lightning cymbals are based on the company’s powerful, bright BRT Series. Both types of cymbals have a unique, somewhat trashy sound when used alone or stacked and are recommended for everything from traditional jazz and R&B to rock and metal.

VIC FIRTH VicKick Beaters

Vic Firth Co. has unveiled their new VicKick Beaters for drumset. Available in felt, wood and fleece, VicKick Beaters feature spherical heads that provide a consistent striking surface. These three special models each provide distinct and appropriate levels of articulation, all while achieving an enhanced low-end sound.

Within the VicKick series, both the felt and wood beaters feature a unique dual striking position. Set in the “radial” position, the beater provides clear articulation and consistent rebound, and allows for side-by-



side clearance when used on double-pedal setups. The “flat” position increases beater surface contact for enhanced sound. The fleece beater is crafted with an oval felt core and sets up in a singular position.

The three models are: VKB1—felt, radial. Medium-hard premium felt head creates clear articulation with a full low-end sound. Dual orientation offers multiple sound and feel options; VKB2—wood, radial. Hard maple head creates super rhythmic clarity. Weight of ball helps produce a full sound. Dual orientation offers multiple sound and feel options. Ideal for rockers looking for the ultimate in articulation; VKB3—fleece-covered felt, oval. Medium felt core covered with fleece for a full and warm sound. Outstanding for jazz.



New Markworth Corpsmaster Signature Keyboard Mallets



Vic Firth Co has introduced two new models to their series of Andrew Markworth Corpsmaster Signature Keyboard Mallets. Most recently, Markworth’s show design and instruction helped propel the Carolina Crown Drum and Bugle Corps to the 2013 DCI World Championship.

“I created this mallet series to produce maximum sound projection while maintaining a dark tone quality,” said Markworth. “These mallets create a big, natural sound from the front ensemble that will carry all the way to the press box. As successful as this series has been, I felt there was room for two more models that could enhance the musical offering.”

M231H—medium hard. A blend of warmth and articulation in all registers, this model fits between the M231 and M232 in terms of hardness and fea-

tures large birch shafts (11/32-inch diameter) for increased articulation and sound projection. 100-percent synthetic yarn with double stitching provides maximum durability and weather resistance. L = 16¾ inch.

M232L—hard. Ideal for those who appreciate the M232, but wish for a little more agility and warmer tone at all dynamic levels. A special synthetic core coupled with 5/16-inch birch shafts provides enhanced comfort. 100-percent synthetic yarn with double stitching provides maximum durability and weather resistance. A stand-alone model from the rest of the series due to the special core and shaft thickness. Blends perfectly with any of the Andrew Markworth mallets. L = 16¾ inch.

Vinnie Colaiuta Signature Stick



Vic Firth Co. has announced the new Vinnie Colaiuta Signature Stick. As one of the most honored and celebrated drummers of all time, Colaiuta's credits include work with such artists as Herbie Hancock, Jeff Beck, Sting, Megadeth, Faith Hill, Chick Corea, Frank Zappa, and Joe Satriani.

The Vinnie Colaiuta signature sticks are an evolution of the Vic Firth 5B model. Crafted in hickory, the proportionately thick neck and blunt, bold teardrop tip provide an enhanced sound on drums and cymbals. The long taper puts it all into balance for great touch and feel.

"My new signature sticks help to bring out a full sound from my drums and cymbals," Vinnie said. "They are solid, beefy, have great balance, and hold up well, even when I play aggressively."

Matt Greiner Signature Stick



Vic Firth Co. has announced the new Matt Greiner Signature Stick. Matt is best known as the drummer for the metalcore band August Burns Red. "I've enjoyed playing the Vic Firth 3A and other models that

are similar in diameter for quite some time," says Matt. "Performing in August Burns Red requires the use of a wide range of dynamics within my playing. One portion of a song might warrant heavy hitting, while the next part slows down with lots of ghost notes and soft strokes. So, when we set out to design my signature stick, I knew I wanted a similar thickness to the 3A, but with more length and better balance to address my musical needs."

The Matt Greiner signature stick features a medium diameter shaft with extended length and an elongated taper. A uniquely shaped wood tip provides great definition for intricate hi-hat and ride patterns while being bold enough to ride on the crash, China, or heavy bells. The stick is finished off with a "dry-tumble" technique that creates a very smooth, natural, and organic feel without the use of a lacquer finish. Matt said, "The absence of finish puts my stick in a league of its own in the Vic Firth world. There's definitely an improved grip, but it's not rough on the hands."

ZILDJIAN

Gen16 Buffed Bronze Cymbals

The Zildjian Sound Lab has created the next generation of reduced volume cymbals, the Gen16 Buffed Bronze Series. Using knowl-



edge gained from the original Gen16 nickel-plated cymbal line, Zildjian craftsmen made subtle but important changes to the bell profiles of the original cymbals. Additional lathing has also been applied on the larger models to increase the lower fundamental overtone structure. Also significant is the rich buffed bronze finish of the new line that greatly enhances its appearance and produces a warmer tone than the original Gen16 nickel-plated models.

Gen16 Buffed Bronze cymbals are available in the following sizes: 12-inch splash, 16-inch crash, 16-inch China, 18-inch crash-ride, 20-inch ride, 13-inch hi-hats (pair), 14-inch hi-hat (pair).

Zildjian Artist MIDI Groove Library

The Avedis Zildjian Company announced the release of the new Zildjian Artist MIDI Groove Library, which includes grooves performed by 24 top drummers including Kenny Aronoff, Billy Mason, Carter Beauford, Eddie Bayers, Danny Seraphine, Stephen Perkins, Ilan Rubin, Marco Minnemann and Adam Nussbaum. All grooves, which are performed using a Yamaha DTX900 electronic drumkit, capture their unique style and include Funk, Blues, Rock, Reggae, Latin, Country, and Pop in 4/4, 3/4, 12/8, 9/4, 5/4, 7/4, 13/16, 5/8 and 6/4 time signatures.

The collection includes grooves formatted for BFD2, BFD Eco, EZDrummer, Superior Drummer, Addictive Drums, Steven Slate Drums 4, Cakewalk Session Drummer as well as general MIDI files. The Zildjian Artist MIDI Groove Library is available as a download-only product from Platinum Samples.



Digital Vault Orchestral and Field Cymbal Expansion Pack

The Avedis Zildjian Company announced the release of the Zildjian Digital Vault Orchestral & Field Cymbal Expansion Pack, which includes hand cymbals, tam-tams, crotales, gongs, and more played with multiple striking devices and hundreds of articulations. This multi-format collection is for BFD2, BFD Eco and most recording software as well as general MIDI that can be used with any GM compatible drum software or hardware. The Zildjian Digital Vault Orchestral & Field Cymbal Expansion Pack is available



now as a download-only product from the FXpan-sion.

New Kerope Line

The Avedis Zildjian Company has announced the addition of the Kerope (pronounced: Kě rōp') line to its legacy K family of cymbals. These handcrafted cymbals look as they sound—

rich, dark, and complex. Reminiscent of cymbals from the 1950s and '60s yet distinctly modern and relevant for today's music, the cymbal line is named in honor of Kerope Zildjian, who presided over one of the most storied periods in Zildjian history. From 1865 until his death in 1909 in Constantinople, Kerope continued to develop the classic K. Zildjian sound, coveted by the world's greatest drummers. In memory of Kerope's contribution to cymbal making and his deep commitment to craftsmanship, the Zildjian family is introducing a line of cymbals that includes 14- and 15-inch hats as well as 18-, 19-, 20- and 22-inch models.

The Zildjian Sound Lab collaborated with New York-based drummer Zach Danziger to design the new line of Kerope cymbals. Exhaustive research into cymbals dating back to the 1950s and 1960s was critical in capturing the authentic look, feel, and sound of K Zildjian cymbals, renowned for their rich, dark tones and crafted, old world appearance. Zildjian also sought input from top artists from around the world.



Two Bigger K Models and a New A Custom EFX Model

The Avedis Zildjian Company unveiled two unique, oversized K models at the 2014 Winter NAMM Show. The new 16-inch K Light Hi-Hats offer the same dark, light blend of overtones associated with the classic 14-inch K Light Hats but now with more volume and a lot more wash. These versatile hats are good for

most musical applications including rock, pop, country and jazz.

In response to drummers' requests for larger models, Zildjian also introduced a 20-inch ver-



sion of its classic K Dark Thin Crash, known for its complex, full-bodied, and very musical sound quality. Finally, Zildjian released a 10-inch A Custom EFX model with paper-thin weight and laser generated "cutouts" that allow it to produce quick, trashy, white-noise effects that are great for accenting and punctuating. **RS**

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- Awards

Publications

PAS publications are known as the central source for percussion news and in-depth articles that you won't find anywhere else.

- *Percussive Notes*, bimonthly magazine
- *Rhythm! Scene* (formerly *Percussion News*), bimonthly newsletter
- Online Thesis/Dissertation Repository

Research & Reference

When you are looking for practice aids, technique tips, music to for your next contest or recital, information for a paper or report, or good percussion music to listen to, you'll have access to some of the best resources.

- Downloads of helpful audio, video and print materials
- Online access to PAS publications and archives
- Compositions and reviews database

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Contest and Competition Winners Gain Recognition within the Global Percussion Community.

International Multiple Percussion Solo Competition (acoustic & electro-acoustic)

Four college level percussionists between the ages of 18 and 25 will be selected from two preliminary rounds to compete for the opportunity to perform a showcase recital performance at PASIC 2014.

International Percussion Ensemble Competition

Two high school ensembles and three college/university ensembles will be invited to perform showcase concerts at PASIC 2014.

World Music Percussion Ensemble Competition

One non-Western percussion-based high school or college/university performing ensemble from around the world will be invited to perform at PASIC 2014.

Percussion Composition Contest

This leading international percussion composition contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

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Established to promote and recognize the highest level of marching percussion composition. Rotating categories to include Drumline, Battery and Front Ensemble. Winning Compositions will be published.

For more information visit
pas.org/experience/contests.aspx

PERCUSSIVE
ARTS SOCIETY

CONTEST AND AUDITION PROCEDURES COMMITTEE

ENCOURAGING ARTISTIC EXPRESSION IN PERCUSSION

BY EUGENE KOSHINSKI



The PAS Contest and Audition Procedures Committee organizes and administers the annual PAS Solo Competition. The committee has facilitated an annual solo competition for students ages 18–25 over the past several decades.

The mission of the PAS solo contest is to encourage the highest level of artistic expression in the art of percussion performance and literature. Each year, the contest offers a different solo category, and over the years it has highlighted a wide variety of instruments, styles, and literature. One of the most popular categories, marimba solo, is offered every three years and typically draws the biggest pool of participants.

There are two rounds to the competition: a video submission round and a final live performance round. An elite panel of seven judges, made up of the world's top percussionists, judges each round. The judges are usually specialists associated with the particular contest category of the year. From a pool of applicants from the first round, up to four finalists are invited to compete at the Percussive Arts Society International Convention (PASIC) for the live performance round. At PASIC, all finalists receive a cash prize along with the honor of performing at the largest percussion event in the world. Throughout the years, the PAS solo competition has aided in showcasing the artistry of its final-

ists—many of whom have gone on to establish wonderful careers in the percussive arts.

The committee is constantly brainstorming and implementing ways to offer contest participants a better experience while also aiming to advance the art of percussion. A conscious effort has been made to highlight the wonderful percussion solo repertoire, which has included brand-new and award-winning works generated by the PAS Composition Contest. There are many plans in the works to grow the contest and bring even more attention to this fantastic offering from the Percussive Arts Society. The current members of the committee that are working hard to realize these goals are Gene Koshinski (chair), Chris Hanning, Scott Harris, Michael Kingan, Kari Klier, Jerry Noble, Tomm Roland, Roger Schupp, James Snell, and Sarah Waters.

The PAS Solo Competition category for 2014 is “Multiple Percussion Solo,” with a video submission deadline of May 15. For guidelines and repertoire, please visit www.pas.org/PASIC/PASContests. **RS**



PASIC 2013 Vibraphone Solo finalists and judges.

NOW AVAILABLE AN EDUCATIONAL GUIDEBOOK

Zildjian is pleased to provide music educators with an online resource to help them in their mission to achieve musical excellence in their programs. Your students are important to you. They are also important to us and that's why we have created this essential guidebook to superior cymbal performance in the concert percussion setting.

ZILDJIAN.COM/EDUCATIONGUIDE

Zildjian
SOUND LEGACY

INDUSTRY NEWS

D'ADDARIO

"Play. Plant. Preserve." Tree-Planting Program

Coinciding with the launch of ProMark by D'Addario, as well as a new line of Select Balance drumsticks, D'Addario has announced the "Play. Plant. Preserve." Tree-Planting Cost Share program, an initiative aimed at ensuring that the hardwood resources used for making drumsticks and mallets in the company's Tennessee sawmill is sustainable. The program is funded by ProMark and administered by the Tennessee Department of Agriculture, Division of Forestry (TDF). The goal of the program is to provide an avenue for the planting of five trees for every one that ProMark uses on an annual basis. Seedlings used for this program are grown at TDF's East Tennessee Nursery located in Delano, Tenn. and are provided at no cost to eligible Tennessee landowners.

Click Named Educator and Artist Relations Specialist

D'Addario has announced that Don Click will be assuming the role of Educator and Artist Relations Specialist, reporting directly to Jim Bailey, Educator Relations Manager. Click will be directly involved in supporting both educator and artist relations efforts across D'Addario's percussion brands including: artist/educator order processing, account maintenance, clinic program management, as well as serving as social media specialist, where he will work closely with Don Dawson, Social Media Manager. In addition, Click will work closely with D'Addario's percussion business unit to support key outreach and product initiatives as well as assist with marketing support, sales support/training, and assisting/attending school band and orchestra shows and events.

DRUM CHANNEL

Drum Education Downloads and Affiliate Program

With more and more students and teachers integrating electronic media into their music lessons and

educational activities, Drum Channel (www.drum-channel.com), a leading producer of educational drum content, has announced a new partnership with platform:purple (www.platformpurple.com), a leader in the field of digital content delivery. This alliance provides fast and easy access to Drum Channel's extensive library of selected lessons, shows, and full-length videos via platform:purple's advanced yet user-friendly platform for streaming and downloading to a variety of devices over virtually any Internet connection, anytime, anywhere.

Drum Channel is encouraging music dealers in the United States and around the world to take advantage of the expanding digital content market by adding content sales to their online stores. Drum Channel and platform:purple have made it easy for dealers to launch a Drum Channel Digital Shop on their websites in less than 10 minutes. Music Retailers can learn more and sign up at www.drumchannel.com/affiliate-signup. Additional information and assistance on joining the Drum Channel affiliate program is also available through the Drum Channel sales department at sales@drumchannel.com.

DRUM! MAGAZINE

Ziker Named Associate Editor

Enter Music Publishing has announced that Andy Ziker has been named as *Drum!* magazine's new associate editor. Ziker has worked as a performer with such acts as the Ronettes and the Drifters, he invented the Manhasset Drummer Stand and the Manhasset Drummer Stand Hi-Hat, and taught private drum lessons and classes in Arizona, until his recent move to the San Francisco Bay Area. His byline has appeared in *Drum!*, *Modern Drummer*, and *Percussive Notes* magazines, as well as such respected drumming web sites as DRUMmagazine.com, DrummerCafe.com, and OnlineDrummer.com. In addition, Ziker has published six instructional books including

Drumscapes, Drumcraft, Drum Aerobics, Daily Drum Warm-Ups, Drumset for Preschoolers, The Jazz Waltz, and a series of booklets called *Funk Up Your Hi-Hat*.

He has also ventured into the world of fiction, penning the illustrated children's books *Devan Plays the Drums* and *Steve Strums His Six-String* (both part of the *Nobody Sounds Like You* series) as well as the upcoming *People Really Do Trust Ziker*. You can reach Ziker by emailing ziker@drumlink.com.

PERCUSSION MARKETING COUNCIL

Hit Like A Girl Contest Launches 2014 Website

With the 2014 Hit Like A Girl female drumming contest underway, drummers, fans, and the general public can now visit www.hitlikeagirlcontest.com to view videos of past winners and learn about this year's sponsors, prizes, and celebrity judges as well as how to participate in the popular, international drumming contest for women and girls. The new site also features a selection of free, downloadable "Groove Essentials" play-along tracks courtesy of Tommy Igoe and Hudson Music.

The 2014 contest will once again be divided into under- and over-18 age divisions; however, to create a more exciting and inclusive event for the drumming community, the voting and judging process has been revised and improved. During the five-week entry period (Jan. 24 through Feb. 28), two-woman teams consisting of a celebrity drummer and an industry representative will choose four weekly winners. The "mini-contest" judging will bring well-known drummers including Jess Bowen, Meytal Cohen, Hannah Ford Welton, and Emmanuelle Caplette together with the top female executives in the drum business, such as Craigie Zildjian and Sarah Hagen (Zildjian), Angela Zammit (D'Addario), Mindy Abovitz (Tom Tom), and others. Each week a different pair of judges will select two finalists in each age group, with all weekly winners moving on to the finals and the upper age division.

Once the entry period ends, three weeks of open, online voting by fans and friends will determine ten additional finalists from each age division. The combined finalists from the weekly selection and popular voting phases will then be rated by a panel

of judges made up of a who's-who of leading female drumming professionals from around the world. The list of confirmed and invited judges for the finals round also includes Dawn Richardson (US), Senri Kawaguchi (Japan), Cherisse-Ofosu-Osei (UK), Emily Dolan-Davies (UK), Samantha Maloney (US), Nia Lovelis, and many others to be named shortly. Last year's Hit Like A Girl champions, Val Sepulveda and Alexey Poblete, will also serve as judges for the contest. The 2014 Hit Like A Girl Contest winners will be announced on a special Drum Channel event on April 10.

Thanks to the generous support of the sponsors, the 2014 Hit Like A Girl Contest will provide participants and winners with \$20,000+ worth of



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fredonia.edu/music/arabic-music-academy

This event is supported by the Fredonia College Foundation's Carnahan-Jackson Humanities Fund
THE STATE UNIVERSITY OF NEW YORK AT FREDONIA

drums, cymbals, heads, sticks, accessories and media coverage. In addition, the 2014 Hit Like A Girl Contest champion in the upper age division will have an opportunity to perform at PASIC 2014, Nov. 19–22, 2014 in Indianapolis, Indiana.

Hit Like A Girl is a trademark of the Percussion Marketing Council: Playdrums.com.

VIC FIRTH CO.

Firth Marks 50th Anniversary With PASIC Celebration

Vic Firth Co. recently marked the end of their 50th anniversary year with a celebration during PASIC 2013 in Indianapolis. Hundreds gathered on Thursday evening during the convention to pay tribute to Vic Firth and commemorate the 50th anniversary of his drumstick company. The open-invite celebration was well-attended, with guests from every corner of the percussion industry streaming in for an evening of music. Entertainment for the evening was provided by the Steve Houghton trio and several special guest drummers: Dave Weckl, Peter Erskine, Ndugu Chancler, Stanton Moore, Stefon Harris and Ralph Humphrey.

“As wonderful as it is to reflect and appreciate where we’ve been, our eyes are always on the future, and the future is bright,” Firth said. “I would like to express appreciation to all the great musicians who have chosen to perform with my sticks through the years; I most graciously thank you all.”

Yearlong Game-Changing Moments Contest Winner

Vic Firth Co. recently announced Joe Russomano as the grand prize winner in their Game-Changing



Moments Contest. The Game-Changing Moments campaign was launched in celebration of Vic Firth Company’s 50th anniversary. Throughout 2013, company history and technical innovations were highlighted alongside over 100 Game-Changing Moments from professional drummers and user-submitted stories from Vic Firth fans on social media.

Thousands of Game-Changing Moment submissions were narrowed down to five finalists. From that group, Joe Russomano’s winning story was selected by Vic Firth himself. As part of his prize, Joe joined the Vic Firth team on a tour of the factory in Newport, Me. and got a chance to tell his story in an exclusive video interview with the Vic Firth film crew.

Visit vicfirth50.com to hear Russomano’s Game-Changing Moment and to see some of the best user-submitted stories of 2013.

USM Presents Honorary Doctorate Degree to Vic Firth



Vic Firth Co. has announced that Vic Firth was presented with an honorary Doctor of Humane Letters degree at the University of Southern Maine’s 133rd Commencement ceremony. During the presentation, Vic was recognized for his contributions to the fields of music performance, music education, and musical product innovation.

Firth began his career at age 21 as the youngest member of the Boston Symphony Orchestra and the Boston Pops. Today, his 17 compositions and eight percussion method books serve as the standard in many high school and collegiate curricula. Vic was also honored for his career as an entrepreneur. The Vic Firth Co. manufacturing facility located in New-

port, Maine employs nearly 150 Maine residents. Long before it was fashionable to do so, Vic championed environmental responsibility initiatives such as using recycled paper for packing, recycling water, and collecting sawdust to use as fuel to heat the factory.

“Since I grew up in Maine, it is a great privilege to be the recipient of this honorary Doctoral Degree,” said Firth. “It is with great pride that I accept this honor and I have no doubt that it will be one of the highlights of my career.” **RS**

News items for “Industry News” must be received within three months of the date of the event.

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\$2,000 scholarship awarded to a full-time student percussionist enrolled in an accredited college or university school of music.

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The \$1,000 scholarship is open to timpani students (ages 18–26) interested in pursuing the study of period timpani playing. Scholarship may be applied to lessons, travel to study, etc., as long as the focus is baroque/classical period timpani playing.

PAS/Remo, Inc. Fred Hoey Memorial Scholarship

\$1,000 scholarship awarded to an incoming college freshman percussionist enrolled in the School of Music at an accredited college or university.

PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship

Created to support promising young drummers with their drumset studies, a total of \$3,000 is awarded annually.

PAS/Yamaha Terry Gibbs Vibraphone Scholarship

\$1,000 scholarship awarded to a full-time student registered in an accredited college or university school of music for the following academic year.

PAS/Meredith Music Publications Percussive Arts Society International Convention (PASIC) Grant for a Non-Percussionist Band Director

Provides financial assistance up to \$1,000 to a band director to attend PASIC in order to further the band director's knowledge of percussion instruments and their use in school ensembles.

Freddie Gruber Scholarship

This annual scholarship, in memory of Buddy Rich and Nick Ceroli, will be in the amount of \$2,500 awarded to a college or university student for drumset performance.

Applications Available Now
pas.org/experience/grantsscholarships.aspx

WORLD VIBES CONGRESS AND SUPER VIBES JAM

By the time jazz legend Gary Burton took the stage at the Dauphin Grille in Asbury Park on Jan. 4, about 60 fellow vibraphonists had spent the day discussing ways to promote their instrument, further their craft, and improve their performance abilities. And so, with the stage set inside the famed Berkeley Oceanfront Hotel, they were talked out and ready to jam.

"It's a beautiful thing," mused Ed Smith, a performer who also teaches vibraphone and Balinese gamelan at the University of North Texas, "to show the joy of the vibraphone in so many different styles...to be among all these amazing vibe players!"

Smith traveled from Texas to attend the second World Vibes Congress, a gathering of musicians whose mission is to promote the vibraphone and improvisation on all keyboard percussion instruments, including writing more music, getting more students to play, and working with teachers to develop the best methods for instruction. His enthusiasm for the project was echoed by many attendees who had braved New Jersey's recent snowstorm to lend their support to an endeavor close to their hearts.

"I'm here to be a part of a



PHOTO COURTESY OF TOM MEYERS, MALLETECH

Gary Burton and Joe Locke perform at the World Vibes Congress Super Vibes Jam



PHOTO COURTESY OF TOM MEYERS, MALLETECH

From left, David Friedman (on computer screen), Tony Miceli, Stefon Harris, Gary Burton and Joe Locke lead a panel discussion during the World Vibe Congress

community that exists but hasn't been connected before now," said Stefon Harris, a fellow jazz vibraphonist, composer, and educator. "There's a strength in our numbers."

That "strength" falls right in line with the vision Tony Miceli had when he first conceived of the World Vibes Congress. "The goal is to see if everybody (here) wants to start an organization, and then turn it over to them," he explained. "It's about raising the profile of the instrument; to make an organization that's surrounded by all the great players—not run, or overrun, by companies." Miceli himself has been a regular on the jazz vibraphone scene for the past three decades.

During the Jan. 4 events at the Mallettech factory in Neptune, Congress participants engaged in workshop-type settings to confer on topics ranging from managing performance acoustics and tuning to the diverse array of instrument options available on the market

and promotion through social media outlets. Interspersed among the scheduled discussions were freestyle jam opportunities for students and professionals alike. "It's been a fantastic opportunity to meet with some of the great vibraphonists on the scene and to connect with the 'switched-on' up-and-coming players," noted Joe Locke, a New York-based jazz vibraphonist, composer, and educator.

But the highlight of the day was clearly the evening's Super Vibes Jam featuring some of the top names in today's jazz vibraphone scene, including Burton, Harris, Locke, Miceli, Christos Rafalides, and Smith. For nearly four hours, they took to the stage, accompanied by bassist Mike Pope and drummer Ludwig Afonso, to share their talents with an appreciative audience. Locke and Harris took turns sharing the spotlight with Burton for an extended and joyous first set. Later, interspersed among performances by several

powerhouse professionals, Burton returned to the stage to introduce two students to the crowd.

"The fact that Gary (Burton), Joe (Locke), and Stefan (Harris) are here and playing together is a mind-blowing thing that I don't think anybody could have anticipated even a short time ago," said Leigh Howard Stevens, a classical marimba artist and owner of Mallettech. "This is an incredible, historical moment. And I don't think that's overdramatizing it!" **RS**

expand. experiment. redefine. connect.

TORQ PERCUSSION SEMINAR

July 20-27, 2014

in association with

Stratford SUMMER MUSIC

JOHN A. MILLER, ARTISTIC PRODUCER

Scholarships supported by **YAMAHA**

Join the members of **TorQ Percussion Quartet** for a week of contemporary percussion music making, including:

- chamber music rehearsals and performances
- solo performance opportunities as part of Stratford Summer Music
- masterclasses, workshops and round-table discussions
- coachings and performances with TorQ and guest faculty **Nebojsa Zivkovic**

for more information, please visit torqpercussion.ca/TPS

featuring **NEBOJSA ZIVKOVIC**

SCHOLARSHIPS & ASSISTANTSHIPS

GRADUATE

ARIZONA

UNIVERSITY OF ARIZONA

The University of Arizona has graduate awards and scholarships available for the 2014–2015 academic year. Graduate awards (MM and DMA) include named scholarships and Graduate Teaching Assistantship positions that offer tuition waivers, health insurance, and a generous stipend. We anticipate two Graduate Teaching Assistantships opening for the 2013–2014 academic year. One will have the responsibilities of applied lesson instruction and teaching the Percussion Methods course. The other will have the responsibilities of applied lesson instruction and directing the UA Steel Bands program, depending on the skills and experiences of the candidates. Visit <http://uaper-cussion.org> for more information about the percussion program at UA; and <http://music.arizona.edu/> for more information about the School of Music at the University of Arizona

Contact: Dr. Norman Weinberg, Director of Percussion Studies. Tel: 520-626-7055; Email: nweinber@u.arizona.edu

OHIO

KENT STATE UNIVERSITY

The Hugh A. Glauser School of Music at Kent State University announces the opening of a gradu-

ate assistantship in percussion performance beginning in the fall semester of 2014, leading to the M.M. Degree in Performance. Stipends are awarded for full 9-month contracts, renewable in the fall semester of 2015. In addition, students receive a tuition waiver. Admission Requirements: Performance:

- Application to the Performance or Conducting program <http://www.kent.edu/graduatestudies/index.cfm>
- Audition (please submit a graduate audition application) <http://www.kent.edu/music/graduate-audition-application.cfm>
- <http://www.kent.edu/music/upload/gradaudreq82012.pdf>
- 3 letters of recommendation
- Statement of Goals
- Resume
- Transcripts

(Additional documents are required for International Students, please contact the International Admissions Office for further information). Details regarding the assistantship can be found at: <http://www.kent.edu/music/graduate/upload/graduate-assistantship-application.pdf>

Contact: Michael W. Chunn, Coordinator of Graduate Studies Office: MSP, E104 Office, Tel: 330-672-9234; Email: mchunn@kent.edu or Ted Rounds, Director of Percussion Studies Kent State University,

Tel: 330-672-2522;

Email: trounds@kent.edu; Web: <http://www.kent.edu/music/index.cfm> or <http://www.kent.edu/music/graduate/index.cfm>

YOUNGSTOWN STATE

UNIVERSITY – DANA SCHOOL OF MUSIC

Graduate Percussion Assistantships available. Includes full tuition waiver and \$7,500 stipend; renewable for second year. Appointment begins August 15, 2014. Degrees offered: MM Performance, MM Jazz Studies.

Duties may include:

- Teach Percussion Methods Class
- Assistant Director of Percussion Ensemble
- Teach Applied Percussion Minors
- Assist with Percussion Maintenance and Logistics
- Assist Director of Percussion:
- Hear entrance auditions, juries, & ensemble placement auditions
- Maintain Percussion Library

Contact: Glenn Schaft, DMA, Director of Percussion, Associate Professor, Dana School of Music. Email: geschafft@ysu.edu; Web: www.ysu.edu/percussion

PENNSYLVANIA

INDIANA UNIVERSITY OF PENNSYLVANIA

Assistantships available for Graduate Percussion students with possible duties in the areas of percussion, band, and drumline,

as well as other areas in the Music department depending on candidate's qualifications and strengths.

Contact: Dr. Michael G. Kingan, Director of Percussion Studies, IUP; Tel: 724-357-2897; Email: mkingan@iup.edu; Web: www.arts.iup.edu/music/areas/percpage

PENN STATE UNIVERSITY

Beginning Fall, 2014. Half-time assistantship students receive a monthly stipend for 10 months and a grant-in-aid for the full tuition and fees associated with tuition (even if they are out-of-state students). The grant-in-aid for graduate assistantship tuition is \$15,570 for the academic year or \$7,785 per semester. NOTE: These figures are for 2013 and may increase slightly in 2014. Stipend pay before taxes: August and September 2013—\$1,404 each month. October 2013 through end of May 2014—\$1,444.50. Current responsibilities include teaching non-major applied lessons, conducting Percussion Ensemble II, teaching Percussion Methods/Techniques class, equipment management and assisting with the percussion library. A half-time assistantship implies 20 hours per week, although some weeks it is more and some weeks it is less depending on weekly activities in the School of Music and Percussion Department. Percussion GTA's generally participate in the Penn State Philharmonic, Symphonic Wind Ensemble, Percussion Ensemble 1 and Mallet Ensemble.

Contact: Prof. Dan C. Armstrong for further information. Tel: 814-234-7267; Email: DXA5@PSU.EDU; Web: <http://music.psu.edu/ensembles/percussion-and-mallet-ensembles>
<http://music.psu.edu/area/percussion>
<http://music.psu.edu/faculty/dan-c-armstrong>

TEXAS

STEPHEN F. AUSTIN STATE UNIVERSITY

Percussion graduate assistants are afforded the opportunity to collaborate with every area within the School of Music, including: marching/athletic bands, percussion ensemble, steel band, wind ensembles, and orchestra. Responsibilities are comprised of (but are not limited to) instructing the drumline and front ensemble in the Lumberjack Marching Band, instructing the percussion methods course, teaching lessons to music majors and non-majors, conducting and coaching the percussion ensemble, and coaching and coordinating the SFA "Jacks of Steel" steel band. Work loads include up to 20 clock hours per week and a 9-month stipend (approximately \$9,200).

Contact: Dr. Brad Meyer, Director of Percussion Studies, Email: meyerbe@sfasu.edu; Tel: (936) 468-1233; Web: <http://www.music.sfasu.edu/gradadmissions>

UNDERGRADUATE LONDON

INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE IN LONDON

At the Institute of Contemporary Music Performance in London the focus is on accessibility to all, no matter what their circumstances. The modern music school, which is well known for its successful alumni including Daughter, Denai Moore and Arni Arnasson of The Vaccines, has once again launched the scholarship awards for its renowned Higher Diploma. The award offers the successful entrants fully funded places (worth £5950 for UK based students and £7200 for international students) on the one-year intensive course for musicians, which is specially designed to fast-track students' development and encourage them to discover their creative potential. This year the Institute is delighted to announce that legendary cymbal company Zildjian is joining its roster of outstanding sponsors who support the Institute's Higher Diploma scholarships. For the first time there will be two scholarships in each discipline; one for UK applications and another for international candidates. The scholarship categories are as follows:

- DRUMS: Supported by Zildjian and Drummer Magazine
- GUITAR: Supported by Total Guitar Magazine and manufacturer (to be announced)
- BASS: Supported by Ernie Ball Musicman Bass and Bass Guitar Magazine

-VOCALS: Supported by Shure

In order to apply for this great opportunity, entrants must complete an application form and submit a video of them performing. The finalists will be chosen by judges at the Institute who will then attend an interview and the live final before the winners are announced.

Deadline: Closing date for entries is 10th March 2014. The scholarships are open to anyone from the UK or internationally. All entry criteria and the application form are available from www.icmp.co.uk/scholarships

Contact: Tel: 0207 328 0222;
Email: enquiries@icmp.co.uk;
Web: www.icmp.co.uk

ARIZONA

UNIVERSITY OF ARIZONA

The University of Arizona has undergraduate awards and scholarships available for the 2014-2015 academic year. Undergraduate awards can be offered up to full in-state and full out-of-state tuition. Visit <http://uapercussion.org> for more information about the percussion program at UA and information about the audition requirements; and <http://music.arizona.edu/> for more information about the School of Music at the University of Arizona.

Contact: Dr. Norman Weinberg,
Director of Percussion Studies. Tel: 520-626-7055; Email: nweinber@u.arizona.edu

PENNSYLVANIA

INDIANA UNIVERSITY OF PENNSYLVANIA

Scholarships available for Undergraduate Percussion students for the degrees BS Ed (music ed), BFA (performance), and BA (general studies).

Contact: Dr. Michael G. Kingan,
Director of Percussion Studies,
IUP; Tel: 724-357-2897; Email: mk-ingan@iup.edu; Web: www.arts.iup.edu/music/areas/percpage **RS**

Drummers Heritage Concert DVD



Filmed at PASIC 2002, the Historic Drummer's Heritage Concert celebrates the power, pride and glory of field drumming.

Order Online:

www.pas.org

\$30 non-members . \$24 members plus S&H

SUMMER WORKSHOPS

AFRICA

STUDY DRUMMING IN AFRICA!

Summer 2014: July 9–31

Winter 2015: December 31–
January 12

Course of Study: Winner of the Top Short-Term Program Award from Abroad101 and STA Travel.

Join ThisWorldMusic® and UMass Amherst as we journey to the village of Kopeyia in Ghana, West Africa, where musical traditions passed down for centuries are kept alive in their original form. Participants live and study at the world-renowned Dagbe Cultural Institute, receiving hands-on professional instruction from local artists in traditional West African drumming. The Dagbe Institute's rigorous curriculum and authentic natural surroundings make for an experience unlike any other. In the capital city of Accra, we take an exclusive tour of a drum maker's workshop and attend a private performance and masterclass with the Ghana National Dance Ensemble.

Tuition: Summer: \$3,250 + airfare

Winter: \$2,150 + airfare

Eligibility: Open to students and professionals worldwide, as well as to the general public. Participants earn academic or professional credit from UMass Amherst.

Contact: Jeremy Cohen: jcohen@thisworldmusic.com More info: www.thisworldmusic.com/Ghana-Tours

ONTARIO CANADA

TORQ PERCUSSION SEMINAR

July 20–27, 2014

Faculty: TorQ Percussion Quartet (Richard Burrows, Adam Campbell, Jamie Drake, Daniel Morphy)
Guest Faculty: Nebojsa Jovan Zivković

Course of Study: The TorQ Percussion Seminar is a week-long intensive study period for university-level percussionists who share a passion for and commitment to contemporary percussion. Now in its third year, TPS has established itself as a leading forum for percussionists from across the country and beyond to learn, experiment, dissect, expand and redefine their craft under the guidance of all four members of the TorQ Percussion Quartet. It is an opportunity to find your voice and join other players looking to foster a culture and community of percussion. This year's TPS 2014 will be hosted in beautiful Stratford, Ontario (Canada) in conjunction with TorQ Percussion Quartet's residency at Stratford Summer Music. Over the course of an action packed week, participants will receive one-on-one instruction from faculty, participate in daily master classes and clinics, contribute to round-table discussions and take part in intensive ensemble rehearsals, performances and more. Our TPS2014 guest faculty Nebojsa Jovan Zivković (Germany-based multi-percussionist and composer extraordinaire) will be presenting

master classes, performances and coaching students on his compositions. Other highlights of TPS 2014 include solo public performance opportunities for participants (in partnership with SSM), faculty and participant showcase concerts (featuring the works of Zivković and new works commissioned for the seminar) and the Canadian premiere of the 99-percussionist version of John Luther Adams' "Inuksuit." Partial scholarships are available, thanks to the generous support of Yamaha Canada.

Contact: For more details and answers to questions about schedule, fees, accommodations, application process and more please visit:

torqpercussion.ca/tps

QUEBEC, CANADA

FOURTH ANNUAL SUMMER TABLA WORKSHOP WITH SHAWN MATIVETSKY

June 30–July 6, 2014

Hosted by the Schulich School of Music of McGill University, Montreal

Course of Study: During this intensive hands-on workshop, participants will learn tabla in the tradition of the Benares (Varanasi) gharana. The workshop is open to all levels (beginner, intermediate, advanced). The schedule includes daily group practice sessions, group classes, and two listening/repertoire sessions. Students will live and breathe tabla for the duration of the workshop!

Tuition: \$250 and is due by June 1. Students must provide their own tabla. If you don't already own a set, please contact Shawn, and he will be happy to assist you. For those travelling from out of town, affordable lodging is available at the McGill Residences, conveniently located next door to the Schulich School of Music.

Contact: Shawn Mativetsky, Email: shawn.mativetsky@mcgill.ca
Web: www.shawnmativetsky.com

CUBA

12TH KOSA CUBA WORKSHOP & HAVANA RHYTHM AND DANCE FESTIVAL

March 9–16, 2014

Havana, Cuba

One week intensive hands-on study program playing and learning with the top artists in Cuba. Nightly concerts in the festival. College Credit available.

Contact: www.kosamusic.com

GHANA

TOPICS IN WORLD MUSIC CULTURES

May 13–June 11, 2014

Course of Study: Led by instructor Dr. Mike Vercelli, students are immersed in a contemporary African context from the perspective of the arts. In order to experience the vitality of the West African spirit, participants study the music, dance and culture of Ghana. The trip will take place throughout the country to experience the wide range of cultures present. Participants will study with renowned master drummer and gyl virtuoso, Bernard Woma, at his Dagara Music Center

near Accra, the nation's capital; the Dagbe Cultural Institute and Arts Center located in the village of Kopeyia with renowned Ewe drummer and dancer Emmanuel Agbelli; in Tamale, the heart of the Dagomba with master dancer, Sulley Imoro; and a workshop in Ghana's National Theater with the National Dance Company of Ghana. Specific activities will vary depending upon individual interests but each student will have the opportunity to study music, dance, and culture; participate in tours, attend music and dance performances, participate in drum building workshops, experience Ghana's ecosystem in Kakum National Park, and visit the UNESCO World Heritage sites of Elmina and Cape Coast.

Tuition: \$3,900 includes: tuition, room and board, all performances and workshops, entrance to all parks and museums, transportation throughout Ghana, most meals, international health insurance, and six WVU music credits. Does not include: passport/visa fees, immunizations, personal expenses, and airfare. Financial aid can be applied to tuition and program costs.

Contact: Dr. Michael Vercelli, Director of the World Music Performance Center, P.O. Box 6111, West Virginia University, Morgantown, WV 26506; Tel: 034-293-4660; Email: Michael.vercelli@mail.wvu.edu; Web: <https://studyabroad.wvu.edu/index.cfm?FuseAction=Abroad.Home>

ILLINOIS

CHICAGO TUPAN WORKSHOP

August 4–8, 2014

MTWTF 10 A.M.–5 P.M.

Hosted by the Northfield School of Music, Chicago's Beautiful North Shore

Course of Study: Learn how to play Tupan and asymmetrical rhythms from someone who grew up in Eastern European & Balkan Folk traditions. Open your horizon as a percussionist, drummer and musician by learning unique Bulgarian rhythms such as 7/8, 25/8, even 33/8! Concert, Friday at 7:30 P.M. All instruments & materials provided. No Audition requirements, must be 13 or older.

Instructor: Dr. George Tantchev

Guest Musicians: Distinguished guest folk musicians from the Chicago area

Tuition: \$500 active, \$250 passive, \$75 Daily observer. Housing: Attendees are responsible for securing their own housing.

Deadline: June 15 for active participants

Contact: For more information and how to apply: info@northfieldschoolofmusic or call 847-212-3623

INDIANA

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC SUMMER PERCUSSION ACADEMY AND WORKSHOP

Course of Study: Indiana University's Jacobs School of Music is one of the most comprehensive and acclaimed institutions for the study of music and plays a key role in educating performers, scholars, and music educators who influence mu-

sic performance and education around the globe. The 2014 summer percussion academy and workshop is an intensive 6-day event for talented percussionists. Applicants in grades 7-12 are invited to apply for the Pre-College Session (Academy). Applicants over 18 years of age are invited to apply for the Adult Session (Workshop), with both offerings running concurrently. Master classes, clinics, and performances will be presented by internationally renowned performers. Sessions will include: audition techniques (for college and professional auditions), chamber music, sight reading, orchestral timpani and percussion, marimba, drum set, accessories, world percussion, career development, and much more! Students will also perform in the IU Summer Percussion Ensemble, presenting a "grand finale" concert. On-campus housing available.

IU Faculty: Kevin Bobo, Steve Houghton, Michael Spiro, and John Tafoya

Guest Artist Faculty: Jeremy Branson, Casey Cangelosi, and Rich Redmond. Faculty subject to change.

Tuition: \$715. On campus housing available. See our website for details.

Deadline: June 1, 2014. Applications are available through our website. All fees due on July 1, 2014.

Contact: John Tafoya, Director. Tel: 812-855-4839; Email: musicsp@indiana.edu or jtafoya@indiana.edu; Web: <http://www.music.indiana.edu/precollege/summer/percussion>

NEW YORK

ARABIC MUSIC ACADEMY AT SUNY FREDONIA

Fredonia, NY

June 16–20, 2014

Course of Study: George Dimitri Sawa and Suzanne Meyers Sawa, leading scholars and award-winning performers of Arabic music, will lead this week-long academy for scholars, performers and teachers who have an interest in gaining hands-on experience and in-depth knowledge of 9th and 10th century Arabic music and how it relates to current performance practice and study. Academy repertoire will consist of instrumental and vocal music from the 17th-century Ottoman court and from 19th- and 20th-century Cairo and Aleppo; Arabic sufi, folkloric and popular music as well as historical roots of the iqa'at (Arabic rhythms) and fundamental elements of Arabic musical aesthetics going back to al-Farabi (d.

339/950). The Sawas will engage participants in the use of frame drums while exploring rhythmic and melodic modes, improvisational and ornamental techniques, frame drumming techniques, performance practice and much more. Participants will bring their voices and instruments to classes for study, technique and performance.

Contact: Kay Stonefelt, State University of New York at Fredonia School of Music, Mason Hall, Fredonia, NY 14063. Tel: 716-673-5832; Email: stonefel@fredonia.edu; Web: Fredonia.edu/music/Arabic-music-academy

NORTH CAROLINA

2014 SUMMER MUSIC CAMP AT MARS HILL UNIVERSITY

June 22–27, 2014

Course of Study: Music Camp is a great learning opportunity for middle and high school students. The Mars Hill University Summer Music Camp affords students the opportunity to learn under music faculty from Mars Hill University, regional public schools, and from across the southeast. The following ensembles and classes will be offered:

- High School Band
- Middle School Band
- High School String Ensemble
- Middle School String Ensemble
- High School Jazz Band
- Middle School Jazz Band
- Beginning Music Theory
- Advanced Music Theory
- Jazz Improvisation
- Conducting
- Master classes on all of the instruments
- Double Reed Making Class

Deadline: Application for admission will begin in February 1, 2014, and will end on May 31, 2014.

Contact: Web: mhu.edu/music-camp

PENNSYLVANIA

ALAN ABEL SUMMER ORCHESTRAL PERCUSSION SEMINAR

June 16–21, 2014

Esther Boyer College of Music and Dance, Temple University

Course of Study: There will be clinics and master classes on orchestral repertoire for snare drum, bass drum, cymbals, xylophone, glockenspiel, vibraphone, marimba, tam-

bourine, triangle, castanets, and other instruments. Some focus will be on balance, timing, tone quality, musical character, and other aspects of performing with a large ensemble. Consistency and playing the correct notes with an appropriate technique will also be stressed. The role of assistant timpanist will be addressed including second timpani parts and concerti for piano, violin, and cello. Since Bach transcriptions for marimba are often required in percussion auditions, multiple examples will be studied. Percussion sectionals are organized to perform with amplified orchestral recordings and conductor. Repertoire for sectionals will include works by Rimsky-Korsakov, Ravel, Stravinsky, Kodaly, Rachmaninoff, Bernstein, Prokofiev, and others. Full-time participants will take an active performing role in the master classes and sectionals. There will be an audition to help the faculty make part assignments for the sectionals. A typical day's schedule includes nine hours of instruction. Eligibility: Collegiate and professional (at least an incoming college freshman). If attendee is a minor (younger than 18) they must provide a letter and waiver from their guardians.

Faculty: Alan Abel, Christopher Deviney, Don Liuzzi, Angela Zator Nelson, Phillip O'Banion, Anthony Orlando, and She-e Wu.

Tuition: Full-Time Participants: \$500. Observing participants: \$250

Deadline: Application form and audition repertoire (for placement only) are available at www.temple.edu/boyer (click on Summer Work-

shops 2014 and then Abel Seminar). Enrollment is limited to 30 full-time participants—applications are processed in order of postmark date. A \$100 deposit is required at the time of application. Please make checks payable to 'Temple University' and mail deposit and completed application form to: Alan Abel Percussion Seminar, c/o Temple Music Prep, Girard Kratz, Registrar, 1515 Market Street, Suite 501, Philadelphia, PA 19102.

Contact: Prof. Phillip O'Banion, Email: obanion@temple.edu

WISCONSIN

ZELTSMAN MARIMBA FESTIVAL

June 29–July 12, 2014

Course of Study: Co-sponsored by Lawrence University Conservatory of Music in Appleton, Wisconsin, ZMF '14 will mark our 12th festival (and 6th return to Appleton; we love it there!). The 14-day intensive workshop will include about 50 marimba-centered events including 10 public concerts: seven featuring faculty & three featuring participants. Participants will work closely with faculty in master classes, private and open (group) lessons, and ensemble rehearsals. There will also be group discussions with faculty; presentations on developing a varied career, the marimba in pop music, and mallet wrapping; and time available for private practice on marimbas we provide. (Tuition discounts are offered for bringing marimbas!) It is anticipated that about 50 participants will attend from around the world who possess various levels of experience.

Musical styles to be represented include classical music to recent compositions, jazz and pop. This is an exceptional opportunity to perform with and make new friends, broaden your knowledge of music and repertoire, and be stimulated by fresh artistic visions!

Faculty: Anders Astrand (Sweden), Jean Geoffroy (France), Nanae Mimura (Japan), Dane Richeson, Jack Ven Geem, Nancy Zeltsman

Associate Faculty: Jonathan Singer, Mike Truesdell, Joint Venture Percussion Duo: Laurent Warnier (Luxembourg) & Rachel Zhang (China)

Showcase Artist: Alejandro Ruiz (Colombia)

Guest Presenter: Rick Mattingly

Tuition: \$1,460 + housing on the LU campus: single/\$798; double/\$532. Meal plan: \$330. (Housing & meals are optional.) Discounts available for completing registration by Feb 15, 2014, and to returning ZMF participants.

Eligibility: No audition required; everyone is welcome! Minimum age is 17 (or 16 with a referral); no maximum age.

Deadline: May 1, 2014

Contact: Team ZMF, Email: registration@ZMF.us; Web: www.ZMF.us
RS

SUMMER WORKSHOPS

The April issue of *Rhythm! Scene* will also include a listing of Summer Workshops.

Deadline

April issue: February 15

Send information to PAS

110 W. Washington Street, Suite A,
Indianapolis, IN 46204

E-mail: publications@pas.org

UPCOMING EVENTS

FEBRUARY

Lincoln-Way Central Day of Percussion

Saturday, Feb. 15

8:00 A.M.–4:00 P.M. Central Time (U.S. and Canada)

The Lincoln-Way Central Day of Percussion is open to all elementary, high school, and college percussion ensembles. Each ensemble will receive a 45-minute block of time to set up, perform, and receive a clinic from one of our clinicians. The afternoon is filled with clinics on various aspects of percussion performance, and our guest artist this year will be Mike Mixtacki from Northern Illinois University. Cost is \$150 for your first ensemble, \$100 for additional ensemble. To register go to: <https://bandinvite.wufoo.com/forms/lincolnway-central-day-of-percussion>

Lincoln-Way Central High School, 1801 East Lincoln HWY, New Lenox, IL 60451.

Contact: Eric Wellman, (815) 462-2305, ewellman@lw210.org

MARCH

Days Of Percussion/IPE marching competition

Gothenburg MI Sweden

March 1–2

Days of Percussion, March 1, a day filled up with seminars, and March 2 the IPE competition. The location is Mölnlycke in Gothenburg. More info is coming up as soon we have

confirmed the artists. AND IT IS IN SWEDEN not USA Michigan!

Contact: anders@andersastrand.com

Arkansas Day of Percussion

Saturday, March 8

8:00 A.M.–6:00 P.M. Central Time (U.S. and Canada)

Arkansas Day of Percussion featuring guest artists John Parks and Jeff Ausdemore!

University of Arkansas, Fayetteville
Contact: Ryan Lewis, (803) 873-8785, rclewis7@gmail.com

8th Annual Elk Grove HS Percussion Festival

Saturday, March 8

9:00 A.M.–4:00 P.M. Central Time (U.S. and Canada)

Elk Grove HS, 500 W. Elk Grove Blvd, Elk Grove, IL

Contact: Tom Leddy, t.leddy@com-cast.net

<http://www.eghsband.com/percussion-festival-info.html>

2nd NY Musicians Swap Meet on Long Island

March 9

Bringing together musicians, dealers, collectors, buyers and sellers! If you are looking for new or used equipment or want to trade, come on down. If you know someone who has music equipment lying around that isn't being used—instruments, sound gear, vintage parts, amps or memorabilia—let

them know about this opportunity. Location: 22 Grove Place, Babylon NY 11702 11 A.M.–4 P.M. Consignment area will be available!

ATTENTION VENDORS: This is a great opportunity for anyone in the music industry to show the music community your fine products and/or services in a short period of time to such a potentially large audience!! Go to www.NYMusiciansSwapMeet.com and SIGN UP for our newsletter to stay informed about this unique event. Admission \$5; Children under 10 are FREE.

Contact: John (917) 807-5379
www.NYMusiciansSwapMeet.com

AZPAS Spring Days of Percussion

Friday, March 28–Saturday, March 29

The 41st Annual AZPAS Spring Days of Percussion will be held March 28–29 at Arizona State University in Tempe, Arizona. The festival will open with a concert on March 28, and Saturday's events will include a solo and ensemble festival, clinics by guest artists, and a showcase concert featuring college and university percussion ensembles along with selected solo and ensemble performances from the morning solo and ensemble festival.

Contact: Joe Goglia, jagoglia@mp-saz.org

2014 Florida Day of Percussion

March 29

The 2014 Florida Day of Percussion will take place on the campus of Florida Southern College (Dave Coash, host). It will feature guest artists Tim Adams, Danny Raymond, and Steve Rucker. It will also feature a series of performances by high school and college percussion ensembles. A mock orchestral audition will also be a component of the day's activities. Please plan to join us.

Contact: davecoash@gmail.com

<http://community.pas.org/florida/home/>

APRIL

Oklahoma Percussion Festival 2014

April 4–5

The Oklahoma Percussion Festival will program high school and university percussion ensemble programs, guest artist performances

and student solo and chamber music presentations. Guest artists include Ji Hye Jung and Line Upon Line Percussion Trio. The festival will be hosted by the Oklahoma PAS Chapter and Southwestern Oklahoma State University; Dr. David Bessinger will serve as coordinator.

Contact: For more information contact David.Bessinger@swosu.edu

<http://www.swosu.edu/academics/music/calendar/spring.aspx>

3rd North Louisiana Youth Percussion Ensemble Festival

Friday, April 4 - Saturday, April 5
Howard Auditorium, Louisiana Tech University, Corner of Arizona and Dan Reneau Blvd, Ruston, LA 71272

Contact: Gregory Lyons, (318) 257-5470, glyons@latech.edu

More information: http://www.latech.edu/performingarts/music/community_groups/nlypef.shtml

2014 Indiana Day of Percussion

Saturday, April 5

8:00 A.M.–10:00 P.M. Eastern Time (U.S. and Canada)

2014 Indiana Day of Percussion Center Grove High School, 2717 S Morgantown Rd / Greentown, IN / 46143

Contact: Josh Torres, host. TORRESJ@centergrove.k12.in.us
<https://www.facebook.com/events/628436337200708> **RS**

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ENSEMBLE AND RECITAL PROGRAMS

PAS members are invited to submit programs of percussion ensemble concerts and solo percussion recitals. Programs can be submitted at <http://www.pas.org/Learn/Programs.aspx>. Please submit the program within two months of the event.

University of Texas at Arlington

11/12/12

University of Texas at Arlington
Percussion Ensembles

Dr. Michael Varner, director

The Doomsday Machine (2001)—Michael
Burritt

Toccata for Percussion Instruments (1954)—
Carlos Chavez

Kpanlogo—Traditional

Ga Jansa—Traditional Mali

Agbekor (slow)—Traditional Ewe

Agbekor (fast)—Traditional Ewe

Diversion for Marimba Quartet (1995)—Da-
vid Sorgi

March to the Scaffold from “Symphonie
fantastique”(1830)—Hector Berlioz, Arr.
Harold Farberman

College Park High School, Texas

12/3/12

The College Park Percussion
Studio

Rob Savala, director

Occhio—Casey Cangelosi

Shades of Glass—Dustin Schulze

Arabian Dance—Tchaikovsky, Arr. Gary Mc-
Combs

Trio Per Uno—Nebojsa Zivkovic

Crown of Thorns—David Maslanka

University of Texas at Arlington

2/25/13

University of Texas at Arlington
Percussion Ensembles

Dr. Michael Varner, director

Meni Malinke—traditional

Ogoun (God of Iron)—Yoruba traditional

Dundun Osun (Goddess of Water)—Yoruba
traditional

Dundun Ngiri—Mali traditional

Cataphonics (1969)—Lawrence Weiner

Third Construction (1941)—John Cage

The Primitive Cosmos (2001)—Jonathan
Kolm

Phage (1999)—Pat Muchmore

Falany Performing Arts Center/ Reinhardt University, Georgia

4/16/13

Reinhardt University Percus-
sion Ensemble, with Tim Crump,
saxophone; Bill Pritchard, electric
bass

Olivia Kieffer, director

Workers Union—Louis Andriessen

Stained Glass—David Gillingham

Trio—Warren Benson

Chains—David Karagianis

Percolations—Quinn Collins

University of Texas at Arlington

4/22/13

University of Texas at Arlington
Percussion Ensembles and UT

Arlington Samba Band

Dr. Michael Varner, director

The Dark Drum Cries Glory for marimba
soloist and percussion ensemble (2013)
(premiere)—Dr. Michael Varner

Marimba Mixtures 2 (2004)—David J. Long

Samba Batucada—Traditional

Samba Cancao—Traditional

Pegasus—Ben Wahlund (Felipe Rosales,
snare)

No Exit (1998)—Lynn Glasscock

Sprint (2007)—Rob Smith

Otterbein University, Ohio

10/6/13

Alex Hayes, soloist

On the Woodpile—Harry Breuer (assisted
by the Otterbein Marimba Band)

Rotation II from Four Rotations for
Marimba—Eric Sammut

Hymn from My Little Island—Robert
Aldridge

Garage Drummer—James Campbell

Pensativa—Clare Fischer

Unclear Sentiments—Alex Hayes

**McNeese State University,
Louisiana**

10/14/13

Michael Royer, soloist

March—Elliot Carter

Garage Drummer—James Campbell

Sleight of And Evil Hand—Casey Cangelosi

Marimba Spiritual—Minoru Miki

**Falany Performing Arts Center/
Reinhardt University,
Georgia**

10/29/13

Reinhardt University Percussion
Ensemble

Olivia Kieffer, director

Drumming Part 1—Steve Reich

Sharpened Stick—Brett Dietz

Journey to the Dayspring—Karl Henning

Apple Blossom—Peter Garland

Fred No Frevo—Ney Rosauero

Power Walking Music—Olivia Kieffer

**Winthrop University, South
Carolina**

10/29/13

Winthrop University Percussion
Ensemble

B. Michael Williams, director

Moonrise—Tyson

Threads—Lansky

Thunder & Lightning Polka—J. Strauss, arr.

G. Peters

Waltz from Serenade for Strings—Tchai-
kovsky, arr. Peters

Flight of the Bumblebee—Rimsky-Korsakov,
arr. Peters

Tiriba/Kuku—Trad. West African, arr. Mo-
hamed Da Costa

**College-Conservatory of Music,
Ohio**

11/8/13

CCM Contemporary Chamber
Quartet

Allen Otte, director

Circles—Luciano Berio

Otterbein University, Ohio

11/13/13

Percussion Ensemble

Jack Jenny, director

Sabre Dance—Aram Khachaturian, arr.

James Moore

Percussion Quartet—Lucas Foss

The Frame Problem—James Romig

Bacchanale—Alan Hovhaness

Head Talk—Mark Ford

¡Higuita!—Stephen Whibley

Quartet for Snare Drums—Kevin Bobo

The Glory of the Yankee Navy—John Philip

Sousa, arr. Jack Jenny **RS**

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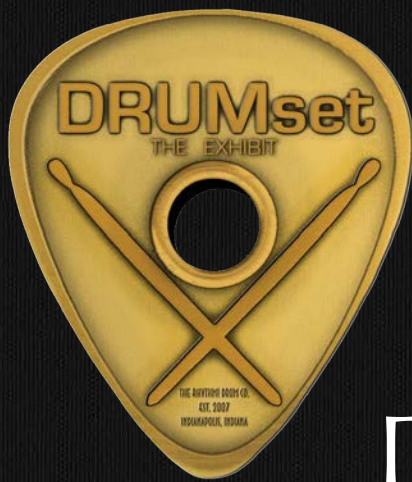
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