

Vol. 1, No. 2, April 2014

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THE NEWSLETTER OF THE PAS

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ARTHUR HULL AND THE DRUM CIRCLE EXPERIENCE

BY RICK MATTINGLY

Arthur Hull has been called the father of the modern-day community drum circle movement. He is a facilitation trainer, motivational speaker, experiential keynote presenter, and a master at facilitating groups of people through music and rhythm. Through his Village Music Circles he has trained thousands of drum circle facilitators, and he has led rhythm-based team building and leadership events for such organizations as Apple Computer, Silicon Graphics, Microsoft, The Wall Street Journal, Sony, and Toyota, among many others.

When Arthur began leading drum circles and training facilitators over 20 years ago, many people thought drum circles would prove to be just another passing fad. But in addition to the recreational and community-building aspects of drum circles, they have also proven to be of benefit to music therapists working with Alzheimer's patients and the well-elderly population, with counselors working with kids at risk, with corporations doing team-building activities, in schools, and in a variety of other ways.

"This group drumming phenomena has expanded into everything from pre-natal to hospice,

and everything in between," Hull says. "Twenty years ago, there certainly were people in the indus-

try who thought it was a fad. But Remo Belli saw that it was worth investing time and energy into. He



supported a lot of people in that community, and I was one of them. He got me out there internationally.”

Indeed, drumming is happening around the world, and more world-drumming influences are finding their way into typical American drum circles.

“West African djembe drumming has been the entry-level, culturally specific drumming experience for a lot of people,” Hull says. “Of course, djembes are the loudest and some of the most powerful drums. But a lot of other kinds of culturally specific drumming are coming into our community. Congolese drumming is becoming big, the Brazilian samba and batucada have been around for a long time and have a large community, Shona marimba music from Zimbabwe is becoming more popular, Afro-Cuban percussion is alive and well, and Haitian vodun drumming is becoming popular, as well as bugarabu drumming from Mali, which uses drums that look a little like djembes called bugara-bus. There is a culturally specific style of drumming that goes along with that, which is now starting to be recognized and taught in the United States.

“You’re talking to a guy who spends more time outside the United States than in it,” Arthur adds. “Between now and PASIC [Percussive Arts Society International Convention] in November, I will have been in about 15 countries doing mostly drum facilitation workshops. So I’m seeing the world market rather than just the

U.S. market. There is a movement within the drum circle community that is bringing in small-timbre instruments like frame drums, doumbeks, and talking drums, which are small drums that can’t compete with a drum circle that has a hundred djembes in it. But a good drum circle facilitator is facilitating dynamics and listening so that everyone gets a chance to hear and be a part of the experience, whether you have a loud drum or a soft drum. The Remo Recreation Center has a regular Tuesday night community drum circle where you get 120–150 people. Then on Thursday night they have “Groove Lounge” for deep listening. That’s the kind of drumming that I’m finding internationally. That kind of development, new within the last five years, has been growing in the international community and in

the American community. You will find specific drum circles that are advertised as ‘deep listening, small-drum, groove experiences.’”

That very experience takes place at PASIC where, in addition to the regular late-night drum circles, there is a “Rhythm Lounge” in which people bring instruments on the softer side of the sound spectrum. It’s not as loud, but the rhythmic drive is often just as intense.

“We’ve gone through a learning process at PAS, and we are focusing more and more on what we, as a professional percussion organization, can do to serve people who are generating and developing that job description called a ‘rhythm-event facilitator,’” Hull says. “When you become a facilitator, all of a sudden you find yourself in many kinds of situations that you need to

▶ Tap to play video



Basic drum circle facilitation techniques.

From the DVD *Drum Circle Facilitation* by Arthur Hull.

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educate yourself about and that go above and beyond the ability to do stop cuts and tell people ‘1, 2, let’s all play!’ It takes a deep kind of listening and understanding of the constituency that you’re serving, and it takes more expertise than just being a good drummer and a good facilitator with charisma.

“Bringing everyone to the ‘now’ is the key to a successful rhythm-based event. It doesn’t even have to be drumming—everyone can be playing shakers— and it is not necessarily about making the best music you can with this group of people in front of you. It might be about getting the people in the circle to consciously participate, expanding their attention, creating a space for them to explore and express their rhythmical spirit without judgment—without thinking that they have to perform for somebody.”

As popular as drum circles have become around the world, many people have misconceptions about what a “drum circle” really is. Part of the problem is that

so many different types of events are labeled as drum circles—and some of them have little to do with drumming or music.

“Some people’s general concept of a drum circle is what they see on the news,” Hull says. “And what gets on the news is stories about free-form, anarchist drum circles causing a police riot. A lot of people don’t even use the term ‘drum circle’ any more because of the misconceptions of what a drum circle is—a bunch of hippies and anarchists in the park, not family friendly, possibly with drugs being consumed. As a result, many people in our community use the term ‘facilitated rhythm-based event’ instead of ‘drum circle.’

“A facilitated event is not that much different than a free-form event,” Hull explains. “You are still playing in-the-moment music; the facilitator is not telling you what to play. It’s not about ‘We’re going to do “Kuku” from West Africa, and here are the parts you are going to play.’ It’s about encouraging people to share their rhythmical spirit in

such a way that they can freely explore and express it, and do improvisation in such a way that if they make a mistake, it’s okay. But it is facilitated by someone who wants to keep a safe space for free-form expression, and at the same time listen to the whole group’s energy and help it get to where it wants to go. There is still a ‘hippy thunder drumming’ aspect, except that we bring the volume down so there is listening involved. It’s free form in the sense that you can play what you want, but instead of just banging on a drum, you also listen to the people around you, and when you make space for other people’s creativity, you will find space for your own. So the difference between a facilitated rhythm-based event and an anarchist drum circle is small, but the result is big.”

Hull stresses that a good facilitator is not running a drum circle the way an educator would conduct a percussion class. “We call it ‘teaching without teaching,’” Hull explains. “It’s about leading a bunch of individuals to group consciousness: Wow, *we’re* playing together; it’s not *me*, it’s *us*; it’s not ‘How am I doing?’ but ‘How are we doing?’ Then the facilitator moves the group by using interactive, experiential training.

“Here’s an example of how a good facilitator increases awareness of the low drums,” Hull says. “Let’s say a grandma brings her grandson to a facilitated community drum circle. She doesn’t really want to be there; it’s just a bunch of noise to her. But she gets handed a drum and starts playing,



and she happens to be hitting a low drum with a beater. At some point the facilitator stops everyone in the group except the low drums, and everyone is able to hear the low drum song inside that circle. And grandma finds out that she's part of an interactive dialog among all the other low drummers in the circle. She experiences this while she's playing. The facilitator counts the rest of the group back in, and the music improves because everyone got to listen to the foundation, and grandma will never *not* hear the low-drum song again during that program.

"You can take the exact same scenario, but this time have grandma play a shaker. Everyone is making a joyful noise while the facilitator is scoping out the low drums. Once again the facilitator stops everyone but the low drums. Grandma stops shaking her shaker, and she hears this low-drum song. The facilitator calls the group back in, and she plays her shaker again, but now she is hearing the low drums. This is 'teaching without teaching'—creating an experiential moment that teaches the whole group. The facilitator doesn't say, 'Here are the low drums, and you should listen to them because they are the foundation of the music we are going to make.' All the facilitator has to do is showcase the low drums and let everyone have the experience of discovering them.

"That's just one experience that educates the group about itself—about the makeup of the group, the timbres of the group, the pitches of the group, the drum

types of the group. When the group members become conscious of all these aspects, it relieves the facilitator of the responsibility of holding it all together. Because that's what people in a drum circle want to do: play with each other and create something magic; something that's in the moment; something that never stops evolving. So by 'teaching without teaching,' you move the group from being a bunch of individuals to an exciting, dynamic, interactive, orchestrational, musical drum circle. A group consciousness is created through the magic of the music.

"The most important piece is that the facilitators aren't standing in the middle of the circle the whole time," Hull emphasizes. "They come in when the group needs them and leave when the group doesn't. They do what they need to do to adjust the group's music, and then they get out of the way, because the main objective of these people coming together is to share rhythmical spirit, not be told what to do."

This year at PASIC in Indianapolis (Nov. 19–22), Arthur will be presenting a clinic on drum circle games. Percussionists, music educators, and anyone seeking to use rhythm-based activities to engage people in the art of music making using percussion instruments will have an opportunity to learn interactive rhythm games and activities applicable to a wide range of populations.

In addition, on Sunday after PASIC (Nov. 23), Arthur will conduct a drum circle facilitation workshop

in which he will take participants through seven basic protocols that will empower them to guide a group of people in a drum circle event. The workshop will include many of the exercises used in Arthur's Village Music Circle drum circle facilitators training programs.

"Drumming is getting hard to miss," Arthur says. "If you Google 'facilitated drum circle,' you're going to get plastered with all kinds of variations of what that is and what it can be and what some people think it shouldn't be. It's a wonderful debate that's part of the evolution of the professional facilitator community, where we are trying to make, with the help of PAS, facilitated rhythm-based events a profession, not just a free-for-all. It's no longer a phenomena or a fad. This is an international cultural revolution. It's not going to stop because the power of rhythm and music making in a group can satisfy the needs of almost any person or group on the planet. It's a tool for unity, building community, and for making the world a better place one beat at a time."

MORE INFO:

Arthur Hull's website: www.drum-circle.com

Arthur Hull drum circle videos: <http://www.coolmojito.com/2628138>

Information about PASIC 2014: www.pas.org

Information about the Drum Circle Facilitation Workshop: <http://www.pas.org/PASIC/drumcircleworkshop.aspx> **RS**

HOW LOUD IS THAT?

BY JOHN R. BECK

As percussionists, we know there are some people who believe that our instruments are always loud, but are we really conscious of volume levels in our many musical environments? Two recent issues of *Percussive Notes* have contained articles with information that documented sound exposure for percussionists using decibel (dB) levels and graphs (Vol. 51, No. 4, July 2013, pp 36–39; Vol. 51, No. 2, March 2013, pp 42–45). This scientific data is essential in evaluating when it is advisable to use hearing protection; however, it can be difficult for musicians to accurately relate dB numbers to the volume levels found in their everyday musical environments.

As a follow-up to these articles, decibel meters were video-recorded during typical rehearsal situations for percussionists. The audio/video evidence offers a better frame of reference for musicians to understand the information based on their experiences.

The accompanying video demonstrations include simultaneous readings from both a smart phone (iPhone) decibel meter application and a single-purpose meter. The free phone apps used in these examples do not measure above 100 dB, their sampling rate is slower than the (blue) meter,

▶ Tap to play video



Wagner 1: Filmed from the cymbal and triangle stand in an orchestral percussion section placed behind the 2nd violins and in front of the horns.

▶ Tap to play video



Wagner 2: Filmed from the timpani stand in an orchestra, placed in front of the trumpets and trombones (on risers) and next to the bassoons.

and the microphone is on the bottom of the phone, resulting in less-accurate readings. (To most accurately test sound with a smart

phone application it should be held in the air.) In each musical setting the decibel meter placement was approximately three

feet from the ear of the performer. No significant change in measurement was observed with the meter placed directly at the ear of the performer during testing.

The decibel levels measured in all of these performance situations indicate that repeated exposure throughout the day adds significantly to the total recommended levels of safe, continuous sound exposure for unprotected ears (see NIOSH chart from 2002)—for example, 2 hours of practice, 2.5 hours of rehearsal, wearing ear buds, attending a sporting event, attending a movie in a theater, automobile travel, 5 hours of teaching, etc.

In addition to the decibel-level videos, several styles of musician's earplugs were tested by an audiologist using a Real Ear (MedRx REM Speech + Binaural Live Speech Mapping, Real Ear Measurement System) testing unit to measure the effectiveness of each in reducing sound. A small probe microphone was placed in the ear canal to measure the sound reduction of each earplug while listening to the frequency spectrum of the human voice broadcast through a speaker approximately two feet from the musician. The sound levels inside the ear (at the eardrum) were compared to the sound source levels outside the ear.

All the earplugs tested provided similar patterns of protection and were successful in reducing the sound reaching the ear canal. In this test it was interesting to note that the custom fitted ear-

▶ Tap to play video



Brahms: Filmed from the timpani stand in front of trumpets only (on risers, 10 feet to the right side of the timpanist).

▶ Tap to play video



Marimba practice session: "Se Ya Thursday"

▶ Tap to play video



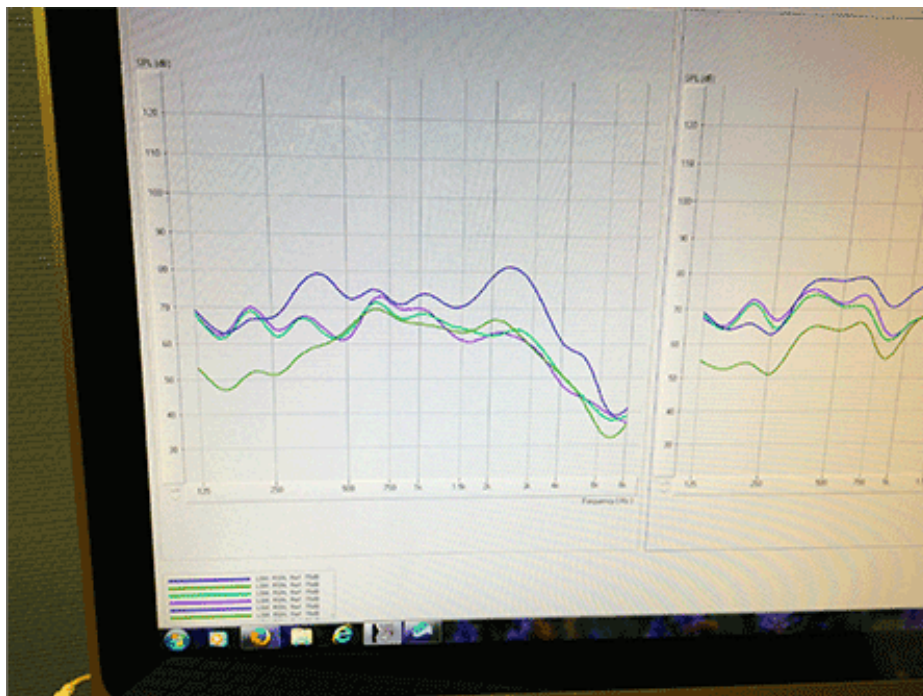
Rock Rehearsal 1: Commercial music practice-room jam session with electric piano, bass, trombone, and drums.

plug provided significantly more protection at lower frequencies (lower pitch). Considering that percussionists are often in sound environments filled with low pitches, one could initially conclude that the custom fitted plug seems to be the most effective at providing maximum protection.

However, there is more to consider.

When discussing musician's earplugs, one thing is certain: Placing a filter between the ear-drum and the sound source is far better than leaving the ear unprotected. The total exposure over time (throughout the entire day) is what concerns musicians. Although sudden spikes of loud sound can cause damage, acoustic musicians typically don't encounter performance situations with unexpected volume changes, as can happen with those who play with amplification (e.g., feedback, someone else controlling the mixing board, etc.).

There is discussion in the hearing protection community regarding overall sound exposure compared to reducing exposure for specific frequencies. The perception of the sound quality for a musician who is wearing earplugs that reduce mostly high frequencies is often different than that of an individual wearing earplugs that evenly reduce sound levels across the entire pitch range. Some people dislike earplugs that reduce low frequencies and feel that a more natural sound is experienced with more lows "in the mix."



Left Ear close up:

(Notice the differences in readings between ears, likely due to anatomical differences in the ear canal)

Top line – sound source

Bottom line – sound reduction with 9 dB filter custom fit earplugs.

Middle lines – Etymotic ETY (cone-shaped plug with stem) and EARaser (thimble-shaped plug)

In other words, reducing certain frequencies (pitches) more than others will change the experience for the musician and will reduce sound exposure, but not protect equally at all frequencies.

Most musicians want the sound quality to be as similar as possible when comparing protected vs. unprotected conditions. *The unprotected ear is the most vulnerable to noise-induced hearing loss, and*

NIOSH (National Institute for Occupational Safety and Health) 2002

Recommended levels of safe continuous sound exposure for unprotected ears.

85 decibels (dB) – 8 hours	103 dB – 8 minutes
88 dB – 4 hours	106 dB – less than 4 minutes
91 dB – 2 hours	109 dB – less than 2 minutes
94 dB – 1 hour	112 dB – about 1 minute
97 dB – 30 minutes	115 dB – about 30 seconds



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any protection in loud environments is better than none at all.

The most informative test of this kind (illustrating for percussionists specific instruments and their frequency measurement numbers) would likely involve testing earplugs while multiple wearers were exposed to percussion instrument recordings throughout the entire pitch range (from bass drum and timpani to triangle and crotales), all at the same volume level, conducted in a sound chamber with a very fine clinical audiometer, and would include “before and after” threshold tests of the subjects’ hearing.

Real Ear Attenuation at Threshold (REAT) studies that measure attenuation (sound reduction) of earplugs are published and available.

This brief study indicates that percussionists need to be proactive about their hearing health. We should not be fooled into thinking that marimba practice is somehow safer than drumming, or believe that as long as one doesn’t play in large ensembles there is no concern about noise-induced hearing loss. Once damage occurs, the hearing loss is permanent. Percussionists interested in prolonging their careers are encouraged to take advantage of the information and products available that provide hearing protection specifically designed for musicians. Both the Etymotic Research and EARaser companies have exhibited regularly at PASIC. Links to their websites and additional information are listed below.

The author would like to thank Don E. K. Campbell, President, EARasers; Carolyn Travis, Global Brand Advocate; Gail Gudmundsen, Au.D.; Patricia A. Niquette, Au.D.; and Dr. Mead Killion, President, Etymotic Research, for their assistance in reviewing information for this article.

LINKS

Etymotic video: <http://www.etymotic.com/hearforalifetime>

EARasers: <http://www.earasers.net>

Etymotic Research: <http://www.etymotic.com>

Carolina Hearing Doctors: <http://carolinahearingdoctors.com>

Additional research: <http://www.hearingreview.com> **RS**

PASIC LOGISTICS TEAM

PASIC LOGISTICS TEAM members work directly with some of the best drummers and percussionists in the world by helping to move gear and setup stages. Team members are eligible to win prizes from PASIC exhibitors and receive many complimentary rewards from the Percussive Arts Society.

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PEOPLE AND PLACES

AUSTRIA

Dr. **Brad Meyer** (Director of Percussion Studies at Stephen F. Austin State University) was invited to Graz to perform at the annual “Night of Percussion,” directed by **Günter Meinhart** on Jan. 24. While in Graz, Meyer presented three days of master classes and clinics at the Musikschule-Leibnitz, hosted by **Berny Richter**, and at the Universität für Musik und darstellende Kunst Graz—kurz Kunstuniversität, hosted by Meinhart and **Ulrike Stadler**. Clinics and master classes throughout the three days covered numerous topics, including concert snare drum, timpani, electroacoustic music, Joropo maracas, marimba, and chamber-music performance.

DENMARK

Danish composer **Anders Koppel**’s new “Concerto for Aluphone, marimba and Orchestra” was premiered by Dame Evelyn Glennie on Jan. 16 and 17 with

the Odense Symphony Orchestra conducted by Marc Soustrout. The concerto has five movements and the performer plays the aluphone and marimba. The concerto was commissioned by the Odense



Dame Evelyn Glennie



Günter Meinhart (far left), Berny Richter (second to left) and Dr. Brad Meyer (far right) with students of the Musikschule-Leibnitz giving the Stephen F. Austin State University “Axe.”

Symphony Orchestra and is now published by Edition Wilhelm Hansen and by Schirmer. The concerts were sold out and a huge success. The Danish National Radio broadcast the premiere.

POLAND

In December, the finals of the Polish nationwide audition took place in Warsaw. Students from first and second level percussion classes took part. During the contest, each of the students had to perform an additional piece in tarabaning-marshall style, which is derived from the military tradition. The concept was co-organized by the Polish PAS Chapter. Many outstanding percussionists took part, as well as Professor Martin Oprsal from the Czech Republic.

SPAIN

From Nov. 15–17, Spanish percussion quartet **Esclats** presented several concerts in Germany performing their multimedia work “Voices of Destiny.” This project, with music by Agustín Charles (Spain) and Roland Schmidt (Germany), combines the pace and the dramatic quality of percussion instruments with the sensitivity and fragility of the voice of soprano Julia Farrés-Llongueras, and it immerses the listener in Federico García Lorca’s universe.

The tour started in Nurnberg, continued in Weißenburg and finished in Neumarkt. The last concert was recorded by Bayerischer radio station.

The concerts were hosted by **Roland Schmidt** (solo timpanist

at Nuremberg Symphony Orchestra). The events were sponsored by Berg’s municipality, Union Alcoyana Seguros (Spain) and BR Klassic.

A new project for two pianos and percussion quartet was presented on Nov. 24, 2013, at Teatro Calderón of Alcoy, with guest artists **Gabriele Baldocci** (Italy) and **Daniel Rivera** (Argentina). The concert included Andres Valero’s “¡RRRR!” Bela Bartok’s “Sonata for two pianos and percussion,” George Gershwin’s “An American in Paris” and Leonard Bernstein’s “Symphonic Dances from West side Story.” This concert was hosted by Asociación Amigos de la Música de Alcoy.

USA

Alabama

Marimbist and composer **Gordon Stout** was the guest artist at Troy University in Troy on Feb. 24, hosted by **Dr. T. Adam Blackstock**, Professor of Percus-

sion at Troy. Stout taught a master class and also presented a solo marimba recital.

Alaska

The Alaska PAS Chapter hosted a drumset clinic on March 1 at the University of Alaska, Anchorage campus. Clinicians included Anchorage-based drumset artists and educators **Cameron Cartland**, **Eric Kross**, and **Lee Thompson**. The three clinicians shared their backgrounds in their respective genres of jazz, rock, and reggae, discussing everything from proper technique to practicing with a metronome and performance anxiety. During the second half of the clinic, participants were invited to play for the clinicians and receive comments. The event was well attended by a variety of age groups and ability levels.

Illinois

The Elk Grove High School Music Department hosted its 8th annual Percussion Festival on



Nov. 24, 2013 performance at Teatro Calderón of Alcoy

March 8. The event featured 20 of the Chicago area's finest high school percussion ensembles as well as a clinic/performance by **Doug Perkins**. Other clinicians included **Tom Leddy** (festival organizer), **Doug Bratt**, and **Ben Wahlund**. The event drew 250 people and was a huge success. For more information, visit www.tomleddydrums.com. Sponsors included Zildjian, Remo, Pearl/Adams, Vic Firth Co., ILPAS, Innovative Percussion, TapSpace, Black Swamp, and The Drum Pad.



From left Ron Fiorito, Doug Perkins and Tom Leddy at the Elk Grove High School Percussion Festival

Kentucky

Dr. Jason Koontz, Director of Percussion Studies at Eastern Kentucky University, presented a clinic on Brazilian percussion to the members of the Campbellsville University percussion studio (**Dr. Chad Floyd**, director) in January. The **CU Steel Band** performed at the Kentucky Music Educators Association in Louisville on Feb. 7.

Brad Dutz and **Chris Wabich** were in Louisville on Feb. 25, where they first worked with percussion students of **Rick Mattingly** at St. Xavier high school, and then worked with the **Louisville Leopard Percussionists**, directed by **Diane Downs**.

Maryland

Dr. N. Scott Robinson performed on drumset with the Broadway Tenors featuring vocalists Kyle Dean Massey, Brent Barrett, and Lewis Cleale with Musical Director and pianist Phil Reno at Carroll County Community College in Westminster on Dec. 6, 2013.

Minnesota

John Wooton was one of the guest artists at the 2014 Minnesota Percussion Association's (MPA) Day of Percussion, held Jan. 11 at Rosemount High School (**Bojan Hoover**, host). Dr. Wooton presented a clinic on rudimental snare drum and another on steel pan and also performed with the **RHS Percussion Ensemble**. His appearance was co-sponsored by Pearl/Adams, Sabian, Vic Firth Co., Remo, and Row-Loff.

New York

The **Nazareth College Percussion Department** hosted guest clinician **Michael Burritt** for a master class on Jan. 31. Michael performed several marimba and snare drum compositions and critiqued student performances by **Torrey Cobb**, **Matt Bevan-Perkins**, and **Jamison Brooks**. The session was hosted by Assistant Professor

in Professional Practice **Kristen Shiner McGuire**, who has been the Coordinator of Percussion Studies at Nazareth since 1984. Many thanks to D'Addario and Nazareth College for supporting this fabulous and inspiring event!

On Jan. 8, **Larry Spivack** celebrated his 60th birthday by presenting "Specifically Spivack," a free concert of his compositions.

Bachovich Music Publications held an international competition for solo vibraphonists currently attending college. Participants uploaded performances of "Soliloquy" and "Waltz" and "Ragtime" (from "Four Pieces") onto YouTube. Three winners traveled to New York City to perform at the concert and each received a \$1,000 prize. The winners were **Luis Fernando Cuevas Hernandez** (National University School of Music in Mexico), **Samuel Chan** (New England Conservatory) and **Steven Davidson** (University of South Alabama). Also performing were percussionists **Morris "Arnie" Lang**, **Andrew Beall** and **Ray Marchica**.

Drumset artist **Danny Gottlieb** was one of the clinicians at the Suffolk County Music Educators Association (SCMEA) Day of Percussion on Feb. 1. Hosted by **Pete DeSalvo** and **Anthony Romeo**, the day was held at Sayville High School in West Sayville (Long Island). Gottlieb's drumset clinic was co-sponsored by Zildjian, Remo, and Drum Workshop.

Brazilian percussionist and composer **Ney Rosauro** performed with the **SUNY-Fredonia Percussion Ensemble**, under the direction of **Dr. Kay Stonefelt**, on Feb. 10. While on campus, he also gave a clinic, which was co-sponsored by Yamaha, Sabian, and Vic Firth Co.

Tennessee

Jerry Tachoir was featured in a clinic at the W.O. Smith Music School in Nashville on Feb. 22. This event was sponsored by Ludwig/Musser and Innovative Percussion.

Dr. Andy Harnsberger was on the UT Martin Campus Feb. 11–12. He performed a recital in the Blankenship Recital Hall and then gave multiple master classes the following day with hands-on teaching in the UTM Percussion Studio (**Dr. Julie Hill**, Director). Each student played excerpts on a variety of percussion instruments/genres for Harnsberger and received instant professional feedback. The event was sponsored by the UTM Percussion Society, Pearl/Adams, Innovative Percussion, Sabian, and Evans.

Texas

Daniel Adams is the author of an article titled “Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble” published in the Fall 2013 issue of the *Journal of the National Association of College Wind and Percussion Instructors* (Volume 62, Number 1).

Brazilian composer and percussionist **Ney Rosauro** visited three schools in Texas during January. On Jan. 23 he performed with the **Texas Christian University Percussion Ensemble** in Fort Worth, under the direction of **Andrew Eldridge** and **Richard Gipson**.

TCU was hosting a Latin American Music Festival held in conjunction with the National Conference of the College Orchestra Directors Association (CODA), hosted by Germán Gutierrez, Director of Orchestra Studies at TCU. Dr. Rosauro performed one movement from

▶ Tap to play video



Dr. Andy Harnsberger performing “Palmetto Moon”



Ney Rosauro (center) playing the second movement of his “Concerto for Marimba No. 2” with the TCU Percussion Orchestra during the Latin American Music Festival

each of four of his concertos (for vibraphone, marimba No. 1 and marimba No. 2). **Mike Olsen** was the soloist in the third movement of Rosauro's "Concerto for Timpani." The concert concluded with Rosauro playing solo vibraphone in his "Variations on the New World," followed by the entire ensemble performing his "Valencia."

The following day, Dr. Rosauro taught a clinic at Southern Methodist University in Dallas. **Doug Howard** hosted the event, which was attended by percussion and composition students.

On Jan. 25, Rosauro taught a master class at Tarrant County College in Hurst (**Warren Dewey**, host). Four students performed for the composer: **Ethan Kough** (Carroll Middle School) played Mitchell Peters' "Yellow After the Rain," **Bryan Adams** (Eules Trinity HS) and **Tim Gargiulo** (Arlington Martin HS) each played Rosauro's first marimba "Prelude," and **Jordan Newman** (Colleyville Heritage HS) played his "Marimba Concerto Suite." Rosauro's clinics were co-sponsored by Yamaha, Sabian, and Vic Firth Co.

Wisconsin

Geary Larrick performed a Black History Month program in Stevens Point on Feb. 12, 2014, on solo marimba, doing music composed by African American musicians.

Steve Fidyk, drummer with the U.S. Army Blues Band, was the featured guest artist-clinician at the 2014 WLC Jazz Festival, Jan.

17–19, which paid a centennial tribute to legendary big-band leader Woody Herman. Terry Treuden, Director of Instrumental Music at Wisconsin Lutheran College, was host for the festival, which included clinics/workshops for school jazz ensembles, an "honors" jazz ensemble, and a Saturday evening concert featuring musical selections made famous by Herman's "Thundering Herd" bands. A Sunday afternoon concert, titled "Woody Herman Remembered" featured Fidyk with the WLC Jazz Band under the direction of Treuden and the Waukesha Jazz Express under the direction of Mark Helgert.

ON THE ROAD

Andy Harnsberger traveled to the University of Kentucky (James Campbell, host) on Oct. 12, Middle Tennessee State University (Lalo Davila, host) Oct. 16–17, Jacksonville State University (Tony McCutchen, host) Nov. 1, and Covenant College (Stephen Humphries, host) Nov. 8. At each location, Harnsberger gave a clinic titled "The Truth About Practice" and presented solo recitals featuring "Night Rhapsody" by John Serry and his works "Words Unspoken," "April Sun," "Phoenix," "Shine On, Circular Quay," and "Palmetto Moon" with, respectively, the UK Percussion Ensemble, the MTSU Percussion Ensemble, the JSU Percussion Ensemble, and the Lee University Percussion Ensemble.

Harnsberger was Artist in

Residence at Troy University in Alabama Oct. 20–22. He was guest artist on the Troy University Percussion Ensemble concert and performed his works "Phoenix" and "Palmetto Moon" with the ensemble. Also on the program was Harnsberger's work "Din" for percussion ensemble. He was Artist in Residence at Texas Tech University Nov. 3–5. He was guest artist on the TTU Percussion Ensemble concert and performed his works "Words Unspoken," "Phoenix," and "Palmetto Moon" with the Troy Percussion Ensemble. Also on the program were Harnsberger's works "Din," "Revolver," and "Finding Hope" for percussion ensemble. All events were co-sponsored by Pearl/Adams, Innovative Percussion, Sabian, Evans, and Grover Pro Percussion. **RS**

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

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PAS EDUCATION COMMITTEE

BY PETER P. DESALVO, EDUCATION COMMITTEE CHAIR

WITH PAUL BUYER, FORMER EDUCATION COMMITTEE CHAIR



The PAS Education Committee is a collection of music educators from various aspects of the education spectrum, ranging from public school band directors, to percussion specialists in public and private schools, to professors heading college and university percussion departments. These educators share not only a common passion for percussion but also the desire to further improve the quality of percussion teaching, address problems in percussion education, and connect better with young percussionists.

Some of the ways the committee serves the PAS community is by exploring practical and philosophical issues in percussion education and presenting them by providing resources, articles, networking, stimulating discussions, and hands-on sessions. Here is a brief description of the many projects and initiatives of the Education Committee.

LIFELONG LEARNING

The Lifelong Learning subcommittee is responsible for promoting the activity of percussion performance and education as a lifelong endeavor. As Henry Ford said, "Anyone who stops learning is old, whether twenty or eighty. Anyone who keeps learning stays young." Education and performance, in gen-

eral, should not be bound by age, major (focus in school), training, gender, or socioeconomic status. This subcommittee, chaired by Dan Smithiger, is currently developing a survey regarding percussion careers, with a goal to provide PAS with information regarding percussion-education career tracks. This survey will be administered to a vast number of percussion specialists from all over the country, and possibly beyond.

Already in the works is the compilation of an extensive nationwide list of percussion specialists who teach percussion in schools and colleges, both public and private, or instruct drum/percussion sections and ensembles within larger musical groups or programs. It is hoped that this survey of percussion specialists will bring to light the direction of percussion education and its effect on lifelong involvement in percussion.

I AM PAS

Another Education Committee focus is to make PAS a valuable resource to students and teachers alike. The "I am PAS" subcommittee, chaired by John Hain and inspired by John Parks' *I Am PAS* video, is responsible for doing research on how to increase high

school student PAS memberships, as well as student attendance at PASIC and state Days of Percussion.

ED TUBE

A web education project of the PAS Ed Tube subcommittee, headed by Bob Brudvig, is actively engaged in creating videos on the PAS website that will feature some of PAS's most respected performers and composers playing excerpts of solo percussion literature for secondary students. By providing these inspiring examples, students will have a visual and aural reference to improve their own performance skills.

PASIC

In addition to the above projects that are ongoing and developing, the members of the Education Committee are also involved in artist selection for clinics and sessions presented at PASIC, as well as sponsoring and presenting a yearly panel discussion at PASIC. The panel discussions focus on and expose important topics and issues in percussion education today. These panel discussions are always well attended and continue to be a huge success at PASIC.

FUNDAMENTALS

What better way to involve

young students and teachers than to engage them in sessions that are basic and FUN! Each year at PASIC, the Education Committee presents several FUNdamentals clinics that give students and teachers a “hands on” experience, learning the basic skills of snare drum, timpani, mallet keyboard, accessory percussion, drumset, hand drumming, and technology. These sessions are given by top percussion performers and educators in our field. The FUNdamentals subcommittee is chaired by Ralph Hicks.

ARTICLES

Because the Education Committee membership includes many composers and authors, we are actively engaged in writing articles for *Percussive Notes* and other educational publications. Many of these are “how to teach” articles—invaluable for all music educators. An article in the January 2014 issue of *Percussive Notes* by Education Committee member Jonathan Latta focused on teaching accessory percussion instruments, and an article by committee member Marshall Maley in the March issue dealt with teaching flams. Look for more of these articles by other committee members in future *Percussive Notes* and on the PAS website.

CONCLUSION

In closing, the Education Committee is actively involved throughout the year with many facets of percussion education within the Percussive Arts Society. We welcome all educators to be our guest at our FUNdamentals and panel dis-

cussion sessions at PASIC. We encourage you to bring your students and to become involved in PAS. The

future of our art, our craft, and our society rests in the youth that we educate and mentor. **RS**

PAS NOMINATION AND ELECTION TIMELINES

AUGUST 1

Lifetime Achievement in Education Award

The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education. Nominations will be accepted from any PAS member, but nominees need not be PAS members. Names of those nominated will be given consideration for three years from the time of their last letter of nomination.

Details: www.pas.org/experience/awards.aspx

SEPTEMBER 1

PAS Hall of Fame

Nominations will be accepted from any PAS member, while nominees need not be PAS members. Names of those nominated will be given consideration for three years from the time of their last letter of nomination. September 1, 2014 is the deadline for nominations.

PASIC 2014: Council of Past Presidents reviews applications and selects a slate of candidates.

April 2015: Board of Advisors votes on Hall of Fame candidates.

June 2015: Hall of Fame inductees are announced.

PASIC 2015: New Hall of Fame members are presented awards during the convention.

Details: <http://www.pas.org/experience/halloffame.aspx>

Board of Advisors

All PAS members are eligible for nomination. Self-nominations are acceptable. Nominations must be made in writing and should include nominee’s name, address, telephone number, fax number (if available) and email address (if available). Board of Advisors elections are held annually.

Send letters of nomination to PAS, Board of Advisors Nominations, 110 W. Washington Street, Suite A, Indianapolis, IN 46204.

Email: percarts@pas.org

PARADIDDLE GROOVES

BY RICK MATTINGLY

HOT LICKS

Many drummers practice paradiddles for hand development, and paradiddles are obviously important in rudimental-style drumming. But paradiddles also have many drumset applications. We will start with a paradiddle groove that can be used for funk.

First, make sure you are comfortable with the paradiddle sticking pattern. For now, play it without any accents.



Next, put a bass drum pulse underneath.



Keep the left hand on the snare drum, but play the right hand on a closed hi-hat.



Accent the 2 and 4 on the snare drum.



Make a bigger difference between the left-hand notes by playing the unaccented notes as ghost notes.



Tap to play audio

That can work as a funk groove. Of course, depending on the tune, you can change the bass drum pattern.

Now we're going to "re-orchestrate" that same groove to make it sound "Latin-ish." First, move the right hand to the ride-cymbal bell.



Play the bass drum on 1 and 3 and use the hi-hat pedal for 2 and 4.



Finally, play the single left-hand notes as cross-stick notes on the snare drum. (You can play the double notes on the tom with the butt end of the stick.)



Now, play the left-hand double strokes on a tom-tom. (Don't ghost them.)



Tap to play audio

Again, you can change the bass drum part to accommodate different tunes. This is certainly not an “authentic” Latin beat, but it can work for Latin-rock or Latin-jazz tunes that just need a Latin flavor. **RS**

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SCHOLARLY RESEARCH COMMITTEE

BY KEVIN LEWIS



It is the mission of the PAS Scholarly Research Committee to broadly contribute to and further the development of all areas of percussion by the promotion and dissemination of advanced research. Through the discriminating selection of research presentations at PASIC and the recent creation of online resources at the PAS website, the committee serves to provide for the academic needs of the percussion community.

Research is shared at PASIC through two means: poster and paper presentations. Poster presentations are located in a booth at the Exhibit Hall and provide an abstract of more thorough research with concise visual displays, which highlight the most salient findings of the presenter's study. They provide a great introduction and experience for scholars who are new to presenting research or for those whose work is best elucidated by visual means. Paper presentations are 50-minute lectures and allow for a detailed description of one's scholarship. Papers are concluded with a brief question-and-answer session during which audience members may make inquiries regarding the topic presented.

The Scholarly Research Committee is excited to have recently launched two new endeavors that purpose to broaden the availability of academic resources on percussion. The open-submission Online Thesis/Dissertation Repository contains documents written for the completion of graduate degrees. Though theses and dissertations may be found through searching other online repositories, the PAS database is organized and can be browsed by subject matter, offering a wealth of knowledge in a centralized location and providing a convenient source for anyone writing research papers, program notes, or simply for those who are curious to expand their knowledge of a certain topic. The repository already houses more than 60 documents, and it will surely continue to grow as more percussionists complete advanced degrees. For those who have completed academic documents and would like to contribute to the repository, submission guidelines can be found at www.pas.org/publications/submissions/manuscript-submissions.aspx.

The committee is also pleased to announce *Percussive Notes Online Research Edition*, the first

peer-reviewed periodical to focus entirely on percussion music. Following the former *Percussive Notes Research Edition* (1980-1987), a print periodical that featured profound scholarship on percussive issues, this new publication will be released annually in a digital format and will include advanced, in-depth research on a variety of topics. The Scholarly Research Committee will serve as the Editorial Board for the journal, but other PAS committees will also contribute by supplying referees to review proposals. Submissions for the first volume are currently being accepted, and scholars conducting research in all areas of percussion are invited to provide their work. Submission guidelines and more information can be found at www.pas.org/publications/ResearchEdition.aspx.

The committee continues to explore new ways in which it may help to encourage and share scholarly findings. Primarily, recent discussions have focused on creating opportunities for collaborative ventures with others throughout the society. At PASIC 2013, the committee helped to promote a research experiment conducted by Dr. Michael Schutz

and his MAPLE (Music Acoustics Perception LEarning) lab that explored issues of rhythmic cognition; the exercise was a huge success, with PASIC attendees greatly exceeding the number of volunteer participants that was expected. Dr. Schutz and his team will be back at PASIC 2014, and it is hoped that partnerships such as this and those in conjunction with other committees in PAS may result in useful research for percussionists in the future

The Scholarly Research Committee currently consists of Kevin Lewis (Chair), Drew Andreatta, Meggie Aube, Jeff Calissi, Molly Cryderman-Weber, Fabrice Marandola, Graeme Francis, Ryan Lewis, Tom Nevill, Bill Sallak, Jim Strain, and Allen Teel. Those interested in contributing to the committee's efforts must be active scholars and should possess or be nearing completion of a terminal degree. More information on joining the committee can be found at www.pas.org/About/committees.aspx. **RS**



As a PAS member, you'll get members-only access to valuable information, resources, networking events, educational opportunities and great discounts.

What You Get

Connections & Community

As a PAS member, you'll be part of a global network of drummers and percussionists with common interests. Whether you have questions to ask or information to share, the PAS community can help.

- Exclusive PAS Social Network
- Local PAS Chapter activities
- PASIC—the biggest percussion gathering in the world
- Online calendar of events

Education & Achievement

PAS gives you many opportunities to improve your skills, learn new techniques, participate in professional development workshops, and gain recognition.

- PASIC and local chapter clinics and master classes
- Sound Enhanced articles
- FUNdamentals lessons and HOTlicks exercises
- Scholarships: PAS awards more than \$25,000 in scholarships each year
- Competitions: solo, ensemble, marching percussion, composition
- Leadership opportunities on the local and international level
- 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.

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- Discounted admission price to Rhythm! Discovery Center.

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INDUSTRY NEWS

MUSIC SALES GROUP

Music Sales Éditions Alphonse Leduc

The Music Sales Group, one of the world's largest independent music publishers, has announced that it has bought the prestigious French music publishing house Éditions Alphonse Leduc.

In acquiring the 172-year-old Parisian publishing house, Music Sales adds many substantial and wide-ranging works to its existing publishing portfolio. Founded in 1842, Éditions Alphonse Leduc became a family business that started by specializing in piano tutors, then expanded to acquire operatic works by Rossini, Bellini, Weber, and Meyerbeer, as well as pieces by Clémenti, Hummel, Weber, and Onslow, and a famous piano tutor by Viguerie. Later, the acquisition of Éditions Hamelle added works by Brahms, Fauré, Lalo, Dvorák, Saint-Saëns, Mussorgsky, and Tchaikovsky. When Éditions Heugel was absorbed in the 1990s it brought with it Rossini's "The Barber of Seville" and Delibes' "Coppélia." Éditions Alphonse Leduc also acquired the Hartmann catalog, which features works by Massenet, Franck, Lalo, and Reyer.

More recent publishing acquisitions have included works by Olivier Messiaen, Francis Poulenc, Jacques Ibert, Darius Milhaud, Henri Dutilleux, Karel Husa, Betsy Jolas, and Joseph Canteloube. A flourishing range of instrumental tutors, notably those for flute by Marcel Moyse and Philippe Gaubert, reinforce Leduc's traditional strength in the educational print publishing sector.

Rentals and licensing in Canada and the Americas are now handled by G. Schirmer and Associated Music Publishers, part of Music Sales Classical and the Music Sales Group.

ROLAND

Roland and QSC Announce Marketing Partnership

Roland Corporation and QSC Audio Products, LLC have announced a new marketing partnership

promoting the concept of electronic and hybrid percussion as a whole and showcasing the pairing of V-Drums and K Series amplification as a total solution.

Drummers have come to trust V-Drums for great playability, tactile dynamic response, silent mesh heads, supreme sound and editing capability, innovation, and industrial design. Creating the sounds of authentic acoustic drums, standard and exotic percussion instruments, as well as current and vintage electronic drums are all possible with V-Drums, giving the instruments a well-founded seat in today's mainstream percussion domain. But in order for drummers to access the full capabilities of their V-Drums instruments, proper amplification is key. Extremely responsive electronic drums need a unique kind of stage amplification that is accurate, has wide bandwidth, and is capable of keeping up with guitar amps and other amplified instruments.

QSC products are known for their innovation, value, and performance in the marketplace, and QSC's K Series family of loudspeakers offers studio-quality reinforcement for V-Drums. V-Drums have a musical dynamic response that standard amplification cannot replicate. The amplification system needs dynamic headroom to accommodate transients, a frequency response to accurately render the high frequencies of a cymbal, and the power to produce a satisfying kick drum, all coming from V-Drums. This is also true when utilizing a hybrid kit consisting of acoustic drums and Roland percussion instruments. K Series amplifier systems are more than capable of playing at volumes that can not only drive the rhythm of the music with authority but also maintain a consistent Roland sound all across the listening area and throughout the full frequency spectrum.

Visit RolandUS.com and QSC.com for future updates about total drumming solutions for hybrid and electronic percussion performance.

YAMAHA

A Multi-Million Dollar Investment in High-End Drum Manufacturing

The first wave of high-end acoustic drum production at Yamaha's new multi-million dollar, purpose-built facility in Xiaoshan, China, is now well underway. Beginning with the acclaimed Live Custom drumset, Yamaha's new factory will roll out even higher-spec series in the very near future.

Originally established in 1997, Xiaoshan Yamaha has been producing the company's marching drums and brass and woodwind instruments. The facility is located two hours outside of Shanghai and represents the culmination of Yamaha's experience and investment in high-end drum manufacturing. The bright and spacious workspace conforms to ISO9000 regulations and boasts one of the most advanced wastewater recycling systems in the world, with a recycle rate of over 90 percent.

Yamaha has already increased the quality and

consistency of shell making by improving its high-pressure air bag for shell forming, taking Air Seal technology and construction consistency to a new level. In addition, Yamaha has been able to introduce impressive laser measurement technology and a more advanced procedure for UV drying, which will increase the durability and longevity of color finishes.

Xiaoshan Yamaha's first release is the widely acclaimed Live Custom drumset. Future products will see even higher specifications that will be released at higher price points as the lineup expands.

Yamaha's drum lab in Japan continues to make the flagship PHX Series and, along with its in-house materials division, has been working closely with the staff at the new factory.

Three Promotions

Yamaha Corporation of America (YCA) announced three promotions. Athan Billias is the director of strategic product planning, a new corporate-wide position. Dave Jewell is the marketing communications manager in the Customer Sales & Marketing Group, also a new company-wide position. Nate Tschetter is named marketing manager, Music Production, Pro Audio & Combo Division.

Billias, most recently director of marketing, Pro Audio & Combo Division, joined Yamaha in 1998 and has held a number of positions, including marketing manager for Electronic Drums, marketing manager for Live Sound and marketing manager for Music Production. He also served as manager of content/research and development and manager of the field product support group. From 1996 to the present, he has served on the Executive Board of the MIDI Manufacturers Association.

In his new role, Billias will serve as a liaison between the market needs of YCA and product development at Yamaha Corporation, Japan, creating a new dialogue process for YCA with dealers, artists and customers. He will also investigate new business product areas in which Yamaha is not currently involved and manage relationships with third-party developers in the United States.

Jewell spent 16 years as product manager and marketing manager for Yamaha Drums, overseeing



the development of many successful acoustic and electronic drum product launches. He also served on the Executive Board of the Percussion Marketing Council and has raised more than \$50,000 in donations to help fund Type 1 Juvenile Diabetes research at the Children's Hospital of Orange County.

In his new position, Jewell will work closely with marketing managers from all divisions, including the Customer Experience Group, to develop comprehensive corporate and consumer marketing initiatives that help acquire new customers, manage partner alliances and enhance the overall brand experience.

Tschetter has been with YCA since 2010, serving most recently as product manager, Keyboard Division, where he executed successful marketing campaigns and developed engaging presentations for dealers, sales staff and customers.

Fisher Named Marketing Manager for Electronic Drums

Yamaha Corporation of America (YCA) announced the appointment of Steven Fisher to the position of Marketing Manager for Electronic Drums. His primary responsibility will be to advance the market for the company's DTX drums, and he will report to Athan Billias, Director of Marketing, Pro Audio & Combo Division at YCA.

Before joining Yamaha, Fisher spent more than 20 years with Roland Corporation U.S., where he held numerous positions in marketing and product development and served as a clinician. Prior to this, he enjoyed an expansive career as a professional musician, performing and recording with Maynard Ferguson, Dizzy Gillespie, Blood, Sweat & Tears, T Lavitz, the Temptations, Natalie Cole and many TV and motion picture productions and emerged as a pioneer and well-known authority in the field of electronic percussion, from drum-machines to electronic drum-sets. Fisher will work closely with David Jewell, YCA's acoustic drum marketing manager.

Yamaha Cares Raises Over \$60,000 for Children's Hospital of Orange County

For the sixth consecutive year, Yamaha Cares participated in the Southern California Half Marathon

and 5K races to raise money for the Children's Hospital of Orange County's TrialNet program for Type 1 juvenile diabetes research. This year, 25 Yamaha staff members and friends completed one of the two races, and 51 individuals contributed donations, the highest number of participants since the program's inception. The amount raised, more than \$10,000, brings the grand total of overall donations to more than \$60,000. Children's Hospital of Orange County is one of just a handful of research facilities in the U.S. that is trying to find a cure for Type 1 Juvenile diabetes.

Yamaha Cares is an employee-based initiative dedicated to charitable works to promote education, arts, health and human services, and community development in the areas where its employees live and work, as well as to spread the gift of music to people throughout the U.S. **RS**

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

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PRODUCT SHOWCASE

BLACK SWAMP PERCUSSION

MultiPlates

Black Swamp announced their new Multi-Plate line, consisting of three metal plates designed for mounting and hanging various percussion accessory instruments. The three contrasting plate shapes (Arc-Plate, TriPlate, Rec-Plate) provide near endless mounting possibilities. Each plate ships direct with a case, as well as the necessary suspension lines, Velcro strips, and posts to quickly and easily suspend triangles, mount cowbells, hang almglocken, and more. Additional MultiPlate accessories are in development, including a crotale mount, clave mount, guiro mount and triangle trigger.



problems as striking on seams and voids, and the loosening of stitches.

The sound of our ChromaTone mallets can best be described as having great clarity with a focused pitch center. The mating of the seamless heads to lightweight bamboo handles moves the center of gravity significantly forward, improving the ability to produce a round sonority with greater fundamental purity. A round timpani mallet also allows for the player to change the angle of the mallet without affecting the sound. Each model in the line represents a different sound and weight as determined by felt thickness and three core options: cork, wood, and synthetic.

The bamboo handles of ChromaTone mallets have smooth sleeves that ensure a secure hold and more comfort than typical bamboo mallets. While each pair of mallets is color-coded for easy and quick identification, there is also a plug at the bottom of each handle marked with the model number for easy distinguishing on a trap table if the colors are not visible. The bamboo is hand-selected for consistency in density and straightness, with each handle measuring 14 inches long with a 0.5-inch diameter. Every pair is also carefully weight- and color-matched.

GROVER PRO

ChromaTone Timpani Mallets

Grover Pro Percussion Inc. announced the release of ChromaTone™ Seamless Timpani Mallets. Designed to be spherically shaped from the start, ChromaTone mallets are manufactured utilizing an innovative process that results in a unique constructive union of felt and core. Unlike traditional timpani mallets, ChromaTone mallets are not constructed from a flat sheet of felt. Grover's vibrantly colored felt is molded to a solid core so that the mallet head will function as one mass. Eliminating the need for hand-stitching solves such



Headless Tambourine

Grover Pro Percussion Inc. announced the addition of a professional headless tambourine to its tambourine line.

"This is the first headless tambourine to utilize the same hand-hammered jingles that our concert tambourines have become famous for," states Founder and President Neil Grover. "We heard that a number of top studio players in L.A. and Nashville were playing our tam-



bourines on pop and country artists' hit records. What really shocked us was to learn that they were cutting the skin heads off the frame! After the shock wore off, I asked for input from in-demand studio musicians like Rich Redmond (Jason Aldean), Eric Darken (Jimmy Buffet), and Craig Kampf (LeeAnn Rimes)."

The result is the Studio Pro Headless Tambourine. "We learned that the tambourine shell material has a direct and fundamental impact on the sound characteristics of the instrument" states Grover. "Wood is so much warmer and richer than plastic."

Not only is this instrument ideal for studio recording, but it has the cut, articulation, and distinctive full-bodied sound, critical for live performances as well.

Studio Pro Tambourines feature: hand-hammered German Silver and Phosphor Bronze alloy jingles; dual-width staggered jingle slots (pioneered by Grover Pro); soft rubber comfort edging that protects your hands and the shell; 10-inch diameter solid hardwood shell; Grover Pro guarantee of quality.

MAXONIX

StickARK Drumstick Holder

StickARK is a kick mount drumstick holder with an innovative design that's easy, affordable, and very effective. It perfectly



positions four sticks right in front of a drummer (on kick/bass drum) with easy-grab spacing between sticks for quick and convenient retrieval and insertion. When a drummer needs a fresh stick due to a break, style change, drop, or to replace sticks thrown to fans, StickARK makes it fast and easy. StickARK holds all popular stick sizes and works with all "standard" 8–10 lug kick drums. It stops stick rattle and keeps sticks accurately lined up. Uses fast, simple tool-free attachment that auto-forms a custom fit on each kick drum.

PAISTE

PST7

Cymbal maker Paiste announced the launch of the new PST7. Paiste Sound Technology stands for first-class manufactured cymbals and high quality sound design at

an affordable price. Paiste's PST3, PST5 and PST8 ranges are best sellers that set benchmarks in their cymbal classes. PST7 adds an affordable line for drummers who like a traditional sound, look and feel.

PST7's base is CuSn8 bronze, which stems from the 2002 series. The cymbals are lathed by Paiste's Swiss hand craftsmen to achieve their distinctive traditional finish. The result of the precise Swiss manufacturing is a warm and clear overall sound, and by offering three weight classes, light/thin, medium and heavy, PST7 covers a wide range of different music styles.

For the first time in this price class, the 20" Light Ride, 14" Light Hi-Hat, 14", 16" and 18" Thin Crash offer drummers of blues, folk, and other acoustic styles authentic sounds with great sensitivity, airy warmth and a soft feel. These models are ideal for drum and music schools.

The 14" Hi-Hat, 16" and 18" Crashes and 20" Ride are extremely versatile cymbals because of their controllability. They are assertive, yet un-intrusive making them suitable for pop, rock, dance, brass band, and numerous other musical applications. If more volume and aggression are needed, the 16" and 18" Heavy Crash, 20" Heavy Ride and 14" Heavy Hi-Hat provide the meaty energy that is preferred for classic and hard rock. Paiste completes the assortment of PST7 with traditional effect cymbals: 10" Splash, and 14" and 18" China.

The box sets Universal "Medium" (14" Hi-Hat, 16" Crash, 20" Ride), Session "Light" (14" Light Hi-Hat, 16" Thin Crash, 20" Light Ride), Rock "Heavy" (14" Heavy Hi-Hat, 16" Heavy Crash, 20" Heavy Ride) and Effects Pack (10" Splash, 18" China) offer price-



conscious drummers essential, perfectly matched models of a cymbal setup.

PST7 are made from 2002 bronze in Switzerland using traditional methods that have remained unchanged in over half a century.

PST5

Cymbal maker Paiste announced the launch of the new PST5. PST5 is the entry to Paiste's world of bronze cymbals, and since its introduction in 2005, it continues to be a best seller.

Considering recent musical trends, the PST5 was newly designed by Paiste's Swiss Sound Development Team.

Visually the PST5 were consciously altered only in detail, but their fundamental sonic value changed considerably. The cymbals are lighter, resulting in a deeper, warmer sound while preserving their bright basic character. They have increased flexibility, resulting in a more appealing feel. Overall the new PST5 is significantly more musical.

Beginners will find a great starting cymbal set with the 14", 16" and 18" Medium Crashes, 20" Medium Ride and 14" Medium Hats. The 8" and 10" Splash enrich the assortment with fast-responding effect cymbals. There is also an 18" China available.

For the first time in this class, Paiste introduced 14" Sound Edge Hats, a Paiste invention that dates back to 1967. The 18" Ride/Crash can be used as a light ride for lower passages or as a powerful crash with solid volume.

Universal Set (14" Medium Hats, 16" Medium Crash, 20" Medium Ride), Rock Set (14" Sound Edge Hats, 16" Rock Crash, 20" Rock Ride) and Essentials Set (14" Medium Hats, 18" Ride/Crash) come with newly designed boxes and offer price-conscious drummers perfectly matched basic setups. The Effects Pack (10" Splash, 18" China) is an excellent enhancement to an existing set of cymbals.



PST5 are made from 2002 bronze in Paiste's German facility.

PREMIER

New APK Kits and Finishes

Premier has announced the introduction of new kits and finishes to its APK range. Following the popularity of the compact and portable APK Heritage setups, the range includes the Jazz 20 (12 x 8 tom, 14 x 14 floor, 20 x 14 bass and 14 x 5 snare) and Concert Master 24 (13 x 9 tom, 16 x 16 floor, 24 x 14 bass and 14 x 6.5 snare) shell packs. This range is ideal for smaller spaces or portability with no compromise to the sound.

Two new vogueish colors are also being introduced to the APK Heritage: a classic White Marine and Silk Walnut Satin.

Two additional new finishes are being introduced to the standard APK offering: Gunmetal Sparkle Wrap and Polar White Wrap.



New Genista Options

Premier has introduced new options to its Genista range.

Launched at the NAMM Show were two new kits: a Quick Five 22 (10 x 7 tom, 12 x 8 tom, 16 x 14 floor, 22 x 18 bass and 14 x 6.5 snare) and a Bebop 20 (12 x 8 tom, 14 x 14 floor, 20 x 14 bass, 14 x 5.5 snare).

Genista has long been a popular choice for drummers seeking a professional all-birch kit. These new kits continue to offer birch shells and are upgraded to include an un-drilled bass drum for maximum shell resonance, a matching 10-lug snare drum, Remo



Clear Emperor drumheads for brighter sounding toms, and a redesigned tom clamp system providing optimum tom placement.

The Quick Five 22 kit is available in Iridium Blaze Sparkle Lacquer while the Bebop 20 is available in Pharaoh Sparkle Lacquer. Premier will also launch a limited edition run of 50 Bebop 20 kits in a Rainbow Wood.

New Branded Merchandise and Web-Store

Premier has announced the launch of its new branded merchandise range and web-store. The range offers a collection of apparel and accessories, inspired by the Premier name and designed specifically for drummers of all ages. The collection features Premier sweatshirts, tees and accessories plus an exclusive retro-style "P" badge printed tee and messenger bag. A pop-art themed tee has also been introduced for children. Over the coming months, further designs and accessories will be added to the range including media cases, headwear and other fashion and drum-related products.



The web-store's features and functionality allow the customer to browse easily, select size and quantity requirements, and update their shopping cart effortlessly. Payment can be taken in a number of currencies and shipping is global.

Premier invites drummers and enthusiasts to experience the new web-store for themselves at shop-bravado.com/stores/premierdrums.

Updated XPK Finish Options

Premier has introduced the 2014 collection of finishes for its XPK range. The XPK Exclusive delivers an all-birch



kit, finished with an outer ply of ash, in two contemporary kit offerings with undrilled bass drums and matching wood snare drums. Launched at NAMM 2014 were three new finishes to the XPK Exclusive: Burnt Orange Satin, Ocean Burst Satin, and Walnut Satin. These colors will come with chrome hardware, unlike Cherry Burst Satin and Black Ash Satin, which will continue to come with black hardware. Dropping out of the range will be Natural Burst Satin.

Three standard XPK finishes will be discontinued in 2014: Latte Fade Lacquer, Natural Fade Lacquer and Tequila Fade Lacquer. Replacement finishes will be scheduled for introduction to the XPK range later this year.

New XPK Snare Drums

Premier has introduced a new collection of snare drums to its XPK range. The offering of wood snares feature an all-birch



shell with an outer ply of ash. Available in two finishes, Natural Satin with chrome hardware or Black Ash Satin with black hardware, these snares provide outstanding value for money.

Available in six sizes—10x5, 12x6, 13x7, 14x5.5, 14x6.5 and 14x8—each snare features 1.6mm triple-flange steel hoops, a strong yet smooth snare strainer and throw-off, and a coated drumhead.

XPK Special Edition Concert Tom Kit

Premier has introduced the XPK Special Edition kit, an eight-piece concert tom kit that is inspired by the retro concert tom kits of the 1970s, preferred at the time by some of the world's leading recording and



performing drummers including the legendary Keith Moon.

This new offering delivers an all-birch shell with classic mounted toms and clear drumheads with a black dot for a more controlled sound. All fittings are chrome-plated and the kit is complemented with a matching wood snare drum and matching bass drum hoops.

The Concert Tom 22 set-up includes an 8x6 tom, 10x7 tom, 12x8 tom, 13x9 tom, 14x14 floor, 16x16 floor, 22x16 bass and a 14x6.5 snare drum. A tom holder and additional double tom stand are also included.

YAMAHA

DTX502 Electronic Drumsets with Laser Technology

Yamaha featured its revamped DTX502 electronic drums at the 2014 NAMM Show. Based on the DTX-PAD, the new kits feature redesigned tom pads, a lighter-weight steel rack, a laser-enhanced playing experience, and a new, more powerful drum trigger module.

The DTX502 drum trigger module includes 691 professional and expressive sounds featuring new drum and cymbal voices, along with upgraded versions of classic Yamaha acoustic drums. The system lets drummers easily customize their sound with editing and voice layering and offers the ability to import new drum samples into the module for virtually endless sonic capabilities. A built-in sequencer provides a wide variety of songs to play along with and record performances. It also includes the ability to load new MIDI song files for further expandability.

During the development phase, Yamaha created proprietary laser technology to analyze drum strokes and precisely tune the trigger settings, so that the playing experience on each of these sets provides a more natural feel. The new series also includes advanced features



from higher-end DTX models, such as cymbal muting, natural swells and smoother snare drum rolls.

The new DTX502 module has a streamlined front panel layout and features plug and play USB connectivity to a computer. The new design allows the DTX502 to be easily mounted to acoustic drum hardware using a standard multi-clamp for use in a hybrid acoustic-electronic drumset.

The DTX502 series includes new training and educational functions for drummers to improve their playing at any skill level. With eight practice routines that help develop rhythmic timing, pad accuracy and drumming endurance, the system calculates a score after each session so that drummers can track their progress. The DTX502 is also compatible with many of Yamaha's new apps for iOS, including Song Beats for visualizing the drum parts to your favorite MIDI songs and MusicSoft Manager to manage custom kit, song and sample data.

The DTX522K, the most affordable model in the series, includes the three-zone XP80 8" DTX-PAD snare and three newly designed TP70 7.5" tom pads. The new TP70 pad is softer and quieter, yet more expressive than the previous model. This kit, which comes with three-zone, choke-able ride and crash cymbals, showcases a three-zone hi-hat pad. The new RS502 rack system uses steel pipes to offer solid performance and flexible setup options in a lightweight package.

The next kit in the lineup, the DTX532K, uses the same drum pads and rack system as the DTX522K but features an upgraded hi-hat and two large PCY135 13" three-zone choke-able cymbal pads. The RHH135 vertical motion hi-hat pad, which mounts to the included Yamaha HS650A hi-hat stand, provides a setup that more closely matches an acoustic kit.

The top model in this series is the new DTX562K, which includes 13" crash and ride cymbals and the RHH135 hi-hat pad, upgrades the toms to an all-DTX-PAD configuration with three XP70 7" pads so that playing the kit feels comfortable for even the most demanding acoustic drummer.

<http://4wrd.it/dtx502>

DTX Electronic Drum Accessories Program

Yamaha's DTX Accessories Program features colored boxes with product photos and specification icons to clearly identify the product and its applications. The new system helps take the mystery out of creating hybrid kits by making it easier to configure drum pads, cymbal pads, sound modules and other electronic offerings. This merchandising effort helps retailers and consumers navigate Yamaha's expanded product line and includes new signage and display options.

<http://4wrd.it/YAMAHAUSA>



New Absolute Hybrid Maple Drumsets

Yamaha has introduced the Absolute Hybrid Maple drumset. As the name implies, the Absolute Hybrid Maple drumset combines

a core ply of harder Wenge wood with outer plies of North American Maple. This unique configuration produces a drum with an expressive tone and a wide dynamic range.

Absolute Hybrid Maple drumsets feature a hook lug originally designed for the PHX Series, which brings out the drum's natural tone by creating a small footprint on the shell. In addition to allowing quick and easy head changes, the lugs provide precision tuning.

Other features in the series include a new piston-drive snare strainer, hinged floor tom leg brackets, a low-mass bass drum bracket and the same style of spurs first introduced on the Live Custom drumset. Yamaha's exclusive staggered diagonal seam and Air-



Seal System shell-making process produces strong, consistent shells.

Even with the enhancements and upgrades, the price tag for the new Absolute Hybrid Maple is almost 30 percent less than its predecessor.

<http://4wrd.it/YAMAHAUSA>

Stage Custom Birch Drumset Makeover

Yamaha has introduced the re-designed Stage Custom Birch drumset, which has received sever-



al significant upgrades. Yamaha upgraded the shells with the same thicker ply concept used on Live Custom and rounded the bearing edges for more head-to-shell contact, which provides a fatter sound. The Absolute style lug, which attaches to the shell using a single screw, requires fewer holes in the shell and less metal inside the drum, allowing the drums to resonate more fully. Die-cast claws and new spurs now adorn the bass drum, and the snare drum now includes ten lugs for more precise tuning.

Stage Custom Birch kits also come in new sizes. Tom and floor tom sizes are now available at traditional depths and diameters, offering wider tuning and dynamic ranges. The floor toms, trimmed down to be under square, provide a better tone to attack balance. The drumsets also offer excellent finishes, high-end specs and superior hardware at a great value.

<http://4wrd.it/yamahadrums>

Redesigned Timpani Lines

Yamaha featured the new 4300, 6300 and 7300 Series timpani models at the 2014 NAMM Show. New bowl and frame designs provide deeper, richer tones, better overall pitch clarity, more natural sustain and tonal accuracy. An adjustable mount tuning gauge allows players to easily arrange setups between German or American configurations, while

new wheel designs that feature height-adjustable larger casters and adjustable third wheels provide better portability.

The 7300 Series, with a Hammered Copper bowl, provides a higher end look and feel for high school through professional level applications. With a Spun Copper bowl, the 6300 Series is a more upscale option for high schools and universities, as well as drum corps and other independent marching ensembles.

Ideal for middle and high school symphonic and concert ensembles, model 4300 Series features a suspended Spun Aluminum bowl that produces a much more natural sound and sustain, and provides a more environmentally friendly alternative to traditional fiberglass.

<http://4wrd.it/YAMAHAUSA>

8300 and 9300 Series Marching Drums

Yamaha featured the 8300 and 9300 Series Marching Drums at the 2014 NAMM Show. After 30 years of successful development and building Birch drum shells, Yamaha brings Maple shells to field competitions with new marching snare, tom and bass drum models. The entries feature the same popular Maple shell design that has been tested with award-winning drum corps and indoor percussion organizations, and has proven to be a great performer, both physically and musically.

These drums can provide depth and projection without overpowering the rest of the ensemble, yet still maintain a clear, articulate



sound. Chrome hardware is now standard on snare drums, offering improved durability and a more integrated look with the rest of the series.

<http://4wrd.it/8300multitoms> and <http://4wrd.it/8300bassdrums>

Oak Concert Toms

Yamaha featured the 9000 Series Concert Toms at the 2014 NAMM Show, which adds Oak to the company's percussion line. Musically, Oak

is known for great attack and sustain, making it a sought-after wood for drummers of all genres. The new drums feature the same updated 6-ply Oak shells found on Yamaha's Live Custom drumkits. Players will notice an increased sensitivity and wider dynamic response, while directors and arrangers will notice a more punchy sound. With the addition of the new YESSIII mounting system, they will also notice more stability, increased sustain, open resonance and less absorption. The new series is ideal for higher-level concert band and percussion ensembles, professional music ensembles, and pit and field percussionists.

<http://4wrd.it/9000concerttoms>



CSM Concert Snare Drums Revisions

Yamaha featured the CSM Series Concert Snare Drum at the 2014 NAMM Show.

The redesigned 13" and 14" CSM Series (models 1350All, 1450All and 1465All) offer improved sound quality, along with a simple, user-friendliness that makes them great options for the intermediate player or individual at the middle school, high school or college level, and for a wide variety of musical applications.



With these upgrades, the CSM Series now has the expression and playability typically found in more expensive models.

A specially designed 8-ply shell allows for more sensitivity and wider dynamic response, while new Q-type strainers have also been designed for smoother operation. Improvements to the 13" CSM-1350All make it more utility-driven, giving it a lighter response and feel with a noticeably brighter sound.

<http://4wrd.it/csmllseries>

Upgraded Concert Bass Drums

Yamaha featured the 7000 and 9000 Series Concert Bass Drum product lines at the 2014 NAMM Show. The 7000 Series (models CB-7028/7032/7036) offers a simple, user-friendly option for middle school, high school or college concert bands and orchestras. The 9000 Series (model CB-9036) delivers solid bottom end for more advanced applications, including high school, university, collegiate, symphonic, orchestral, drum corps and other independent marching ensembles.



A new Darkwood stain finish provides a more refined but natural look while matching other concert drums in the Yamaha product line. Specially developed shell and bearing edges improve low fundamental tone projection without the need for complicated suspension stands. Improved, simple stand designs feature integrated foot rests, and securely mount the drum and reduce the overall stance for a more natural, comfortable playing position.

<http://4wrd.it/7000bassdrum>

ZILDJIAN

New Gear For 2014

The Avedis Zildjian Company announced the launch of new gear items for 2014. Included in the lineup are Five Panel Hats in Black and Camo featuring a black embroidery patch with the Zildjian logo. A third Classic Flat Bill Hat with a white embroidered Zildjian logo rounds out the launch of new caps.



A new Classic Black Zildjian Tank, White Tee with a Camo Zildjian Logo, and Zildjian Logo Basketball Jersey are new additions to Zildjian's line of clothing this year. Finally, Zildjian is offering Zildjian Phone Cases and Silicone Wristbands in 2014.

Joey Kramer Artist Series Drumstick and Neon Drumsticks In Three Colors

The Avedis Zildjian Company announces the release of a newly designed artist series drumstick from Joey Kramer, drummer with the legendary band Aerosmith. Joey's new stick features a RAW finish with beefy neck and large bead for durability and super solid response. The new 2014 design



also features Zildjian's exclusive DIP coating in a bright green color showing Joey's signature together with the iconic Aerosmith logo. Specifications: U.S. Select Hickory. Size 16¼"/0.550

The Zildjian Company is also releasing its popular 5A Acorn model drumsticks in a selection of new multi-layer neon color finishes. Colors available include neon yellow, green and pink. These finishes also glow under black light. Specifications: U.S. Select Hickory. 16¼"/0.570. **RS**

TMEA 2014

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Percussion was well represented at the Texas Music Educators Association (TMEA) Convention held in San Antonio Feb. 12–15. The Texas PAS Chapter had an exhibit booth to promote the society, and excitement was already building for 2015 when PASIC returns to the Alamo City.

Thursday featured only one percussion event: a clinic/performance by the **Spring High School Percussion Ensemble** from Spring, just north of Houston, under the direction of **JD Guzman**. “The Percussion Ensemble: Thinking Outside of the Band” included performances of Guzman’s arrangement of Phillip Glass’s “Einstein on the Beach,” “Surge” by Rob Smith, “Edge of the World” by Nathan Daughtrey, Bob Becker’s “Mudra” featuring junior All-State member **Zach Borromeo**, and “Always” by Gabe Musella. **Lalo Davila** joined the ensemble for his own arrangement of Nueva Manteca’s “En Cualquiere Clave” as the finale.

Friday brought two more percussion sessions: **Rick Rodriguez** led the **Cedar Ridge High School** (Roundrock, Tex.) Percussion and Low Brass Ensembles in “From Seed to Harvest.” They opened with two Texas premieres, “Cedar Ridge Fanfare” (for euphonium ensemble and timpani) by Gabe Musella, followed by “Sky Music” (for percussion ensemble and low



Lalo Davila (center) was the guest artist with the Spring HS Percussion Ensemble, under the direction of JD Guzman (right)



She-e Wu was the marimba soloist in Miki’s “Marimba Spiritual” with the Cedar Ridge HS Percussion Ensemble

brass choir) by Sarah Santa Cruz. Next was “Fractalia” by Owen Clayton Condon, Hillson United’s “Oceans (Where Feet May Fail),” and Minoru Miki’s “Marimba Spiritual,” featuring guest marimba soloist **She-e Wu**.

The program ended with a rousing performance of “Prelude to Paradise” by Jacob Remington.

Sponsored by Ludwig-Musser, **Jim Catalano** taught a “Percussion 101 Refresher” clinic on Friday

afternoon. He covered everything from snare drum to bass drum, cymbals to crotales, and even squeezed in most of the percussion accessories! Later, the **Texas A&M University-Commerce Percussion Ensemble** gave a Music Showcase concert outside the West Exhibit Hall. Their finale was another performance of Miki's "Marimba Spiritual," this one featuring TAMU-Commerce Director of Percussion Studies **Dr. Brian Zator** as the soloist.

Saturday morning featured three more percussion events: first up was **Yale Snyder** from Monroe Township Public Schools in Williamstown, New Jersey. His product showcase demonstrated various teaching methods utilizing the new percussion method book *Total Percussion Jam*. Next was **Darrin Hicks** from Flower Mound High School in North Texas. His clinic, "Teaching Percussion from the Podium: A No Fear Approach," featured two 8th-grade students from the Flower Mound High School cluster. More information about his presentation can be found at www.PercussionFromThePodium.weebly.com.

Another North Texan, **Bill Bachman** from the Marcus High School cluster, also in Flower Mound, presented "Preparing Middle School Hands for High School Percussion." He was assisted on stage by students from Briarhill, Downing, and Lamar Middle Schools. Examples of his exercises may be downloaded from www.DrumWorkout.com.

Texas PAS held its annual business meeting on Thursday, February 13, presided over by Texas PAS President **Kennan Wylie**. **RS**



Jim Catalano demonstrating the bass drum during his "Percussion 101 Refresher" clinic



Dr. Brian Zator was the soloist in Miki's "Marimba Spiritual" with the Texas A&M University-Commerce Percussion Ensemble



Bill Bachman demonstrates snare drum technique in his presentation "Preparing Middle School Hands for High School Percussion"

UPCOMING EVENTS

APRIL 2014

Washington State PAS (Eastern) Concert in Spokane

When: April 3

Where: Gonzaga University, Spokane, Wash.

WAPAS will be hosting an Evening of Percussion featuring performances by Robbin's Rebels Drum & Fife Corps, soloist Michael Wal-drop, local collegiate soloists and ensembles, and winners of the recent Eastern Washington Music Educators Association Solo and Ensemble contest.

More info: www.gonzaga.edu/Academics/Colleges-and-Schools/College-of-Arts-and-Sciences/Majors-Programs/Music/default1.asp

Oklahoma Percussion Festival 2014

When: April 4–5

Where: Southwestern Oklahoma State University

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.

More info: David.Bessinger@swosu.edu; <http://www.swosu.edu>

[edu/academics/music/calendar/spring.aspx](http://www.cwu.edu/academics/music/calendar/spring.aspx)

NW Percussion Festival

When: April 4–6

Where: Central Washington University, Ellensburg, Wash.

The NWPF is an annual event that celebrates NW percussion artists and the college and university percussion ensembles from around the northwestern United States. The main focus of the festival has traditionally been the university percussion ensemble performances. Each participating ensemble receives a 50-minute session to present their program. Depending on the number of schools, the ensemble performances are interspersed with clinics by guest artists and the directors of the ensemble. It is a wonderful opportunity to share what each of us is doing, hear new literature, expose our students to more players and styles, and for all of us to hang out! Michael Udow, retired Professor of Percussion at University of Michigan, will be the guest artist for the festival. CWU's ensemble will perform his music with him on the opening concert Friday evening.

More info: Mark Goodenberger: goodenbm@cwu.edu

3rd North Louisiana Youth Percussion Ensemble Festival

When: April 4–5

Where: Stone Theatre, Howard Center for the Performing Arts, Ruston, Louisiana.

She-e Wu will be the guest artist for the 3rd North Louisiana Youth Percussion Ensemble Festival. A Friday evening concert featuring She-e will open the festival. On Saturday, several high schools will perform. The event concludes with a final concert featuring She-e and the Honors Youth Percussion Ensemble. For ticket pricing and complete concert details, visit percussion.latech.edu.

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

2014 Indiana Day of Percussion

When: April 5

Where: Center Grove High School, Greentown, Ind.

More info: Josh Torres, TORRESJ@centergrove.k12.in.us; www.facebook.com/events/628436337200708

Washington State PAS Stage at World Rhythm Festival

When: April 5–6

Where: Seattle Center, Seattle, Wash.

FREE! Concerts, clinics, etc. Jazz, classical, etc. This is the first time in many years we are getting back to involvement with the festival.

20+ years ago, PAS was a founding organization of this event. The festival has tons of world music clinics, workshops and performances. We will be bringing in the missing Western forms of percussion.

Door prizes! Giveaways!

More info: <http://swps.org>

Great Lakes Steelpan Festival 2014

When: April 12

Where: Illinois

The 2014 Great Lakes Steelpan Festival is being coordinated by Potts and Pans, Inc., NFP from Woodstock, Ill. The goals of the festival are to provide a fun and educational event where everyone can play pan, learn from other groups and clinicians, and hear other groups. For 2014, the Potts & Pans team (Matt Potts, Anthony Jay Houston, and Christina Guerrero) have arranged the return of clinician and guest artist Gary Gibson, along with Freddy Harris, III and Kurry Seymour. This year also includes a mass band performance at the evening concert, where all participants from the event will be able to play together.

More info: steelpanfestival.com;
facebook.com/steelpanfestival
Email: steelpanfestival@gmail.com

MAY 2014

Alaska Day of Percussion

When: May 3

Where: Trinity Presbyterian Church, Anchorage, Alaska

The Alaska Day of Percussion will bring together the state's professional and student percussionists for a day of performances and

clinics. The headliner this year will be Dr. Dan Moore, professor of percussion at the University of Iowa. Local percussionists will also perform and present clinics. The fee will be \$10 for the whole day, and free if you are a PAS member.

More info: Meggie Aube, meggieaube@hotmail.com

Washington State PAS Chapter 2014 Day of Percussion

When: May 3

Where: University of Washington, Seattle, Wash.

The Washington State Chapter of PAS announces a public event for students, pros, enthusiasts: the WAPAS Day of Percussion at UW, in and around Meany Hall and UW School of Music. In collaboration, UW Percussion Club is hosting Michael Burritt for a master class (time TBA). The public is invited to watch. (Participants must be UW students and members of the UW Percussion Club) Burritt will also be performing a recital at UW School of Music at 7:30 P.M. Free-will donations will go to WAPAS and UW Percussion Club.

More info: Ed Hartman, edrums@aol.com

Conservatory of Music of Puerto Rico Spring Percussion Concert

When: May 3

Where: Theater Guillermo and Bertita Martínez, Jesús María Sanromá Hall

Prof. Diana E.Valdés-Santos, conductor. Works by J.Gottry, N. Daughtrey, B. William-Dietz, among others, will be performed. Along with the ensemble, student

dancers from the school will be performing African rhythms. The concert is open to the community and is free. Children are welcome.

More info: Diana Valdez, chiki000@hotmail.com

Louisiana Tech University Percussion Ensemble with Joshua Knight

When: May 12

Where: Louisiana Tech University, Ruston, Louisiana

More info: Gregory Lyons, glyons@latech.edu **RS**

SUMMER WORKSHOPS

AFRICA

STUDY DRUMMING IN AFRICA!

- Summer Session I: June 18–July 10
- Summer Session II: July 9–31
- Winter Session: 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 scenic coastal village of Kopeyia in Ghana, West Africa, where 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 and dance. The Dagbe Institute's rigorous curriculum and authentic natural surroundings make for an experience unlike any other. When traveling around Ghana, group activities include: exclusive tour of a traditional drum maker's workshop; private performance and masterclass with the acclaimed Ghana National Dance Ensemble; nature walk through the Kakum National Park rainforest reserve; and a guided tour of historic Cape Coast Castle, designated a UNESCO World Heritage Site due to its prominent role in the trans-Atlantic slave trade.

Tuition: Summer Sessions: \$3,250. Winter Session: \$2,250. Tuition includes: instruction; accommodations; most meals; cultural events; use of personal cell phone that works internationally from Ghana; in-country transportation; travel insurance; and 6 credits (undergraduate OR graduate) through the UMass Department of Music & Dance.

Eligibility: Enrollment is open to students and professionals worldwide, as well as to the general public.

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

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>

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 (German-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

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

July 20–26, 2014

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 music 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, drumset, 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 Bran-son, 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>

MAINE

NEW ENGLAND MUSIC CAMP

Full session: June 27–August 11, 2014

First session: June 27–July 21, 2014

Second session: July 21–August 11, 2014

Course of Study: Established in 1937, the New England Music Camp in Sidney, Maine, provides music and recreation programs for 12–18 year-olds in orchestra, band, jazz band, percussion ensemble, world music, and steel pan. Students study privately and perform weekly concerts in the historic "Bowl in the Pines." Financial aid is available.

Contact: <http://www.nemusic-camp.com/>

NEW ENGLAND PERCUSSION INSTITUTE AT SNOW POND MUSIC FESTIVAL

June 7–13, 2014

Sidney, Maine

Course of Study: The New England Percussion Institute is an intensive six days of advanced study geared

to high-level college students and professional percussionists on the beautiful grounds of the New England Music Camp in Sidney, Maine. Program participants will study with a world-class faculty in an intimate and supportive environment limited to 24 participants. The weekly schedule includes daily orchestral repertoire reading sessions, lessons, lectures, master-classes and recitals. Participants can expect to explore a broad range of topics from tone production, interpretation, and percussion section techniques to changing and clearing timpani heads and audition preparation. Ample time is scheduled for practice and other activities. As an added bonus, participants will have an opportunity to tour the Vic Firth factory in Newport, Maine and the Zildjian factory in Boston.

Application Materials: Online application, two letters of recommendation, non-refundable \$75 application fee. Audition: YouTube or mp3 files: One standard orchestral excerpt performed on snare drum, xylophone/bells, and timpani. Participants must be over the age of 18 and are selected on the basis of ability and supporting materials. As the application process is on a rolling basis, we encourage you to apply early.

Faculty: Ted Atkatz, Neil Grover, Salvatore Rabbio, Patrick Roulet, Matthew Strauss

Tuition: Full Participant Tuition: \$735 (Tuition) + \$515 (Room & Board) = \$1,250. Auditor Tuition (includes Continuing Education

Credit): \$480 (Tuition) + \$515 (Room & Board) = \$995. Continuing Education and College Credit: Continuing Education Credit: \$50 University of Maine at Augusta (UMA) Two (2) College Credits: \$250

Contact: Gail Levinsky, Snow Pond Music Festival Programs Coordinator: Email: glevinsky@snowpondmusicfestival.com, Patrick Roulet, Artistic Director, New England Percussion Institute: Email: nepi@snowpondmusicfestival.com. Website: <http://snowpondmusicfestival.com/programs/new-england-percussion-institute/>

MINNESOTA

MACPHAIL CENTER FOR MUSIC
MacPhail Center for Music will be hosting the following percussion camps.

Faculty: Bob Adney, David Birrow, Erik Barsness and Adam Rappel.
Percussion (grades 6–9) Camp: \$340 Chanhassen, MN (June 16–20, 1:00–4:00)

Apple Valley, MN (June 23–27, 1:00–4:00)

Minneapolis, MN (July 21–25, 1:00–4:00)

Mallet Camp (grades 9–12): \$200 Minneapolis, MN (July 28–31, 7:00–9:00)

Contact: For more information contact; Bob Adney, Email: adney.robert@macphail.org; Tel: 612-767-5410

NEW JERSEY

LEIGH HOWARD STEVENS' 35TH SUMMER MARIMBA SEMINAR
May 28–June 19, 2014
MALLET MASTERS FESTIVAL

June 18–21, 2014

Seminar Course of Study: An intensive overview of the marimba with the first week concentrating on technique and the second two weeks concentrating on musical issues and repertoire. The course focus is on memorization, one-handed rolls, tone production, musicianship, repertoire and very specific information on how to improve your technique. Course also includes an overview of all major grips, an intensive study of Stevens technique [all Stevens stroke types, mechanics of movement, shifting, interval changing, one-handed rolls, history acoustics and practice techniques.]

Tuition: \$750–\$975 [apply early and save!] Private hotel room one block from the beach in Ocean Grove, NJ: \$850–950.

Final application deadline: May 1, 2014. Apply online: www.mostlymarimba.com

Festival Course of Study: Multiple concerts and master classes daily featuring: Eric Sammut, Gordon Stout, Michael Burritt, Tom Burritt, Se-Mi Hwang and others TBA. Festival admission is free for all Seminar students. All others invited to attend for a nominal admission fee [\$30/day or \$75/four-day festival pass] Admission includes access to all master classes and concerts. Enjoy special rates at nearby hotels and more at the Jersey shore.
Contact: seminar@mostlymarimba.com or www.mostlymarimba.com for more info.

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, tambourine, 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 Workshops 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

TEXAS

SAM HOUSTON PERCUSSION ACADEMY

Course of Study: Coordinated by John Lane, The Sam Houston Percussion Academy is an immersive 4-day event featuring masterclasses, clinics, recitals, hands-on workshops, classes, and performances presented by internationally renowned percussionists and educators in a relaxed and encouraging environment. The Academy promises a comprehensive study of the percussionist's art that is both musically and intellectually stimulating, encompassing an array of activities and instruction. Our faculty represents a diverse collection of the finest artists at work today in the world of percussion: John Lane, Allen Otte, Randy Gloss, Bonnie Whiting,

Jason Baker and Matthew Holm. Two Tracks: Applicants in grades 9–12 are invited for the High School Track. Applicants over 18 are invited to apply for the Collegiate Track. Both offerings run concurrently. The High School Track will feature instruction on all percussion instruments including snare drum, percussion ensemble/ chamber music, world percussion, drumset, marimba, timpani, and all orchestral accessories. In addition to the above, the Collegiate Track will offer opportunities for the further development of contemporary repertoire, chamber music, and intensive studies in percussion history and literature; workshops on creativity, practice, and career development; and movement for musicians (Tai Chi and Eurhythmics).

Tuition: High School Track (Grades 9–12): \$310 for Resident Attendees; \$165 for Commuters. Collegiate/Professional Track (Adults over 18): \$500 for Resident; \$250 for Commuters/ Observers (non-participant). **Contact:** Dr. John Lane, Director of Percussion Studies, Sam Houston State University, Email: jwl002@shsu.edu; Tel: 936-294-3593; Web: www.percussionacademy.weebly.com

UNT KEYBOARD PERCUSSION SYMPOSIUM

June 15–20, 2014

Course of Study: Formally the UNT Marimba Workshop, the UNT Keyboard Percussion Symposium is a week-long event designed to

serve high school, college and professional level keyboard percussionists, with age-specific tracks and topics. Activities include private and group lessons with world class instructors, master classes, clinics, student and faculty performances, and technique labs focused on all aspects of keyboard percussion performance. Seminars and clinics will cover a wide range of topics including grip methods (Traditional, Stevens, Burton and Six-Mallets), repertoire (American, Japanese, European, Bach and Vibraphone), DCI/WGI front ensembles, extended performance techniques, and much more. High school participants will also play in keyboard percussion ensembles directed by Symposium faculty. Faculty includes: Christopher Deane (UNT College of Music - Symposium co-director), Dr. Brian Zator (Texas A&M University-Commerce - Symposium co-director), Katarzyna Mycka (Poland/Germany), She-e Wu (Northwestern University), and Sandi Rennick (Santa Clara Vanguard). For more information, registration forms, and a tentative schedule, visit the website at <http://music.unt.edu/percussion/extras>

Deadline: May 19, 2014

Tuition: \$690.00: Resident, includes tuition, meals, and room. \$515.00: Commuter, includes tuition. For details, contact Symposium coordinators.

Contact: Christopher Deane, Symposium co-director: 940-565-3714,

christopher.deane@unt.edu. Brian Zator, Symposium co-director: 903-886-5299, Brian.Zator@tamuc.edu. For registration information contact Mary Law 940-565-4124, mary.law@unt.edu

VERMONT

The Stuart Saunders Smith Coaching Intensive

July 14–18, 2014

Course of Study: The Stuart Saunders Smith Coaching Intensive allows performers at any level of preparation an unusual opportunity to be coached by the composer in a small group setting. Any level of preparation, including how to get started, is welcome. This 5-day intensive will include individual and group coaching on any piece composed by Stuart Saunders Smith. Along with the coaching of specific pieces, there will be group courses that complement the repertoire, including rhythmic training, notational issues and interpretation, esthetics, composition, and intense listening experiences. These courses will be co-taught by Stuart Saunders Smith and Sylvia Smith. Any age is welcome.

Tuition: \$375. The fee includes a vegetarian lunch each day. Room and board is the responsibility of the participant. We can assist you in finding low-cost accommodations nearby and help you with local travel arrangements. Apply by June 1, 2014. **NOTE:** Now that we have settled in Vermont, we have restructured the Coaching Intensive to be five

days. We have added into the schedule a trip to Montpelier and opportunities for swimming and hiking nearby.

To apply: send a letter of intent to: Stuart Saunders Smith, 54 Lent Road, Sharon, VT 05065; Tel: 802-765-4714

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 and 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 and meals are optional.) Discounts available for bringing a marimba, 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**



NEW Yamaha Timpani

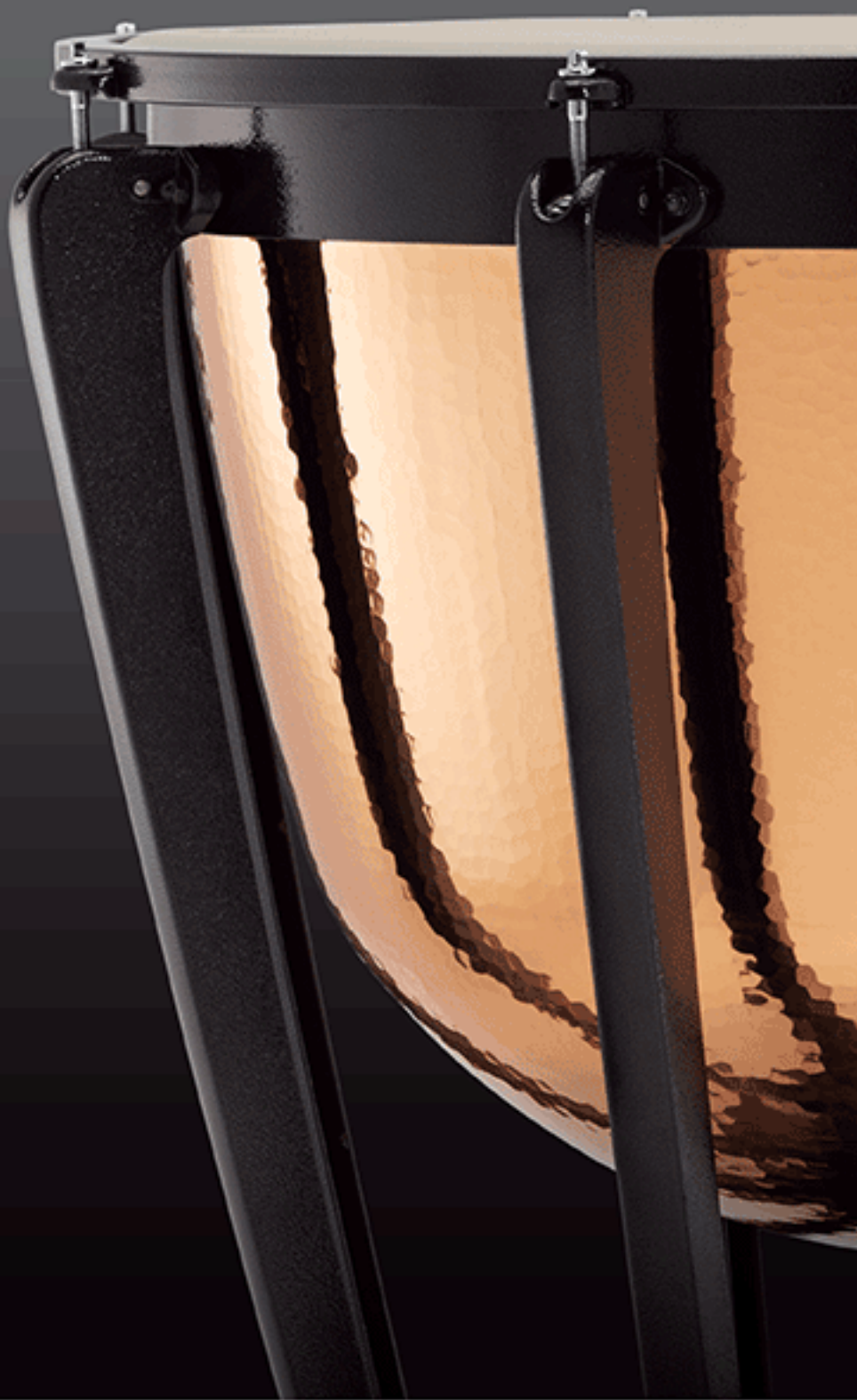
Design. Projection. Clarity.

The next generation of Yamaha timpani features upgrades to the frame, bowl and wheel designs, and the tuning gauge. Yamaha completely redesigned the frame to enable maximum sustain from the suspended bowl and ensure a long, reliable life. Simultaneously, the design of the bowl was altered to improve consistency and generate a deep, rich tone. Beyond the sound, Yamaha created a new wheel design and improved pedal mechanics to allow vast position options and smooth reliable pedal operation. In addition, the tuning gauge can now be moved to accommodate German and American setup options.

7300 Series
Hammered Copper Bowl

6300 Series
Smooth Copper Bowl

4300 Series
Aluminum Bowl



YamahaPercussion



@yamahaperc

Visit 4wrd.it/TP7300RHS for complete details

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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.

The Boston Conservatory

Saki Kurata, Soloist

Casi Una Trunca—Guillo Espel

Playing Love—Ennio Morricone, Trans. Saki Kurata

Hikoukigumo—Yumi Arai, arr. Saki Kurata

Dances of Earth and Fire—Peter Klatzow

Place to be—Hiromi

The Girl from Ipanema—Antonio Carlos Jobim, Trans. Saki Kurata

Threedance—Robert Aldridge

3/1/14

Yi David Yang, Soloist

Las Estaciones Portenas—Astor Piazzolla

Sergio Assad, II. Recollection—Dai Fujikura

Everybody Talk About Freedom—Julie Spencer

Theme from Downton Abbey—John Lunn, arr. Yi David Yang

Music from Final Fantasy (I. Fisherman's Horizon; II. Blue Fields; III. Silence and Motion)—Nobuo Uematsu, arr. Yi David Yang

Super Mario Bros. Medley—Koji Kondo, arr. Yi David Yang

Scenic Route, Jars of Clay—Yi David Yang

Campbellsville University, Kentucky

2/7/14

Campbellsville University Steel Band

Dr. Chad Floyd, director

Performed at the 2014 Kentucky Music Educators Association Conference

First Impression—Chris Tanner

Paco and Dave—Carribean Jazz Project

Visibly Absent—Andy Narell

Jump in the Line—De Leon, Bell, Oller, Samuel, arr. Jennifer Duerden

Dancing on a Wave—Ray Holman

Birthday Party—Len Sharpe

3/21/13

Campbellsville University Percussion Ensemble

Dr. Chad Floyd, director

Burn—Joseph Tompkins

Tiger Dance—Jeffrey Smith

Sleep—Eric Whitacre

To Brandon—Anders Astrand

The First Circle—Pat Metheny, arr. Andrew Beall

Critical Mass—Matt Moore

Concordia College, Moorhead, Minn.

12/9/13

Concordia Percussion Ensemble and Marimba Choir

Dr. David P. Eyler, director

Sakura Fantasy—Tsuruta Mutsuo

Prelude in E minor, Op. 28, No. 4—Frédéric Chopin, Arr. Clair Omar Musser

Opening Fast—Paul Smith

Alarm!—Brian Blume

Praeludium from Holberg's Time: Suite

in the Olden Style, Op. 40—Edvard

Grieg, arr. Dan C. Armstrong

Hungarian Dance No. 5—Johannes Brahms, arr. Gordon B. Peters

African Beat—Joel Smales

The Plain Fields from Tiger's Blood—Robert McCarthy

La Cathedrale engloutie—Claude Debussy, arr. Gene Fambrough

Prelude to Paradise—Jacob Remington

Sosso-Bala—Emmanuel Séjourné

Deception—Jared Hoeft

Sleep—Eric Whitacre, arr. Michael B. Smith

The Sleigh—Richard Kountz, arr. Ruth Jeanne

We Three Kings—John Henry Hopkins, Jr., arr. David P. Eyler

Away in a Manger—Mack Wilberg, arr. Lisa Rogers and Richard Gipson

Sleigh Ride—Leroy Anderson, arr. David P. Eyler

**Conservatorium of Music Sydney,
Australia**

4/27/14

Kaylie Dunstan, Soloist

Seasons for percussion duet—Toru Takemitsu (associate artist performing via live Internet streaming)

Night Song for timpani—Brad Gill (world premiere)

Fertility Rites—Christos Hatzis

Hi-hat and Me—Matthew Schlomovitz

Songs I–IX—Stuart Saunders-Smith

**Minnesota State University,
Moorhead**

3/13/14

MSUM Percussion Ensemble

Kenyon Williams, Director

MSUM Concert Choir, Dr. Daniel Mahraun, Conductor

Les Choephores—Darius Milhaud

Little Match Girl Passion, Mvmts. 15 and 15—David Lang

Pegasus—Malcolm Dalglish, Arr. Kenyon Williams

The Bells—William Bird, Arr. John Raush

Concerto for Marimba and Choir—Eugene Koshinski

Yonofu Suite—Neeraj Mehta

**Ouachita Baptist University,
Arizona**

2/27/14

Ouachita Wind Ensemble; Carter Harlan, marimba soloist

Craig Hamilton, director

Concerto for Marimba and Wind Ensemble—Eric Ewazen, Arr. Virginia Allen

Reinhardt University, Georgia

4/8/14

Reinhardt University Percussion Ensemble and Friends

Olivia Kieffer Ensemble

Living Room Music—John Cage

Trio Per Uno (Mvt. 1)—Nebojsa Zipkovic

Nagoya Marimbas—Steve Reich

Imaginary Landscape No. 2—John Cage

Rancho Jubilee—Andrew Beall

Intentions—Eugene Novotney

Omphalo Centric Lecture—Nigel Westlake

In C—Terry Riley

4/23/14

Stephen Clark, Soloist

Stick—Marc Mellits

Etude for a Quiet Hall—Christopher Deane

Performance 3—JoJo Mayer

Suomeneito—Nebojsa Zipkovic

Rancho Jubilee—Andrew Beall

4/24/14

Nick McClure, Soloist

Trio Per Uno (Mvt. 1)—Nebojsa Zipkovic

I Remember—David Schwalenberger

Argoru VII—Alvin Singleton

Having Never Written A Note For Percussion—James Tenney

Rhythm Strip—Askeel Masson

Electric Counterpoint—Steve Reich

**St Joseph's College, Gregory
Terrace, Australia**

8/17/13

Terrace First XII Percussion Ensemble

Gordon Hughes, director

120 Degrees—Josh Gottry

FIRE for Untuned Percussion Ensemble—Gordon Hughes

**St. Paul's United Methodist
Church, Stevens Point, Wis.**

2/5/14

Dr. Geary Larrick, Soloist

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Blue in Green—Miles Davis

The Entertainer—Scott Joplin

Up Jumped Spring—Freddie Hubbard

A Child Is Born—Thad Jones

God Bless the Child—Billie Holiday

Ain't Misbehavin'—Thomas Fats Waller

Sophisticated Lady—Duke Ellington

Jordu—Clifford Jordan

Misty—Erroll Garner

3/12/14

Dr. Geary Larrick, Solo

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Hymn without Words—Geary Larrick

Ballad for JB—Geary Larrick

My Lydia—Geary Larrick

Jingle—Sulina Larrick Zimmermann

God Bless the Child—Billie Holiday

Beautiful Ohio—Mary Earl

Help Us Accept Each Other—John Ness Beck

Carmen Ohio—Traditional Spanish Hymn

Evening Prayer—Engelbert Humperdinck

A Child Is Born—Thad Jones

University of Kentucky

Feb. 2014

University of Kentucky Percussion
Group

James Campbell, director

Brandon Arvay, Christopher Butler, Francisco
Perez, Brad Dutz and Chris Wabish,
guest artists

Have You Ever Seen the Grand Canyon?—
Brian Nozny

Water—Alejandro Vinao

Freaked Out Rows—Brad Dutz

3/7/14

Michael McSweeney, Soloist

Pure Imagination—Leslie Bricusse/Anthony
Newly - Arr. Alex Stopa

Omnipresent—Andy Akiho, Arr. Michael
McSweeney

Blues for Gilbert—Mark Glentworth, Arr.
Michael McSweeney

Homage to Max—Rande Sanderbeck

The Parting Glass—trad. Irish, Arr. Michael
McSweeney

Prime Ordinals—Jim Casella

Three Weeks in Ghana—Mark Rabuck. Arr.
Michael McSweeney

4/13/14

University of Kentucky Percussion
Ensemble

James Campbell, Brandon Arvay,
Christopher Butler, Francisco
Perez

Water—Alejandro Vinao

Musica Casera—Baljinder Sekhon

Painting a Resonant Hall—Connor Shafran

University of Oklahoma

3/8/13

Andrew Richardson, Soloist

Toccata Fantasy in E-flat Minor—Raymond
Helble

Theme with Six Variations (Theme, Var. II,
Var. IV, Var. V)—Raymond Helble

Prelude No. 8 for Marimba—Raymond
Helble

Grand Fantasy in C Major—Raymond
Helble

Villanova College, Australia

11/8/13

Villanova Graduation Percussion
Ensemble

Entrata: Duet for Vibraphone and
Marimba—Kerryn Joyce

Four Trios for Untuned Percussion—
Gordon Hughes **RS**

ITALY PERCUSSION COMPETITION

The ITALY Percussive Arts Society organizes the 12th edition of "Italy Percussion Competition" for Marimba, Vibraphone, Timpani, Snare Drum, Drum Set and Composition for Percussion Instruments. The Competition and Festival will be held September 23–28, 2014 in Montesilvano (Pescara), Italy.

Musicians from every country can take part to the Competition.

Application deadline: May 31, 2014.

SOLOISTS

MARIMBA / VIBRAPHONE / TIMPANI / SNARE DRUM / DRUM SET

Age limits for Percussionists

Cat. A (born from 1996) . Cat. B (born from 1989)
Cat. C (born from 1982)

Age limits for Drummers

Cat. A (born from 2000) . Cat. B (born from 1992)
Cat. C (born from 1984)

COMPOSERS: No age limit.

- 1.Cat. A - One Percussionist (One or more percussion instruments)
- 2.Cat. B - DUO Percussion and piano
- 3.Cat. C - One Percussionist and orchestra
- 4.Cat. D - from DUO to SEXTET of percussions only
- 5.Cat. E - from DUO to SEXTET – percussions and other instruments

JURIES

MARIMBA Emmanuel Séjourné - Pius Cheung - Eriko Daimo

VIBRAPHONE David Friedman - Ruud Wiener - Urs Wiesner

TIMPANI Jean-François Lézé - Ignacio C. Martin - Casey Cangelosi

SNARE DRUM Casey Cangelosi - Liu Heng - Jean-François Lézé

DRUM SET ZORO - Chris Heiny - Andi Bühler

COMPOSITION E. Séjourné - C. Cangelosi - P. Cheung - R. Wiener - J.F.Lézé

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Antonio Santangelo Artistic Director - President P.A.S. Italy Chapter
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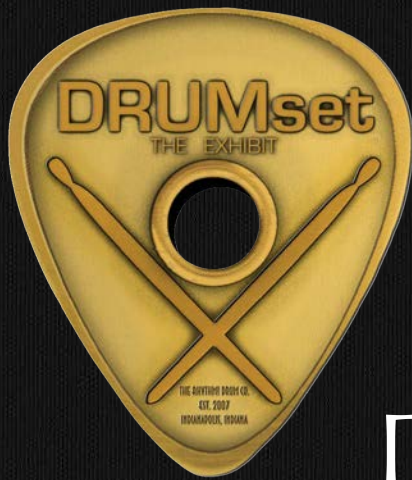
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