

Vol. 1, No. 3, June 2014

RHYTHM! SCENE



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LEEDY TIMP-BASS

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RHYTHM! SCENE

THE NEWSLETTER OF THE PAS

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

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SOCIETY UPDATE

BY JEFF HARTSOUGH, PAS EXECUTIVE DIRECTOR

COLLABORATIONS

As musicians, it's easy for us to realize that most of our best work comes from collaborations and partnerships with other musicians because we each bring our individual style and experiences to the work. Whether it be a duo, jazz trio, chamber ensemble, or rock band, these settings breed creativity and unlock greater artistic potential.

Similarly, it has been a top priority in 2014 to create or strengthen PAS's and Rhythm! Discovery Center's Strategic Partnerships. These organization-to-organization partnerships are crucial to PAS. Just like musicians collaborating to write the next big hit, each organization has a different focus but possesses similar missions and ultimate goals that allow us to work together to promote music, education, drums and percussion.

Additionally, our collaborations create a conduit to reach different groups of people who PAS may not normally have direct access to, which is vital to the awareness and future growth of PAS. These partnerships also present organizations the opportunity to be involved in outside events and provide exposure that is mutually beneficial and invaluable at a grass-roots level.

Like our members and volunteers, I am very appreciative of all our Strategic Partnerships and would like to recognize and *thank* a few here: Visit Indy, NAMM, Drum Corps International,

al, Winter Guard International, Music for All, Percussion Marketing Council, Five-Star Drum Shops, Drums for Cures, Drummers Resource, Hit Like A Girl, and DrumERICA.

INDUSTRY PARTNERS

With PASIC '14 only six months away, it's just as important to acknowledge our very close friends and partners in the music industry. Without their continued support and collaboration, PAS, PASIC, and Rhythm! Discovery Center would not be possible. The company relationships are just as crucial as Strategic Partnerships because they provide support in many ways, including PASIC and Chapter Day of Percussion artists, scholarships and grants, instruments and accessories, as well as promotion. There are too many to list but *thank you all!* Please support them at your local retailer or visit their booths at the PASIC Drum & Percussion Expo.

PASIC REGISTRATION

Speaking of PASIC '14, it's going to be another great convention. We have begun receiving artist confirmations and have started announcing names to give you a hint of what to expect in November. I encourage everyone to register as soon as possible to take advantage of the early discount pricing and hotel rooms before your preferred hotel sells out. Register here now: www.pas.org/PASIC/Registration.aspx.

DRUMSET: THE EXHIBIT

As you will read in this issue's cover story, our new and exciting DRUMset exhibit at Rhythm! Discovery Center was all made possible from collaborations and partnerships—an other prime example of a group of individuals coming together to make a common goal and dream a reality. Immediately following the article, you will see a page thanking all the individuals who worked together to make the exhibit possible. Additionally, I'd like to thank PAS Museum Registrar Jake Sheff, who worked tirelessly on preparing and setting up the installation as well as well as being the person responsible for authoring this great exhibit overview article.

If you have not had the opportunity to visit the Rhythm! Discovery Center and take the DRUMset exhibit tour, I invite you to do so. If you attend PASIC '14, you will receive free admission with your badge. If you were one of the fortunate ones who were part of the exhibit's grand opening during PASIC '13, you will most certainly want to revisit us, as we have made several additions that I'm sure you will want to check out. The DRUMset exhibit will run through Spring 2016.

Collaborations and Partnerships—an important factor in all of our lives and goals. So, let's work together to get whatever "IT" is, done.
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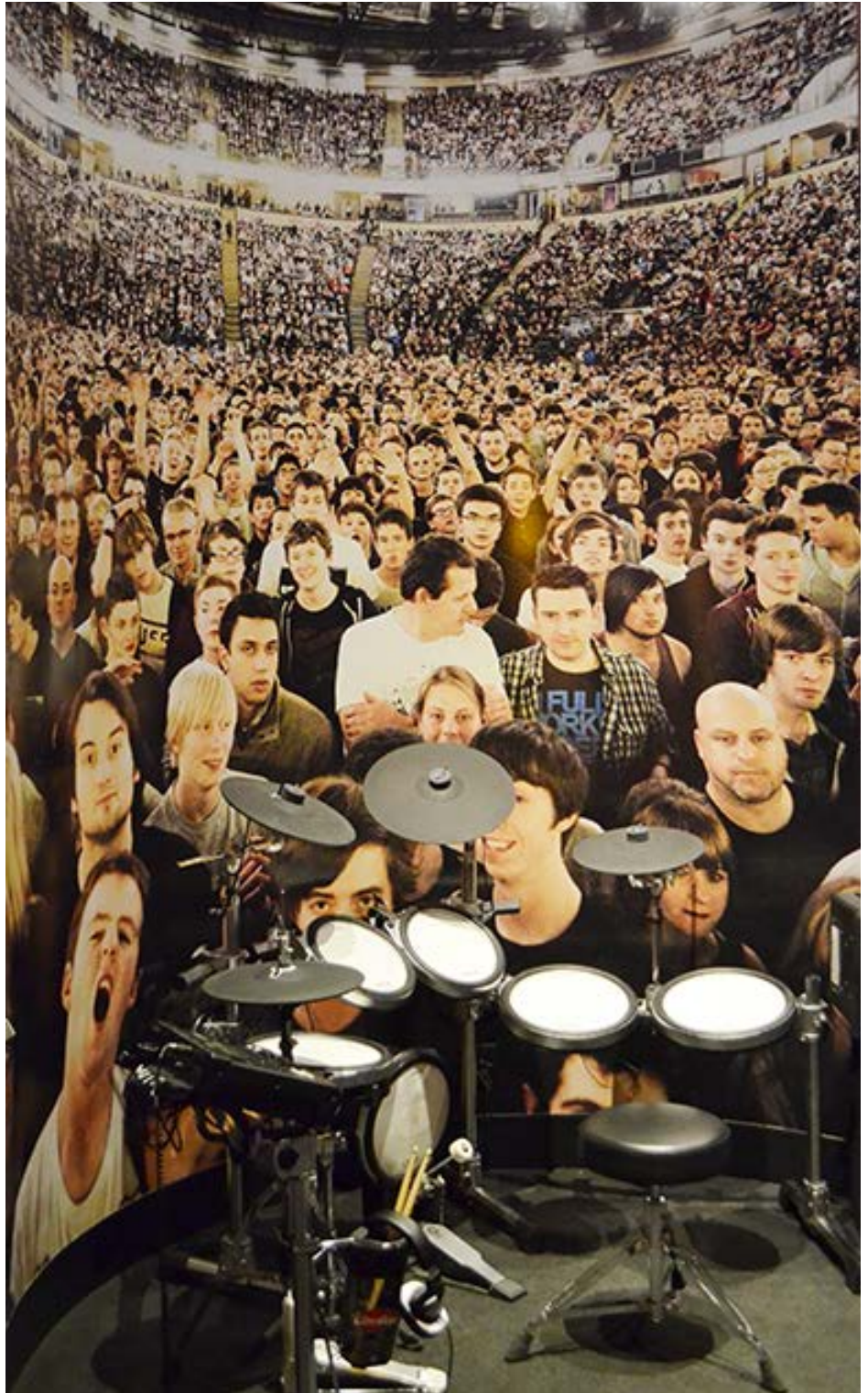
EVOLUTION OF THE DRUMSET

BY JAKE SHEFF

In November 2013, Rhythm! Discovery Center opened its newest exhibit, *DRUMset: Driving the Beat of American Music*. This exhibit explores the evolution of the drumset from its beginnings at the end of the 19th century as a group of sound effects to its present-day status as the backbone of contemporary music. Along the way, visitors will see the innovations in percussion that shaped each musical era, from early swing and bebop to the British Invasion and modern indie rock.

Like every exhibit at R!DC, visitors will also have a chance to make their own music by playing one of the several interactive components located in the galleries. Rock out on one of the electronic drumsets and play along with “Low Rider,” “When the Levee Breaks,” or “Billie Jean.” Or try the many styles of bass drum pedals to discover the differences in straps, beaters, and footboards.

Three “mini-exhibits” are also located in *DRUMset*. The first features display cases containing drums and accessories from several famous drummers including Joe Morello, Neil Peart, and Ed Shaughnessy. The second showcases the evolution of snare drums and bass drum pedals from the turn of the 20th century to the present day. Finally, the last mini-exhibit gives a brief history of electronic drums and percussion through a display of



A Yamaha DTX950K electronic drumkit is part of Rhythm! Discovery Center's *DRUMset: Driving the Beat of American Music* exhibit.

several early electronic percussion instruments and an interactive timeline.

DRUMset begins with the story of how and why the first drumsets came to be. The drumset is a collection of instruments, and how they were combined is the first step in this century-long evolutionary process. The drumset can trace its beginnings to post-Civil War America. Beginning in the late 19th century, music styles developed requiring drummers to play more than one part at a time. This gave way to the first drumsets, which consisted of a snare drum propped on a chair and a bass drum, usually left over from use in a military setting. These early drumsets were played by using both hands, one for each drum, leading to the term “double drumming.”

DOUBLE DRUMMING DRUMSET

This double drumming set consists of a 1929 Leedy Reliance Model bass drum and a 1909 Walberg & Auge snare drum. Although this specific kit was never played as a double drumming drumset, it is representative of early drumsets that were cobbled together with whatever drums and traps were available. Notice the large bass drum. The bass drums of early drumsets were larger than those of today, as they were previously used as marching drums. Players used suitcases and chairs to prop up the instruments, forming the first true drumsets.



Double Drumming Drumset

Bass drum on loan from Nancy Kraft, c. 1929.
Snare drum donated by Karen Vibe, c. 1909.

WALBERG & AUGÉ FOLDING BASS DRUM WITH OVERHANG PEDAL

The Walberg & Augé folding bass drum was used by gigging drummers to haul their entire setup in one



Walberg & Augé Folding Bass Drum with Overhang Pedal

Bass drum donated by Karen Vibe
Pedal and traps on loan from Scott Friedman, c. 1910
Bass drum: 14x26. Additional hardware: Overhang pedal, two-tone woodblock



Ludwig & Ludwig Bass Drum with Traps and Interior Lighting

Donated by Charlie Benton, Early 1920s. 2006-01-03
Bass drum: 14x28, painted calfskin drum head, interior lighting

convenient package. The drum folds from the center and could hold cymbals, a snare drum, and traps. It is outfitted with an early bass drum pedal, known as an overhang pedal, which attaches to the top of the drum with a long metal rod and uses a leather strap to provide tension to the foot pedal. The overhang pedal represents an early evolutionary step from drummers only using their hands to incorporating all limbs.

LUDWIG & LUDWIG BASS DRUM WITH TRAPS AND INTERIOR LIGHTING

This bass drum dates to the 1920s and was used by famed bandleader Fletcher Henderson. It has a painted front head, which was a popular artistic choice among drummers of the time. This drum also features an interior light that changes colors to mimic a sunset and sunrise. The light helped to regulate the humidity in the drum, providing a more consistent sound from the calfskin heads. The drum is outfitted with traps, such as a Chinese tom-tom, cowbell, and woodblock.

ROY KNAPP EARLY "TRAP" DRUMSET

This drumset was used by famed percussionist Roy Knapp, who was a studio musician for WLS-AM in Chi-



Roy Knapp Early "Trap" Drumset

Donated by James L. Knapp, c. 1920s-1930s. 1981-01
Bass drum: 12x24; wooden shell, single tensioned. Snare drum: WFL Drum Co.; 6x14, wooden shell. Chinese tom-toms: 3x6, 3.75x9, 6x11, 9x12; painted Asian motif. Cymbals: 8-inch splash, 12.5-inch choke. Additional instruments: Copper-shell timbales, snowshoe pedal, woodblock, cowbell, temple block, triangle

cago during the early days of broadcast radio, which included playing on the famed show *National Barn Dance*. He employed many traps on his kit that allowed him to create sound effects for use during radio broadcasts. Knapp's drumset also has a bell set and large chimes, which further increased his sound options. Knapp was also a respected drum teacher, and was known for his Roy C. Knapp School of Percussion, which he began in 1938. Some of his students included Gene Krupa, Louie Bellson, Dave Tough, Baby Dodds, and Bobby Christian.

WFL DRUM CO. BOTTOM-TACKED TOM DRUMSET

The WFL Drum Company produced drums from the 1930s through the 1950s, during a time of experimentation with drumset design. This kit showcases a progression in the design of the tom-tom. The tom-toms on this kit have tacked heads on the bottom of each drum. These tacked heads are secured to the shell of the drum by metal rivets that are driven directly into the wood. This meant that the drummer



WFL Drum Co. Bottom-Tacked Tom Drumset

On loan from Harry J. Cangany Jr., Late 1930s
Bass drum: 14x28; Leedy mounting rack. Snare drum: Ray Bauduc Dixieland Swing Model; 7x14; twin-strainer. Rack tom-toms: 9x13, 12x14. Additional instruments: Mounted WFL woodblock

had fewer sound options when playing the tom-toms. The drums on this kit also feature a custom overlay that was produced specifically for the customer who purchased them.

SLINGERLAND RADIO KING DRUMSET WITH "ROLLING CONSOLE"

This most noticeable feature of this drumset is the unique rolling console system that contains mounts for the tom-toms, snare drum, cymbals, and a Plexiglas stand for holding traps. However, this drumset is also special as an example of the evolution of tom-tom design.

During the 1930s, H.H. "Bud" Slingerland, founder of the Slingerland Drum Co., was working closely with drummer Gene Krupa to develop a new style of tom-tom that was easily mounted to a drumset, while also providing more sound options. This led to the creation of the bottom lug-secured tom-tom. Drummers now had multiple sound options for tom-toms, and could



Slingerland Radio King Drumset with "Rolling Console"

On loan from Daniel Glass, Mid 1930s

Bass drum: 14x26, separate tension. Snare drum: Gene Krupa Model "Cloud Badge" Radio King, 6.5x14, hoops with embossed logo. Rack tom-tom: 9x13. Floor tom-tom: 16x16. Cymbals: Zildjian; 8-inch splash, 12-inch hi-hats, 14-inch crash, 15-inch crash. Rolling console: Late 1930s design, incorporating a Plexiglas trap table, locking wheels, a remote arm for holding the snare basket, hoop clips, stabilizer bar

easily tune their drums to their liking. Although many people know Krupa for his playing ability, he was also extremely influential in the evolution of the drumset.

GRETSCH PROGRESSIVE JAZZ CHAMPAGNE SPARKLE DRUMSET

Gretsch Round Badge drumsets were produced from the early 1930s to 1970, and became the most sought-after setup for playing jazz and bebop during the 1940s and 1950s. They get their name from the shape of the Gretsch logo that is affixed to each component. This drumset was produced in the early 1960s, and is one of the first 6-ply models.

This Round Badge drumset has two snare drums, one of which is a Progressive model jazz snare. It is smaller, at 4x14, and has a punchier sound that allows it to stand out among the many sounds of jazz and bebop. The kit also features a champagne sparkle wrap on its shells that gives it a hip look to go along with the music it played.

This kit represents an evolutionary step toward smaller drum sizes. Keep that in mind as we look at the next drumset.



Gretsch Progressive Jazz Champagne Sparkle Drumset

On loan from the collection of Alan K. Green, Dallas, TX 1960s. Bass drum: 14x20. Snare drum: 5.5x14, Progressive model 4x14. Mounted tom-tom: 8x12. Floor tom-tom: 14x14

WFL DRUM CO. WHITE MARINE PEARL COCKTAIL KIT

As bebop and jazz became more popular, small venues popped up around the country providing an outlet for these new styles of music. Since these small venues had tiny stages, enterprising percussionists were required to find a new way to get the same sound from smaller setups. Cocktail kits were the answer, as they packed in the main components of a full range drumset into a compact kit. This not only allowed for drummers to play in smaller spaces, but also made traveling with these kits much easier. Gigging musicians in major cities were required to walk or take public transit, which is a tough task while carrying a full drumset. The cocktail kit made the load much lighter.

The drummer used the cocktail drum for a tomtom sound on the top head and had a beater on the bottom head for the bass tone. The snare and cymbals round out this jazzy set.



WFL Drum Co. White Marine Pearl Cocktail Kit

On loan from Denny Hankla, 1960

Cocktail drum: 16x23, with pedal assembly. Snare drum: 4x13. Cymbals: Zildjian 13-inch, Zildjian 17-inch. Additional hardware: Snare drum stand mounted to shell of cocktail drum

ROGERS HOLIDAY SPARKLE DRUMSET WITH "SWIV-O-MATIC"

This Rogers kit represents the combination of historic setups with modern designs. Although it resembles most modern four-piece setups, it was the first drumset to use the revolutionary "Swiv-O-Matic" hardware, which consists of ball joints that give large ranges of motion to each component. Drummers used this new invention to customize their setups to match their playing style.

LUDWIG SUPER CLASSIC OUTFIT BLACK OYSTER PEARL DRUMSET

In 1964, the Beatles made their first appearance on American television, playing three nights on *The Ed Sullivan Show*. Beatles drummer Ringo Starr sat behind a Ludwig black oyster pearl drumset, which spurred countless drummers to replicate his kit.

This drumset is a representation of the black oyster pearl wrap that was so famously used by Ringo. It does not match the exact specifications of the kit Ringo played in 1964, but shows the important role he played in making Ludwig and the black oyster pearl wrap the most sought after drums in the U.S.



Rogers Holiday Sparkle Drumset with "Swiv-O-Matic" Hardware

On loan from Daniel Glass, 1960

Bass drum: 14x20. Snare drum: 5x14. Rack tom-tom: 9x13. Floor tom-tom: 16x16



Ludwig Super Classic Outfit Black Oyster Pearl Drumset

On loan from the collection of Andy Mayer, Dallas, TX, 1960s

Bass drum: 14x22. Snare drum: 5x14 Jazzfest. Ride tom-tom: 9x13. Floor tom-tom: 16x16. Additional hardware: Red topped oyster drum throne, Ludwig Speed King bass drum pedal, bass drum anchor



John Bonham Ludwig Green Sparkle Super Classic Outfit 980P Drumset

On loan from Jeff Ocheltree, 1971

Bass drum: 14x26. Snare drum: 6.5x14. Rack tom-tom: 10x14. Floor tom-toms: 16x16, 18x18. Cymbals: Paiste; 24-inch ride, 18-inch medium, 16-inch medium, 15-inch Giant Beat hi-hats

JOHN BONHAM LUDWIG GREEN SPARKLE SUPER CLASSIC OUTFIT

This drumset was used by Led Zeppelin's drummer, John Bonham, during live performances from 1971–73. It was also used on every Led Zeppelin studio album beginning with *Led Zeppelin IV* and excluding *Presence*. Bonham claimed this kit had the best sound of any drumset he used. It features a green sparkle wrap and Bonham's famous gong. Notice how the wrap on the larger of the two floor toms is slightly brighter? It had to be replaced, as Bonham frequently put out cigarettes on the drum while playing.

NEIL PEART'S SLINGERLAND 10-PIECE DRUMSET

This is the original drumset that Neil Peart used when he went on his first tour with Rush. It was used on many subsequent tours, and was the drumset featured on the albums *Fly By Night* (1975), *Caress of Steel* (1975), *2112* (1976), and the live album *All the World's a Stage* (1976), where it was featured on the album cover.

Peart was able to get his large sound by using two bass drums. Although the style existed before



Neil Peart's Slingerland 10-Piece Drumset

On loan from Dean Bobisud, 1974

Bass drum (2): 14x22, chrome wrap. Snare drum: Slingerland, 5.5x14, copper wrap. Rack tom-toms (2): 9x13, 10x14, chrome wrap. Floor tom-tom: 16x16, chrome wrap. Concert toms: 5.5x6, 5.5x8, 6.5x10, 8x12, copper wrap. Cymbals: (2) Zildjian 8-inch splash, 13-inch New Beat hi-hats, 16-inch crash, 18-inch crash, 18-inch Pang, 20-inch crash, 22-inch Ping ride. Additional hardware: Deagan 1560 Glockenspiel, LP bell tree, LP wind chimes, temple blocks, cowbell

the 1970s, the use of double bass drums proliferated during this era, going on to become synonymous with the hard rock sound. Notice anything about the bass drum heads? The head to the right is torn from when Peart was cutting a hole for his microphone and nicked the plastic. He was forced to play a show that night with the head, which caused it to tear even more.

NDUGU CHANCLER'S YAMAHA "JACARANDA" RECORDING CUSTOM DRUMSET

Ndugu Chancler played this drumset on Michael Jackson's song "Billie Jean" from the iconic album *Thriller* (1982). Chancler, a prolific session drummer and educator, was asked to play on *Thriller's* only track featuring acoustic drums. The heads on this drum are the same heads used to play "Billie Jean," including the prototype Kevlar snare head that is a hybrid version of a marching snare head.

Chancler worked closely with the Yamaha design team to produce the hardware on this drumset. His guidance led to this drumset having much stronger and sturdier hardware than what was previously used.



Ndugu Chancler's Yamaha "Jacaranda" Recording Custom Drumset

On loan from Ndugu Chancler, 1980s

Bass drum: 14x22. Snare drum: 6.5x14. Rack tom-toms: 6x8, 8x10, 8x12, 9x13. Floor tom-toms: 14x14, 16x16

See a video of Ndugu Chancler at Rhythm! Discovery Center at <https://vimeo.com/95786937>.

GLENN KOTCHE'S SONOR DESIGNER/DELIGHT SERIES 2003 DRUMSET

Artists such as Glenn Kotche, who is most famous for his work with the band Wilco, are pushing the envelope in terms of what drummers and percussionists are able to do. Harkening back to the days of trap drummers (remember Roy Knapp's kit?), Kotche's drumset employs numerous gadgets to make his sound even more unique. Bells, crotales, a kalimba, and even a fruit basket are used on this kit to produce the unique tones now associated with Kotche. The snare drum head on this kit has springs, wood, and



Glenn Kotche's Sonor Designer/Delight Series 2003 Drumset

On loan from Glenn Kotche, 2000s

Floor tom-tom: 14x14 with beater. Rack tom-tom: 8x10.

Snare drum: 6x14, with custom head. Additional drums: 10-inch Sonor jungle snare drum, LP 11-inch compact conga.

Cymbals: Zildjian 16-inch A EFX cymbal with jingles, Zildjian 18-inch ZHT EFX, Zildjian 12-inch A hi-hats, Zildjian 6-inch zil bell, Zildjian 9.5-inch zil bell, Zildjian 8-inch Trashformer, Zildjian 10-inch Trashformer, Zildjian 14-inch Trashformer, Zildjian 18-inch Spiral Trash, Zildjian 8-inch prototype bell cymbal, LP 7-inch ice bell, LP 9-inch ice bell, Zildjian high octave crotales, Zildjian low octave crotales. Additional instruments: LP deluxe vibraslap, LP chamber vibraslap, LP One Shot shakers, LP Hugh Tracey Kalimba, 18" Factory Metal Percussion Cross Benderz, Chinese cricket boxes, spiral fruit basket, Korean Shaman bells, almglocken, Musser M656 Orchestra Concert Band Bells. Additional accessories: Mackie mixer, Line 6 DL4 Delay module, Roland TR-10 drum triggers

other small items that Kotche attached to create a custom sound not found on any other drums. He will even use a violin bow on these components.

Kotche's kit is not only an acoustic instrument. He outfitted each drum with a contact mic and drum machine trigger that allows him to manipulate the sounds through a sound mixer. He will also use the mixer to create backing tracks that he plays along with in his solo performances. This kit shows how the drumset has evolved with the style of electronic music that has become more popular in the last several years.

TRANSFORMATION & VARIATION

The drumset evolved to solve problems as music changed and drummers pushed boundaries. At times, the drumset grew. At other times, it became more streamlined. Recently, it has gone electronic. What will drumsets of the future look like? We can only guess, but we know drummers have both embraced innovation and been influenced by the past.

For more information on Rhythm! Discovery Center and *DRUMset: Driving the Beat of American Music* visit www.rhythmdiscoverycenter.org. Rhythm! Discovery Center is located in the heart of downtown Indianapolis, Indiana and is open Monday–Saturday, 10 A.M. – 5 P.M. and Sunday, noon – 5 P.M. *DRUMset* will be on display through January 2016. **RS**

volunteer

We are seeking numerous hard working and enthusiastic individuals to share their time, talent, and knowledge to this exciting international event. The Percussive Arts Society is working



hard to ensure that this convention is a huge success for both the performers and the attendees. Please join us; we need your help to make this event happen! **VOLUNTEER:** PASIC Registration Desk . PASIC Badge Checkers for Session Doors . PASIC Conference Gift Shop . Rhythm! Discovery Center Gallery Facilitator . Rhythm! Discovery Center Front Desk Assistant

logistics

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.

marching crew

As a member of the **PASIC MARCHING CREW**, you will work behind the scenes along side the judges and Marching Committee. Your primary responsibility is to ensure the festival runs smoothly and that the participants have a positive experience.

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DRUMset: Driving the Beat of American Music

New exhibit at Rhythm! Discovery Center



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TAKE A TOUR *BEHIND THE GLASS*

BY JAKE SHEFF

Those who have visited Rhythm! Discovery Center know that the museum contains the world's foremost collection of percussion instruments. In the exhibition galleries, guests can view instruments such as a hundreds-of-years-old slit drum carved from a single palm tree, a beautifully-designed Mexican zacatecano marimba, Neil Peart's (Rush) original drumset, and Clair Omar Musser's Celestaphone—a vibraphone made from actual meteorites.

What guests may not know is that we only display around a quarter of our collection to the public. The rest of the collection is housed in our storage vault, which visitors can catch a glimpse of thanks to our glass wall in the *Origins of Instruments* exhibit. But now, for the first

time in our history, we are opening up our vault to the public and giving them an opportunity to go *Behind the Glass*.

The *Behind the Glass* tour is an intimate look at our collection, guided by a trained museum professional and Rhythm! Discovery Center tour guide. These tours will last approximately one hour, and start with an abbreviated version of our normal group tour through Rhythm! Discovery Center's two newest exhibits: *Drums from the Circle City*, which showcases the Leedy Drum Company's early beginnings and time spent in Indianapolis, and *DRUMset: Driving the Beat of American Music*, an in-depth look at the evolution of the drumset as a uniquely American instrument.

Upon entering the collection storage vault, the tour guide will briefly explain the curatorial process used to manage the collection, focusing on topics such as organizational techniques, object tracking, and curatorial best practices. This introduction will provide visitors with a reference point to better understand how we manage and curate our extensive object collection.

The tour will then highlight a selection of interesting and unique objects not available for public viewing. Without giving too much away, visitors will have the opportunity to see ethnographic instruments from Africa, Asia, and the Americas, vintage snare drums and field drums, mallet percussion instruments of all styles, drumsets belonging to some of the most famous drummers of the 20th century, and plenty more. This tour is something every passionate percussionist needs to experience!

If you don't live near Indianapolis, we have you covered. *Behind the Glass* tours will be taking place throughout this year's PASIC. To learn more about *Behind the Glass* pricing, availability, and booking visit the [Behind the Glass tour](#) webpage. And for a sneak peek of what our collection contains, visit Rhythm! Discovery Center's [Online Collection Tour](#) webpage. **RS**



MEGAN ARNS NAMED *RHYTHM! SCENE* EDITOR

PAS is happy to welcome Megan Arns as the new editor of *Rhythm! Scene*. Arns will be involved in developing feature content for the PAS newsmagazine, while Rick Mattingly continues to oversee the publication and serve as Senior Editor of *Percussive Notes*.

Megan is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. Active as a contemporary chamber musician, Megan's recent highlights include collaborative performances in India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Mil-

lennium Park, Smithsonian Institution, and PASIC. An advocate for the creation of new music, she has co-commissioned and premiered works by such notable composers as John Luther Adams, Alejandro Viñao, Halim El-Dahb, Steven Snowden, David Skidmore, Ivan Trevino and Brian Nozny.

Currently relocating to Chicago, Ill., Megan recently filled interim teaching positions in Mansfield, Penn. on the faculty of Mansfield University and in Amman, Jordan on the faculty of the National Music Conservatory, while also serving as Principal Timpanist of the Amman Symphony Orchestra. Additionally, Megan

has been awarded travel grants to several countries in Africa and the Middle East for study, research, and education. She also has extensive experience in the field of marching percussion, serving on the instructional staff of the Boston Crusaders Drum & Bugle Corps and earning the distinguished Mike Laporta Percussion Award as a performing member of the Santa Clara Vanguard.

Megan is a candidate for a D.M.A. in Percussion Performance & Literature and received an M.A. in Ethnomusicology at the Eastman School of Music. She holds an M.M. and a Certificate in World Music from Florida State University and a B.M. from Truman State University, where she was recognized as a Presser Scholar. Her primary teachers include Michael Burritt, John W. Parks IV, Michael Bump, Bill Cahn, and Nyoman Sua-din.

"I am thrilled to join the PAS publications team as editor of the new *Rhythm! Scene*," Megan said. "Having always looked to the PAS publications for the latest percussion news and resources, I am continually impressed by the wealth of exciting events, innovations, and projects happening within our percussion community. As editor, I look forward to finding these stories and making them accessible to our worldwide community of percussionists." **RS**



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PEOPLE AND PLACES

CANADA

The Ontario PAS Chapter held its annual Day of Percussion on April 27 at the University of Guelph. This year's event was hosted by **John Goddard**, percussion and wind faculty at the university. Chapter Vice-president **Jay Boehmer** coordinated the day's events.

The day opened with a workshop on snare drum duets and basic ensemble aesthetics. High-school-age participants learned snare drum duets in breakout groups led by OPAS executive members **Mark Hamon**, **Nicholas Papador** and **Michael Schutz**. The groups came together and performed the duets for the rest of the attendees.

The **Cameron Heights C.I. Percussion Ensemble** performed under the direction of **Brennan Connolly**. The program included works by Scott Harding and Jason Nitsch and featured soloists **Jacob Macpherson** and **Alex Schmidt**. The afternoon clinic featured **Duo Percussion (Dave Robilliard and Brennan Connolly)** and their presentation, *Developing a Duo: From the Practice Room to the Stage*. The workshop covered a variety of topics such as ensemble communication, sound production, repertoire development, and marketing.

The event concluded with a number of performances. Schutz presented a solo and chamber

program of works by Michael Burritt, Gareth Farr, Warren Benson, Blake Tyson, and Mark Glentworth. Schutz was joined by percussionist **Stefan Kitai** and flautist David Gerry. London, Ontario-based percussionist **Jayden Beaudoin** presented an engaging and organic realization of the John Cage "Composed Improvisation for Snare Drum." Papador presented his student etude work "Autumn Portrait" and Gary Werdesheim's vibraphone arrangement of Gustav Mahler's "Ich bin der Welt abhanden gekommen" from the Rückert-Lieder cycle. Duo Percussion closed out the day with a high-energy recital of new repertoire and their own arrangements of well-known percussion works and transcriptions from influential composers. The program featured music by Wahlund, Maslanka, Lopez, Lauridsen, and Zivkovic.

Special thanks to sponsors for the event: Laurentian University, McMaster University, the MAPLE Lab, Western University, Cambrian College, University of Windsor, St. John's Music, Zildjian, JR Publications, Long & McQuade, Mike Balter Mallets, Pearl/Adams, Sabian, Dream Cymbals and Yamaha Canada Music.

CUBA

KoSA Cuba held the 12th edition of its annual workshop and

festival March 9–16. Cuba was a fascinating discovery to KoSA participants coming from the USA, Switzerland, Canada, and the Netherlands. The program's rich itinerary included informative classes, hands-on lessons, and jaw musical performances by the KoSA Cuba faculty. New this year, KoSA's Director, **Aldo Mazza**, and the Fiesta del Tambor's organizer, **Giraldo Piloto**, welcomed the talents of **Jo Jo Mayer**, who wowed Cuban artists and audiences alike and whose presence delighted participants of the KoSA workshop.

The week started with a conference and introduction to Cuban music by the distinguished and renowned ethnomusicologist Dr. Olavo Alén, who gave a fascinating presentation on the history of Cuban music, its many expressions, and the cultural meanings associated with each. Educational clinics additionally featured such percussion greats as **Juan Carlos Rojas "El Peje,"** longtime drummer for Chucho Valdez and 2010 Grammy Award winner, who gave an exciting clinic focusing on Latin jazz drumset and also gave several private lessons.

Rodney Barreto, Valdez's present drummer, gave a class on Latin jazz drumming in today's music in Cuba. Also instructing was "conguero" **Tomas "El Panga" Ramos**, one of the top

studio musicians in Cuba. Both a consummate musician and a compassionate teacher, El Panga wowed attendees with his brilliance on conga drums.

The ever-smiling “**El Capitan**” astounded with his “Cuban Contraption”—a unique fusion of conga drums, timbales, bongos, guiro, bells, and multiple pedals, including innovative new technologies and instruments for expanding the drummers’ horizons. One of his recent inventions was the “Fusheke,” or maracas on a foot pedal (currently manufactured by LP).

The great timbalero **Amadito Valdés** (best known for his work with the famous Buena Vista Social Club) gave an engaging introductory clinic on timbales in relation to the clave. The inimitable **Jose Luis Quintana**, better known as “**Changuito**,” famous for his work with Los Van Van and the creation of the songo, was another highlight of the week.

The nightly concerts included the 50th Anniversary Gala of the Egreem record label featuring such legends as singer Omara Portuando (Buena Vista Social Club), and many other legendary Cuban artists who recorded on the label. Alicia Alonso National Ballet Company, Havana Compas Dance as well as several other well-known dance companies performed during the week. Jojo Mayer from New York was also featured in concert during the festival and was on hand to give a clinic to Cuban percussionists in the event. Jojo also spent time

with the participants in some out-of-class musical discussions, giving the workshop a very personable and distinctive flavor. Additional classes during the week were taught by the two Klimax group percussionists: **Jean Roberto Figueroa** and **Julio Lopez**.

Many of the classes wrapped up with impromptu jam sessions where the workshop participants were joined by everyone in the room including our artist faculty: Changuito, El Peje, Amadito Valdes and more.

KoSA’s official hotel of the event, the Havana Libre, featured music every night, including special concerts associated with the festival: the great Juan Formell and Los Van Van, Alexander Abreu, and Manolito Simonet. For those who ventured out into the Havana nightlife, there was more fantastic music to be heard. The final festival concert featured the finalists in the drumset, congas, and Bata drums competitions. In

addition the audience was treated to a spectacular performance by the legendary drummer **Giraldo Piloto** and his band Klimax. A very special surprise for everyone was the impromptu appearance at the Karl Marx theatre by Cuba’s Los Hoyos de Santiago de Cuba—the revered traditional Conga Comparsa group.

KoSA Cuba 2014 Festival was sponsored in part by Sabian, Gon Bops, Evans, ProMark, Regal Tip, and KoSA Music. Dates for the next KoSA Cuba Workshop & Havana Rhythm and Dance Festival (Fiesta del Tambor) are March 1–8, 2015. For more information, visit www.kosamusic.com.

ECUADOR

Estudio de Percusión, directed by **Carlos Albán**, presented the IX International Percussion Festival, Ecuador 2014 from May 28–30, featuring **Anders Astrand**, **John Beck**, **Ney Rosauero**, **Dave Samuels** and Ecuadorian percussion



ensembles. A total of 600 students, teachers and musicians participated in percussion seminars, clinics, master classes, and concerts.

POLAND

A seminar for drum teachers was held March 15–16 in Kolbuszowa, and it was attended by over 40 people. The main subject of the seminar involved the Polish marching tradition: tarabaning. Other subjects included batucada, electronic/hybrid percussion, and drumset. The instructors were **Stanisław Skoczyński**, **Jacek Wota**, **Dariusz Kaliszuk**, **Andrzej Kaczmarczyk**, and **Mariusz Mocarski**. During this event, a Poland PAS chapter meeting was held.

SOUTH AFRICA

On Feb. 3 Western Province Preparatory School celebrated its 100th birthday. To commemorate the occasion, **Philip Pringle** put together a massed African marimba ensemble to perform at the birthday function. Philip arranged and taught the music to current and past students and borrowed 100 marimbas from around Cape Town. The massed group of 98 marimba players performed five locally composed pieces of music, conducted by Philip.

USA

ARIZONA

Steel pan artist **Andy Narell** was the guest artist at the University of Arizona in Tucson,

(**Dr. Norman Weinberg**, host) on April 23. Narell performed with the **UA Steel Bands** and the UA Studio Jazz Ensemble.

On April 25, over 120 steel pan players from Phoenix and Tucson gathered at Catalina Foothills High School in Tucson for the annual Field of Steel concert under the direction of **Christina Walton**. Guest artist **Andy Narell** played with the **Mass Steel Band**, performing “Sea of Stories,” “Coffee Street,” “Dancing Queen,” and “Om Shanto Om.”

CALIFORNIA

The California State University-Long Beach (CSULB) Percussion Department, under the direction of **Dr. Dave Gerhart**, presented the Caribbean Extravaganza: Massive Band 2014 on April 27. Special guest artist for the concert was **Andy Narell**. The first half of the concert featured the **CSULB Steel Drum Orchestra** performing several tunes, including Narell’s

“Hannibal’s Revenge” and “Last Word.” The second half of the concert featured a mass steel band playing “Steelband Paradise,” “Pyxis,” “Over the Rainbow,” “Pan in A Minor,” “Tabanca,” “PanSon,” and “Rant and Rave.”

ILLINOIS

The Southern Illinois University Carbondale (SIUC) Percussion Department (**Ron Coulter**, director) hosted percussionist **Gino Robair** for three days of workshops and a concert with the SIUC Improvisation Unit on March 17, 18, and 19. **Lewis Nash** and **Steve Nelson** presented a clinic and performance along with the Renee Rosnes Quartet on March 21 and 22 at SIUC. On April 3 and 4, **Third Coast Percussion** presented two lectures and a concert at SIUC, and on April 4, the **SIUC Percussion Group** performed at the Outside the Box New Music Festival.



Massed African marimba ensemble

KENTUCKY

The Campbellsville University Percussion Studio, under the direction of **Dr. Chad Floyd**, hosted the 3rd annual CU Percussion Ensemble Festival on April 5. **Dr. Chris Norton**, Director of Percussion Studies at Belmont University, was the guest clinician. High school percussion ensembles had the opportunity to experience a live critique with Norton in addition to the fundamental clinics on timpani and drumset throughout the day. The **CU Steel Band** and **CU Percussion Ensemble** performed and concluded with "Girlfriends Medley" by Bob Becker, a xylophone rag that featured Norton as soloist.

Dr. Chad Floyd, assistant professor of percussion at Campbellsville University, concluded a short clinic tour in April which included visits to the percussion studios at the University of Louisville (Dr. Greg Byrne, host), Youth Performing

Arts School in Louisville (Jason Gregory, host), Xavier University (Brady Harrison, host), and Edgewood High School in Trenton Ohio (Nick Fields, host). Floyd's clinic, "perSEeVe your music... foreseeing is believing," focused on the importance of perception in drumset performance. The tour was sponsored by Campbellsville University School of Music, Innovative Percussion, Pearl/Adams, and Remo.

MINNESOTA

Gene Koshinski co-hosted the Sauyatugvik Contemporary Music Festival with faculty colleague Tracy Lipke-Perry on the campus of University of Minnesota Duluth from April 9–12. The composer in residence was John Luther Adams, and all three concerts during the festival focused on the merging of the sonic world with the natural world. Guest artist **Benjamin Toth** was also in residence and performed throughout the week. One of the



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highlights of the festival was a world premiere on April 11 of a new work by Adams called “Three Canticles of the Birds” (a duo for piano and percussion). Koshinski co-commissioned the work with university colleague and pianist Lipke-Perry. An additional highlight was a performance of Adams’ “Inuksuit” (organized by Tim Broschius), where 70 musicians from across the Midwest (and beyond) braved the cold northern weather (including ice and snow) to present the piece on the shore of Lake Superior in Duluth.

NEW JERSEY

The department of music at Princeton University has chosen **So Percussion** to be the new Edward T. Cone Performers-in-Residence. The group succeeds the Brentano String Quartet, Princeton’s performers-in-residence since 1999. So Percussion will teach graduate and undergraduate students, lead workshops, rehearse and perform new works by student and faculty composers, coach chamber music, give master classes, and present two concerts from the group’s touring repertoire each academic year. This exciting appointment rounds out ambitious teaching activities that include the group’s undergraduate percussion performance program at the Bard Conservatory of Music, as well as the annual So Percussion Summer Institute.

NEW YORK

One of **Bill Cahn’s** compositions was performed on March 30 by the Rochester Chamber Orchestra under the direction of David Fetler at the Hochstein School of Music. The Bach Children’s Chorus of Nazareth College joined the RCO in a performance of “On Wings of Song” with text by Walt Whitman, narrated by Tom Paul. “On Wings of Song” is a suite of four traditional songs about birds: “The Birds’ Courting Song,” “The Birds In the Spring,” “The Cuckoo,” and “Rise, Rise, Thou Merry Lark.” Each song is preceded by prose by Whitman, whose words reveal his observations on birds and nature. The prose and songs are framed in Cahn’s original music. The concert celebrated Fetler’s 50 years with the Rochester Chamber Orchestra.

PENNSYLVANIA

James Armstrong and the **Millersville University Percussion Studio** hosted

the Pennsylvania PAS Day of Percussion on April 26. The event began with performances by **Ephrata High School Percussion Ensemble** (**Stephen Goss**, director) and **Lancaster Catholic High School Percussion Ensemble** (**Paul Murr**, director), followed by a marching drumline fundamentals clinic by **Darren Hazlett**. A special host concert was presented on the loading dock of the facilities by **Portal Percussion** (**Matt Bracciante**, **Brian Doherty**, **Rich Klimowicz**, and guest **Armstrong**) performing traditional Afro Cuban batá drumming, Zivkovic’s “Uneven Souls,” Astrand’s “RAUK,” and Rouse’s “Ku-ka-Ilumoku.” Up and coming NYC drumset sensation **Colleen Clark** presented a jazz drumset master class, followed by a college percussion ensemble festival featuring (**Armstrong**, director), **West Chester University Percussion Ensemble** (**Ralph Sorrentino**, director), and **Lebanon Valley College Percussion Ensemble** (**Robert Nowak**, director).



Portal Percussion performing Zivkovic’s “Uneven Souls” at the Lancaster Bible College Percussion Ensemble Festival

The featured afternoon clinician was **Rolando Morales-Matos** presenting a clinic on Playing Melodies on Non-Melodic Instruments. The event concluded with an evening gala concert featuring the **Lancaster All Star High School Percussion Ensemble** (Armstrong and Goss, directors) and guest soloist **Phillip O'Banion** (Temple University), **Millersville University Percussion Ensemble** (Armstrong, director), solo performances by **Erik Forst** (Messiah College) and Armstrong, **Portal Percussion**, **Steve Weiss Percussion Group** and a rousing finale of "Side by Side" written by Morales Matos that featured ensemble members and guests artists. A special moment of silence was given midway through the concert in honor of the recent passing of Steve Weiss.

The event was sponsored in part by the Pennsylvania PAS chapter, Millersville University Percussion Studio, Pearl, Evans, D'Addario, Vic Firth Co., Zildjian, Dream Cymbals, Innovative Percussion, ProMark, and Sabian.

The weekend's activities kicked off April 25 with a world and chamber concert featuring the MU West African Music and Dance Ensemble (Armstrong, director), Portal Percussion, and members of the Millersville University Percussion Ensemble in duo, trio and quartet settings.

On March 24 Lancaster Bible College hosted a percussion ensemble festival featuring the **Lancaster Bible College Percussion Ensemble** (Gabriel Staznik, director), **Millersville University Percussion Ensemble** (James Armstrong, director), **Ephrata High School Percussion Ensemble** (Stephen Goss, director) and **Portal Percussion** (Matt Bracciante, Brian Doherty, Rich Klimowicz). Each ensemble performed a variety of compositions, with the event culminating in a group ensemble selection as a finale.

Marimbist and composer **Gordon Stout** was the artist-in-residence at Temple University

in Philadelphia April 4–7. Hosted by **Phillip R. O'Banion**, Assistant Professor of Percussion at the Boyer College of Music, Stout taught a master class, gave a marimba clinic, performed in recital with O'Banion on Saturday evening and was the guest soloist and conductor with the **Temple University Percussion Ensemble** on Monday evening. Stout's appearance was co-sponsored by Dream Cymbals.

Millersville University Department of Music hosted the annual Percussion Ensemble Showcase on April 13. Featured ensembles included the **Millersville University Percussion Ensemble** (James Armstrong, director), **Portal Percussion**, and the **Lancaster All Star High School Percussion Ensemble** (Armstrong and **Stephen Goss**, directors). Highlights included Portal Percussion's performance of "Uneven Souls" by Nebojsa Zivkovic and the premiere of Adam Silverman's "Carbon Paper and Nitrogen Ink" by the **Lancaster**



Rolando Morales-Matos performs with Lancaster All Star High School Ensemble, Portal Percussion, and guest artists at the Pennsylvania PAS Day of Percussion.

All Star Ensemble with **Phillip O'Banion**, marimba soloist.

TENNESSEE

On April 21–23, the **UT Martin Percussion Ensemble** (**Julie Hill**, director) held their annual Roots of Rhythm Tour for K–12 students throughout West and Middle Tennessee. The ensemble performs live music from Brazil, Zimbabwe, Guinea, Trinidad, Cuba, and the United States, and shares historical and geographical information about these countries, helping students to better understand the evolution of music and migration of rhythm through the transplantation of African people beginning with the slave trade. The program (presented numerous times throughout the year) was performed for more than 4,000 students and community members.

On March 23–24, **Dr. Adam Blackstock** was in residence at the University of Tennessee at Martin. Blackstock worked with the percussion studio (**Dr. Julie Hill**, host) for two days teaching private lessons, coaching small group chamber rehearsals, and presenting two fantastic percussion clinics that were open to the public.

On April 7–8, **Anders Åstrand** was in residency on the University of Tennessee at Martin campus. Åstrand presented a two-day workshop on creativity and improvisation to members of the UTM Percussion Studio (**Dr. Julie Hill**, host). Additionally, Åstrand worked with the UT Martin Big Band and assisted wind and percussion players alike with chart interpretation and free improvisation techniques.

TEXAS

Bob Becker and **Yurika Kimura** were the guest artists at the Lamar University Day of Percussion on April 19 in Beaumont. During the Day, Becker presented workshops on snare drum and West African drumming. He also taught workshops on cymbals and xylophone earlier in the week. His clinics were co-sponsored by Pearl and Sabian.

The evening concert opened with Becker and Kimura performing eight of her arrangements for xylophone and marimba of the music of George Hamilton Green and other composers of the ragtime era, including “Caprice Valsant” and “Watermelon Whispers.” The second half of the concert featured the **Lamar University Percussion Ensemble**, under the direction of **Travis Fife**, performing



Roots of Rhythm Tour

Joe W. Moore III's "Denkyem" and Russell Hartenberger's "Sky Ghost" movement from "The Invisible Proverb." Becker was also featured as the drum soloist in his "Mudra" and on xylophone in his arrangements of the "Whispering" and "States" medleys. Both Becker and Kimura were featured in the finale of Green's "Alabama Moon."

The Lamar University Day of Percussion also featured competitions for solos and ensembles from middle school and high school students. The middle school marimba champion was **Rene Pipes** (Hardin-Jefferson Middle School) and the middle school snare drum champion was **Caleb Campbell** (Kountze Middle School). The high school winners were **Trey Gibson** (marimba) and **Matthew Streety** (snare drum), both from Lumberton High School. There was also a performance from the **McNeese State**

University Percussion Ensemble under the direction of **Lonny Benoit**.

On April 21, **Bob Becker** and **Yurika Kimura** performed a concert with the **Oak Ridge High School Percussion Ensemble**, under the direction of **Jerriald Dillard**, in Conroe. In addition to their "Salute to George Hamilton Green" program for xylophone and marimba, Becker was the xylophone soloist in Green's "Dottie Dimples" with the ORHS ensemble.

On April 22, **Bob Becker** gave a workshop on the percussion music of Nexus at Sam Houston State University in Huntsville (**Dr. John Lane**, host) and another workshop at Spring High School in Spring (**JD Guzman**, host). Both educational events were co-sponsored by Pearl and Sabian. On

April 24, Becker gave a xylophone and percussion workshop at Rice University in Houston (**Richard Brown**, host). This clinic was co-sponsored by Pearl.

Drumset artist **Gregg Bissonette** was one of the featured clinicians at the Valley Day of Percussion in McAllen, hosted by Robert Botello on April 26. Bissonette's clinic was co-sponsored by Dixon, Zildjian, Vic Firth Co., Remo, DW, Latin Percussion, Gator, and Roland.

VIRGINIA

Bob Becker was the guest artist with the **Radford University Percussion Ensemble**, under the direction of **Dr. Robert Sanderl**, on April 15. The program included Becker's "Turning Point," "Unseen Child," and "Mudra," along with his arrangement of the "States Medley" featuring him on xylophone. While on campus in Radford, Becker also gave workshops on xylophone and the music of Steve Reich. His visit was co-sponsored by Pearl and Sabian.

UTAH

The Utah PAS chapter held its annual Day of Percussion on March 22 with over 800 students participating in the Solo and Ensemble Competition. Clinicians for the day included **Bret Kuhn**, **Ignacio Berroa**, and **Lynn Vartan**. New to this year's Day of Percussion were a series of clinics specifically designed for the non-percussionist director, titled "Percussion, From the Podium."



PHOTO BY LAUREN VOGEL WEISS

Yurika Kimura (left) and Bob Becker performed "A Salute to George Hamilton Green" at the Lamar University Day of Percussion on April 19, 2014

Clinicians included **Heath Wolf**, **Randy Mott**, **Randall Beach**, **Bret Hughes**, and **Dr. Darren Bastian** and covered topics such as curriculum development, percussion maintenance lab, and hands-on accessories lab. Guest performances included **All-City Percussion Ensemble**, **Toere Arata'i Polynesian Ensemble**, and **Drum Labs Steel Band**. The final concert featured performances by winners of the large ensemble category from the Solo and Ensemble Competition and included **Pleasant Grove High School (Vince Burgoyne)**, **Park City High School (Hughes)** and **Farmington Junior High (Heath Wolf)**. The concert concluded with performances by **Utah State University (Dr. Jason Nicholson)**, **Utah Valley University (Dr. Doug Smith)**, and the **University of Utah (Douglas Wolf and Dr. Michael Sammons)**.

As part of the closing concert, the 2014 Utah Percussive Arts

Society Service Award was presented to Douglas J. Wolf for his outstanding service to the percussive arts in Utah. Doug Wolf served eight years as President of the Utah PAS chapter and eight more years on the PAS Board of Directors. He served 12 years as the Founding Chair of the PAS Percussion Ensemble Committee, and in 1998 received the PAS Outstanding Service Award. Wolf has also acted as host for the annual Utah Day of Percussion festival on ten occasions, providing a foundation and standard of excellence for the event. Not only is he one of the founding members of the Utah PAS Chapter, but he was responsible for the implementation of the Solo and Ensemble Competition in 1977, which has grown to its modern form.

Thanks to all of our sponsors, but especially those responsible for our guest artist clinicians this year: Backbeats Drum and

Backline, Summerhays Music, Yamaha, Vic Firth, Zildjian, Latin Percussion, Sabian, Remo, Innovative Percussion, Evans, and Marimba One. Also, special thanks goes out to our host this year, Jared Morris and Timpanogos High School.

For more information on the Utah Day of Percussion, visit www.facebook.com/utahpas.

WEST VIRGINIA

Marshall University's Day of Percussion took place March 29 and featured **Matt Sharrock** and **Bill Platt** as clinicians. Marshall University brought Platt in a day early to work specifically with the college students, and he presented two clinics during the Day of Percussion, one on concert snare drum and the other on concert cymbals. Platt talked about everything from basic technique to unique situations and how to deal with them.

Sharrock also did two clinics. One was a general marimba/mallet master class and the other was called "Learning to Learn," where he explained how to construct an ideal practice session. There was also a clinic by the Marshall University drumline staff and a speech about PAS and PASIC by PAS student delegate **Nathan Bohach**. The Day of Percussion brought in about 50 people, and everybody walked away with some great door prizes. Some of the prizes included a Meinl cajon, several Encore mallets, numerous Innovative Percussion sticks and mallets, assorted Vic Firth sticks,



Ignacio Berroa

various Remo drumheads and pro packs, and several Mike Balter mallets, just to name a few.

WISCONSIN

Gearry Larrick wrote an article, "African American History and the Marimba," that appears in the Spring, 2014 issue of the *National Association of College Wind and Percussion Instructors (NACWPI) Journal*.

ON THE ROAD

The **Omojo Percussion Duo** presented a series of clinics and concerts in colleges and universities in Florida and South Carolina. The duo presented clinics on music preparation, ensemble skills, improvisation, composition, and duo life. They also premiered a mallet duet titled "Mechanization" by Dr. Thad Anderson and performed other works by Reich, Dietz, and Moore. The tour included visits to Southeastern University in Lakeland, Florida on March 18 (Brian Blume, host), Stetson University in DeLand Florida on March 19 (Dr. Marja Kerney, host), the University of Central Florida in Orlando March 20–21 (Dr. Thad Anderson, host), Clemson University in Clemson, South Carolina on March 25 (Dr. Paul Buyer, host), the University of South Carolina in Columbia on March 26 (Dr. Scott Herring, host), and North Greenville University in Tigerville, South Carolina on March 27 (Dr. Chris Davis, host). Their clinics were sponsored by ProMark, Sabian, and Remo. The

Omojo Percussion Duo consists of **Joe W. Moore III** (ABD at Louisiana State University) and **Oliver Molina** (ABD at the University of Iowa). **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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PASIC ON A BUDGET: GETTING THERE

BY JASON BAKER

When it comes to academic conferences, it is hard to beat PASIC. There is nothing quite like the thousands of attendees, diversity of styles, clinics, concerts, and more—and that’s not even including the Exhibit Hall! Held in late fall every year, the Percussive Arts Society International Convention offers an unmatched academic conference wrapped in what many would consider a percussive version of Woodstock. Do you like drumset, world music, or orchestral percussion? It’s there. Marimba or new music? Check. Drumline? The medium of indoor percussion was basically invented there. Anything else? If it is related to percussion, it’s there. If you like music that is created by hitting things, then you need to go. Period.

Despite the obvious benefits of attending PASIC (beside the fact that it is just plain cool), many people face challenges in planning such a trip. A freshman music major may be overwhelmed by simply living away from home for the first time—not to mention coordinating a road trip to some city in the Midwest with his or her friends. Like most percussion teachers, I spend the beginning weeks of each fall semester preaching the PASIC gospel to my studio, telling them about the deadlines, fees, etc. Invariably, some choose to attend and some do not. The ones who do not attend usually offer the same reason: money—and I don’t blame them. Let’s face it, college (and life in general) is expensive, and many students have to pay the lion’s share of it out of their own pockets.

While a trip to PASIC can definitely be costly, there are ways to make it less so. The ideas presented in this article are intended for college students looking to make a first trip to PASIC a reality, and for those who have already attended who want to manage their finances a little better. In the end, it

comes down to two things: resources and planning. If you managed to learn to play an instrument and get accepted to college, then you are already familiar with these concepts. I am just going to help you focus them toward a new goal: attending PASIC.



RESOURCES

Funding a trip to PASIC can come from a variety of sources, including the Percussive Arts Society, your school, and budgeting your own personal funds.

Each year, PAS offers opportunities for students to lessen the financial burden of attending PASIC. These include work opportunities, participation, and scholarships, several of which are listed below.

Work Opportunities

- 1. Logistics Team:** Each year, PAS needs volunteers (18 years or older) to serve on the PASIC Logistics Team. These individuals perform a variety of “behind the scenes” tasks involving equipment, registration, clinic setup, and more. Team members receive a free PASIC registration, T-shirt, and are eligible to win scholarships and other prizes. An application and detailed information can be accessed at www.pas.org/pasic/LogisticsTeam.
- 2. Marching Crew:** Just like everything else at PA-

SIC, the Marching Percussion Festival requires many “boots on the ground” to keep everything running smoothly. Benefits include a Thursday Marching Festival wristband, Friday full-day PASIC registration, and a T-shirt. An application and detailed information can be accessed at www.pas.org/PASIC/marching.

Participation

1. Competitions

- a. Finalists in solo competitions receive a free PASIC registration. This is determined through prescreened recordings, which are due earlier in the year. An application and further information can be accessed at www.pas.org/PASIC/PASCon-tests.
- b. The Marching Percussion Festival offers a wide variety of opportunities to students to compete in solo and ensemble settings. Participation includes a discount on PASIC registration fees. An application and further information can be accessed at www.pas.org/PASIC/marching.

2. Clinics and Performances

While most clinics and performances are given by professional musicians and educators, the ambitious student (especially graduate student) should not be discouraged from applying. The deadline for the following year’s events is quite early (usually December of the preceding year). An application and further information is posted on the PAS website around the time of the previous PASIC in the fall.

Scholarships

PAS offers many scholarships that can be used to pay for educational expenses and/or attending PASIC. Many of these involve industry partners or outside organizations and include the following: the Zildjian Family Opportunity Fund, Freddie Gruber Scholarship, PAS/Armand Zildjian Percussion Scholarship, PAS/Remo, Inc. Fred Hoey Memorial Scholarship, PAS/Sabian, Ltd. Larrie Londin Memorial Scholarship, PAS/Yamaha Terry Gibbs Vibraphone Scholarship, and several PAS scholarships specifically designated for PASIC attendance. Information on all of these

opportunities is available at www.pas.org/experience/grantsscholarships. It is also worth contacting your state PAS chapter to see if there are any similar scholarships available.

School Resources

There are often resources available through your college or university. While each institution is different, some common sources include the following.

1. Music department or college of music

- a. Some departments or larger academic units (college/school) may set aside money for student conference travel. You will have a stronger chance of receiving such funds if you are performing, competing, presenting, or participating in some way. This could even include participating in a non-performance activity, such as serving on the University Committee (operated by college percussion students). Even if there is no money specifically set aside for student travel, a nicely written letter and polite meeting with your department head explaining what you are trying to do could possibly turn up some money or at least point you in the right direction to some other resources; it never hurts to ask!

2. Student associations

Many universities offer annual funding to student organizations. Similar to a student service organization, social club, or ultimate Frisbee team, a percussion club can receive the same status and benefits. If one does not already exist at your school, the best way to get it started is to contact your Student Activities office. Usually, you will need a faculty advisor (such as your percussion professor!) and student officers (those go-getter kids in the studio that live in the practice rooms). The rest of the studio can serve as the membership. In addition to having access to funds for trips to PASIC, your leadership in such an organization will look great on a resume. While every school is different, I know of a number of university percussion studios that have funded every student’s trip with money from their Student Activities office.

BUDGETING

When planning to attend PASIC, it is helpful to keep track of the most common expenses and ways to keep them at a minimum. This will help you to construct a realistic budget before pursuing funding. Any seasoned PASIC attendees can offer you their own list of tips and tricks; here is mine.

1. Travel

- a. Generally, driving is the cheapest option. PASIC is often held at a central location in the Midwest and can be accessible by car/van for many students. While smaller cars get better gas mileage, a larger vehicle can hold more passengers who can split the mileage cost (and driving) more effectively. If you choose to drive, be sure to factor in the cost of hotel parking, if applicable.
- b. Air travel is obviously the only possible option for students who live extremely far from the convention. Be sure to book your airfare no later than a month in advance and check out the possibility of using other nearby airports that might be cheaper. If your school is providing you with travel funds, check to see if there is a required travel provider that you must use (usually involving a booking fee). Also, do not forget to factor baggage fees, airport parking, and ground transportation to and from the hotel. A low-cost alternative to a taxi cab in many cities is offered by shuttle services (such as Super Shuttle, see: www.supershuttle.com) or your hotel. Air travel can also limit what you purchase at the convention, forcing you to pay for additional baggage fees or shipping. When deciding your mode of transportation, it is important to compare each option with *all* of the details included.

2. Lodging

- a. If you are a student, whether or not a hotel has a five-star rating should be of little importance to you. A quick search on the Internet will reveal a wide variety of lodging options in and around the city. While nightly cost may seem like the only factor, here are some other things to consider
 - i. Will you have to take a taxi to the convention? If you drove, will this be cheaper than parking at

the convention? Be sure to divide all costs between all members of your party.

- ii. Yes, you found a motel for \$19 a night. Congratulations, but what is the neighborhood like? Is it worth a sketchy walk past questionable people late at night after the evening concert?
- b. A well-known practice at PASIC is the cramming of as many people as possible into a hotel room. Most hotels have a rather liberal policy on this (often allowing 5–6 people per room), but it is worth investigating first. Nothing can ruin PASIC like a theft-of-service charge. If the hotel is okay with it, then bringing an inflatable mattress or sleeping bag can be to your benefit

3. Food

It's no secret that convention food is expensive—just like food at an airport or baseball game. Here are a few of the many ways you can save a few dollars.

- a. Try to stay at a hotel that offers a free continental breakfast. Not only will this save you money on breakfast, but you can take food with you to eat throughout the day, saving you money and time to see more clinics.
- b. Do you like coffee? What percussionist doesn't? Bring a travel mug and fill up at your hotel (either at the buffet or the coffee maker in your room). The savings throughout the week from not indulging in the premium roast at the convention will leave you with more money to spend in the PASIC Exhibit Hall.

CLOSING THOUGHTS

Ultimately, the key to any successful trip to PASIC is planning. This applies to organizing your expenses, looking for funding, communicating with your professors in order to miss classes, and personal finance. Even without any outside funding, saving money for PASIC is simply a matter of dividing the total expenses by the number of months you have to save and figuring out some alternative means. This could include foregoing some luxury in which you indulge (eating out, trips to Starbucks, etc.) and working some extra hours at a part-time job each month. It will add up quicker than you think over time. You

might also consider asking for partial payment of your expenses as part of a birthday or holiday gift.

As a student, you are often faced with numerous financial challenges, and how you spend your money is always a good indicator of what is most important to you. Whatever your goals may be, knowledge and passion are the key ingredients for success. If you want your future to involve percussion, then there is no greater investment than to attend PASIC.

Special thanks to Tracy Wiggins, Daniel Smithiger, Larry Lawless, Scott Ney, James W. Doyle, Norman Weinburg, Josh Armstrong, John Lane, Tony Artimisi, Brian Zator, Jonathan Ovalle, and Lalo Davila for their assistance in providing several of the ideas mentioned in this article.

The PASIC Preview issue of *Percussive Notes* (September 2014) will include ideas on how to budget your money on food and Exhibit Hall purchases after you arrive at PASIC.

Jason Baker is Associate Professor of Music at Mississippi State University. He is the president of the Mississippi PAS chapter, a member of the PAS College Pedagogy Committee, and a new music and literature reviewer for *Percussive Notes*. **RS**

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INTERACTIVE DRUMMING COMMITTEE

BY JOHN FITZGERALD, CHAIR



Rhythm: a core competency of the Percussive Arts Society and all its members and a focus and passion that ignites and *unites* us all. It is also at the core of the global drum circle facilitator/rhythm facilitator community, the newest members of our PAS community, who are represented by our newest committee, the Interactive Drumming Committee (IDC).

Drum Circle Facilitators (DCFs) are professionals, well trained, and experienced. They utilize rhythm-based activities to deliver music education curriculum, address the challenges of special-needs populations and youth at risk, provide

solutions for corporations in the areas of leadership development, celebration and much more.

Speaking of celebration, check out this amazing video of Arthur Hull, master trainer and founder of Village Music Circles, as he facilitates a sequence with 400 people. He'll be doing a basic facilitation training the Sunday after PASIC this year in Indy. (<http://www.pas.org/PASIC/drumcirclewkschop.aspx>)

The effects of rhythm outside the area of music performance are well documented in research from the way brain is regulated to its effects on entraining groups. This is powerful stuff, and PAS members

are a big part of that story. That is what the IDC is all about.

I'd like to introduce you to a few of our members. Below you will find links to videos and websites that may help you better understand who we are and what we do:

Jim Greiner: <http://www.handson-drum.com/>

Kenya Masala: <http://www.x8inter-activedrumming.com/>

John Scalici: <http://getrhythmprograms.com/>

IDC at PASIC

As with all PAS committees, we sponsor a number of sessions on subjects ranging from the fun-



To see a video of the NAMM 2014 Drum Circle visit <https://www.youtube.com/watch?v=xELAge-3Wio#t=173>

▶ Tap to play video



PASIC 2013 Flash Jam

damentals of facilitation to specific applications (in education, wellness, etc.) as well as panel discussions, all presented by very experienced and well-educated facilitators.

PASIC IDC EXTRAS

Where else can every member of this amazing community actually play together, communicating through our common language, rhythm? This in itself is amazing, and it is also a powerful metaphor for who we are and how we can work together as the PAS community in unity of purpose. Here is a list of opportunities the IDC sponsors at PASIC every year outside of our sessions. All are open to the public.

Flash Jams: Spontaneous, in-the-moment, 5-minute percussion jams outside of the Exhibit Hall throughout PASIC.

Rhythm Lounge: Held at 9:30 P.M.,

Thursday and Friday nights, these are low-volume, small-instrument jams meant to focus on listening and musicality and are hosted/facilitated by IDC members.

Late Night Drum Circles (9:30 P.M. Thursday and Friday nights) and the **Closing Drum Circle** (6 P.M., Saturday night): Large (150+), energetic, facilitated drum circles.

OUTREACH AND COLLABORATION

Members of the IDC, and DCF friends of the IDC, reached out to or were contacted by local PAS Chapters to offer their services for Days of Percussion and other events. The following are two short reports:

Alabama Day of Percussion: John Scalici

I was contacted by the ALAPAS Chapter President Shawn Womack and asked to do something inter-

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PASIC 2013 Rhythm Lounge

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PASIC 2013 Late Night Drum Circle

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PASIC 2013 Closing Drum Circle

active and educational. He's very active in PASIC and the marching realm, and also totally supports what I'm doing in the area of rhythm-based facilitation. I taught Gidamba, a traditional Malinke rhythm, in an interactive setting using three percussion students at the

university who helped me ground the rhythm.

**Wisconsin Days of Percussion:
Scott Cincotta and Dick "Farf"
Farvour**

On Jan. 17–18, the Wisconsin PAS chapter, the University of

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John Scalici, Alabama Day of Percussion



Wisconsin Day of Percussion

Wisconsin-Whitewater, and UWW percussion instructor Tobie Wilkinson hosted the 2014 Days of Percussion.

Part of Friday's slate of FUN-damentals sessions, was a drum/rhythm circle facilitated by local DC boys Scott Cincotta and Dick "Farf" Farvour. Most of the 40 attendees at the drum circle were either high school/middle school student percussionists or UWW student percussionists. A wonderful time was had by all!

OUR OFFER

Members of the IDC and of the community of DCFs are great collaborators and creative team members. The IDC would love to put you in touch with well-skilled and experienced facilitators in your community to partner with you to bring greater awareness and attendance to your events, including Days of Percussion. It would be our pleasure to help you brainstorm solutions to create greater interaction and participation in all your events, DOPs as well as other outreach opportunities. Please feel free to contact me at jfitzgerald@remo.com.

RS

THE BLUSH-DA

BY JUSTIN ALEXANDER

HOT LICKS

The Blush-da is a classic drum lick that has been used by legendary drummers Steve Gadd, Tony Williams, Vinnie Colaiuta, Dave Weckl, Gary Novak, and many more. It's a great lick that sounds a lot harder than it is. Plus, you can make it your own through some unique voicing options. Let's dig in!

In its basic form, the Blush-da looks like this:



The sticking is a variation on the Swiss Army Triplet that uses an inverted sticking:



Mastering this sticking is the first step in learning the Blush-da. (It is preferable to learn both “sides” of the sticking, starting with both the right and left hands.) After becoming fluent with the above sticking, the next step is to add a diddle to the second note, essentially making it a one-handed Flam Drag.



Once you are comfortable with the lick, you can apply it to the drumset. Here, I've put the grace notes on the high tom and floor tom, and added some accents to create a “rolling” effect. It's important to keep it slow for now, too. Even if you can fly

through the pattern on the snare drum, your hands will require some time to get used to moving between the toms and the snare drum.



For voicing options, I've substituted bass drum on the third note of each triplet. This is only one example of how you can re-orchestrate the Blush-da. The options are limited only by your creativity!



In addition to voicing options, try varying the flam and accent patterns:



You can also play the Blush-da in sixteenth notes, creating a 3-against-4 fill:



Experimenting with voicing options and rhythmic subdivisions (quintuplets, sextuplets, etc.) can lead to some very hip licks. In addition, varying the space between the grace note and primary note can create a great time-stretching effect. The Blush-da is

an incredibly versatile lick that you can use to spice up your vocabulary on the drumset. Be creative and make it your own!

Justin Alexander is currently serving as Visiting Assistant Professor of Percussion at Virginia Commonwealth University. He holds a Doctor of Music degree from The Florida State University. **RS**

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PASIC.ORG

IN MEMORIAM: STEVE WEISS 1943–2014

BY LAUREN VOGEL WEISS

Steve Weiss, owner of Steve Weiss Music in Willow Grove, Pennsylvania, died at the age of 71 on April 21, 2014 after a long battle with prostate cancer. A stalwart of the percussion industry for over 50 years, Weiss was known as a “go to” source of unique percussion instruments—from tuned taxi horns to Wuhan gongs—as well as one of the most complete percussion music libraries in the world.

Born on March 14, 1943, Weiss played percussion in high school and was also a member of the Philadelphia Youth Orchestra where he studied with PAS Hall of Fame member and Philadelphia Orchestra percussionist Mickey Bookspan. “He was a better teacher than I was a student,” Weiss told *Drum Business* in a May 2012 interview. Steve also confided that

studying with Bookspan was one of his favorite memories.

While working for the Reading Railroad, Weiss traveled all over the eastern United States, adding instruments to his percussion collection. Weiss opened Philadelphia Music Rental in 1961, providing unusual percussion instruments to the Philadelphia Composers Forum and the Philadelphia Orchestra. As his rental business grew, customers wanted to buy instruments from him, so he opened Steve Weiss Music in an old Wilberger Ski Shop in a “not-so-good” neighborhood in Philadelphia. Soon after buying another building nearby, Weiss became an authorized dealer for Ludwig/Musser and Slingerland/Deagan, the two major percussion manufacturers during the 1970s. He was also one of the first retail

stores in eastern Pennsylvania to carry brands such as Vic Firth and Mike Balter Mallets.

“Steve Weiss made the percussion world a little smaller by bringing sounds from across the globe to the USA,” remembers Michael Balter. “I knew a different side of Steve—the kind-hearted, true friend who deeply cared about people. He cared about his family, friends, and his customers who were a big part of his ‘family.’ Steve, the man with the big smile and rough edges, was a big, soft bear. And he was, indeed, King Gong!”

Even without advertising, the business continued to grow through word of mouth. Beginning in 1981, Weiss was an almost annual fixture in the PASIC exhibit hall. From his colorful tie-dyed shirt to his even more colorful language, Weiss could be found holding court in the exhibit area. He often described his PASIC booth as his “annual garage sale,” and in one PASIC program, his company’s description was listed as “the usual bunch of junk.” But for percussionists looking for the perfect gong or unusual accessory from around the world, Weiss’s exhibit booth or store was *the* place to go. Or maybe it was just a chance for Steve to visit with all his old friends.

In 1998, Steve Weiss Music moved to its current location in



Willow Grove, Pennsylvania, which includes a 13,500-square-foot store and a nearby 22,000-square-foot warehouse, which was added in 2004. Weiss's personal collection of instruments occupied about 2,000 square feet. And in addition to all the percussion instruments, both large and small, that the store carries, it is also known as *the* source for percussion music, from solos to ensembles to hard-to-find recordings—over 30,000 titles in all.

It is hard to separate the man from the business, as Steve Weiss Music was a direct reflection of its flamboyant owner. Although his business is state-of-the-art, with computerized shipping records and inventory control, Weiss kept a typewriter on his desk and picked up the phone to call people rather

than rely on emails or texts. His daily routine included figuring the pricing for schools' bids and pulling sheet music for orders. In 2013, PAS gave Weiss the President's Industry Award, which recognizes individuals in the percussion industry who have demonstrated outstanding achievement in their field and outstanding support of the Society.

"Steve Weiss was a colleague and close friend for over 30 years," states Neil Grover, President of Grover Pro Percussion, Inc. "His passion for all things percussion touched thousands of players, educators, and scholars around the globe. Like many others, my life was enriched by his friendship. Steve was 'one of a kind' and will be missed."

"He was an absolute wonderful man," adds C. William Rice, Professor of Percussion at James

Madison University and a customer for more than three decades. "He helped my program in many different ways, and I know he helped others, too. Steve had his own 'special' model of kindness, which will be missed."

Weiss could often be found at flea markets in Lancaster

County, buying anything from cowbells to temple blocks. "If I find something and it's reasonable, I buy it," he said in a recent interview. "And if it's something I want, I buy it, even if it isn't reasonable! I collect celestas—I have ten!—plus old marimbas, old vibes, you name it. I hope that my [now five-year-old] granddaughter will be interested in it." Weiss also collected non-percussion items, like axes and ice picks with advertising on them.

"Dealing with people in the percussion business is a pain in the ass," Weiss once admitted with a laugh. But he was a truly unique character that everyone he met remembered—and will miss.

To view the Steve Weiss NAMM Oral History video, visit <https://vimeo.com/96716867>.

Author's note: *Although I had the "honor" of being mistaken for Steve's wife on more than one occasion ("No, you did not buy a gong from my husband at PASIC!"), I am not related to him. But I was privileged to have known him for over 35 years, first as a friendly retail competitor, and then as just another member of my "extended percussion family." He has left a lasting legacy for percussionists all over the world. RS*



INDUSTRY NEWS

BLACK SWAMP PERCUSSION

Black Swamp Hosts University of Michigan Performance



The University of Michigan Percussion Ensemble, directed by Joseph Gramley and Jonathan Ovalle, visited Black Swamp Percussion on March 13 for an “In the Shop” live performance. The ensemble performed in the BSP factory for an audience of local music educators and their students. The performance was also streamed live via webcast to viewers around the world.

Many Black Swamp Percussion instruments were featured including tambourines on John Alfieri’s “Fanfare for Tambourines” and a selection of snare drums for James Tenney’s “Crystal Canon for Edgard Varese.”

DRUMERICA

PAS Among New Sponsors

Drumerica has announced that leading online music retailer Musician’s Friend, the world-renowned music education program School of Rock and the Percussive Arts Society, the world’s largest organization of drummers and percussionists, have joined with 20 other top drum, accessory and media companies to sponsor the online video contest for young drummers.

Drumerica also released the names of its star-studded roster of judges, which features several of the world’s most famous and influential drummers as well as many of the most talented young players on the con-

temporary scene. The Drumerica panel also includes the editors of *Modern Drummer* magazine and leading industry representatives, plus exceptional teen drummers and YouTube sensations. The judges are: Kenny Aronoff (studio legend); Demian Arriaga (Victoria Justice); Tino Arteaga (Of Mice & Men); Gordon Campbell (George Duke); Big Mike Clemons (Israel Houghton and New Breed); John DeChristopher (industry artist consultant); Antoine Fadavi (KAT product specialist); Jake Garland (Memphis May Fire); Bryan Hitt (REO Speedwagon); Tommy Igoe (Tommy Igoe Big Band); Arin Il-ejay (Avenged Sevenfold); Daru Jones (Jack White); Nia Lovelis (Cherri Bomb); Ray Luzier (Korn); Cobus Potgieter (Ventura Lights); Johnny Rabb (Collective Soul); Kent Slucher (Luke Bryan); Steve Smith (Vital Information); Dylan Taylor (Cute Is What We Aim For); Hannah Ford Welton (Prince).

Taking place over July and August and open to 13–18 year-old boys and girls who are current residents of the USA, Drumerica winners will receive nearly \$25,000 in prizes and will be selected by judging panels made up of world-famous drummers, leading drum educators and top drum industry professionals,

The Drumerica national contest for young drummers officially opens for entries on July 1 and closes on August 1. All entries must include a video performance of an official track. A preliminary group of 25 finalists will be announced on August 9 and the 1st, 2nd and 3rd place winners will be announced on August 16.

For further information and a complete list of rules and prizes visit www.drumerica.us and follow Drumerica on Facebook, Twitter, Instagram and YouTube.

DRUM CHANNEL

Drum Channel on YouTube

Drum Channel founder Don Lombardi has announced that drummers and drum enthusiasts from around the world can now view Drum Channel’s live shows and live lessons on Drum Channel’s YouTube

channel at youtube.com/DrumChannel. In addition, visitors to the Drum Channel YouTube channel will now be able to watch specially produced material from the Drum Channel archives featuring popular drum cover artists such as Cobus Potgieter and Luke Holland as well as top live and studio drummers, including Chad Smith (Red Hot Chili Peppers), Taylor Hawkins (Foo Fighters), Tony Royster, Jr. (Jay-Z), Thomas Lang (Stork) and many more.

Drum Channel is a state-of-the-art provider of a wide variety of interactive drum education content, including www.drumchannel.com, which features hundreds of lessons, lesson plans, and live events as well as Drum Channel's traditional DVDs and Digital Video Downloads (available at <http://www.drumchannel.com/store>).

LOS CABOS DRUMSTICKS

New Distributors

Los Cabos announced that the following companies are now distributing Los Cabos drumsticks: Luis-guitars S.A.C., Jr Sta Antonieta #384 Urb Palao – S.M.P, Lima 31 Peru, and Su Presencia Producciones Ltda, Cra 49# 94 – 39, Bogota, Colombia.

Artist Signings

The company has recently added several new artists to its roster: Mike Harshaw, Annhilator/Prismind; Zack Mykula, PUP; Rui Balla, McClinton; Larry Salzman, Independent; Jesse Manason, Independent; Youngpete Alexander, Julie Black; Matt Thauvette, Adam Baldwin, Mo Kenney, Young River and the Chronos Band; Zach Sutton, The Devin Cuddy Band and Jane's Party; Mike Hogg, Autumns Cannon; Justin D. Charney, Independent; Corey Pearce, Independent; Jonathan Drouin, Erimha; Reinier Owen, Dead Dreamers; Robert Shipley, Independent; Jonas Fairley, Red Dragon Cartel.

Canadian Cancer Society Donation

Los Cabos Drumsticks is proud to announce that as a result of continued support for our pink sticks we were able to donate \$500 towards cancer research. Thanks to everyone who helped support this worthy cause.

MALLETECH

Stefon Harris signs with Mallettech

Mallettech is honored to welcome internationally acclaimed composer/vibraphonist Stefon Harris to the growing roster of artists who are choosing to perform on its vibraphones. Harris, a four-time Grammy nominee and eight-time winner of the Jazz Journalist Association "Best Mallet Player," has been described by the *Los Angeles Times* as "one of the most important young artists in jazz."

As a young artist, Harris quickly made a name for himself in the jazz vibes world, and continues to amass an impressive array of accolades. Harris was honored as Debut Artist of the Year by *Jazz Times*, *Chicago Tribune's* Debut of the Year and *Downbeat's* Critics Poll Winner for Vibraphone (2013) and Rising Star, Vibraphone (2006, 2004, 2003) *Newsweek's* Best Jazz CD, Best New Talent and 1999–2000 Readers Poll Best Vibraphonist by *Jazziz Magazine*.

Mallettech founder and CEO Leigh Howard Stevens underscored the importance of having Harris' endorsement of Mallettech vibes: "Stefon is not 'just' a great jazz artist; he is a fantastic educator and inspirational speaker. After many years of research and development on both the LoveVibe and OmegaVibe, getting Stefon's vote of affirmation means the world to us here at Mallettech." Harris performs on the Mallettech OmegaVibe. For more information, visit www.mostly-marimba.com.

MAPEX DRUM COMPANY

New Consumer Website

After many months of planning and hard work, the Mapex site has been completely renovated, revamped, and updated with the primary focus on providing an intuitive, simple user experience, and to entertain Mapex fans on a daily basis. The new site features Responsive Web Design for optimal viewing and navigation by the end-user regardless of screen size or device type.

The new Mapex home page gives the consumer a quick glance of all things Mapex, showcasing the company's latest products, news, and events. Mapex has also simplified their product navigation to be more



intuitive and responsive to the way today's Internet users prefer to search for products. Products can be sorted by series, by experience level, or by popularity. Product information like shell materials, finishes, and configurations are readily available, while videos provide in-depth demonstrations and testimonials by top artists

The new Mapex artist gallery is easily navigated and can now be sorted by name or genre. Artist videos and photos play a big part in the artist section, but the website also boasts a media library that provides videos, images, articles and more to bring the widest range of information to the customer. The Mapex Blog section, "The Bus," will offer the consumer exclusive content, and the Mapex bulletin board, "The Wall," will allow consumers to quickly scan stories and events that are of interest to them. An integrated social media experience with Twitter, YouTube, and Facebook now makes it easier than ever for a consumer to share content from the Mapex website.

For more information on Mapex Drums visit:
<http://www.mapexdrums.com/us>.

PAISTE

Facebook Cymbal Set-up Photo Contest Winner visits Paiste Factory

Jamie May, a drummer from Brighton, UK, visited the Paiste Cymbal Factory in Nottwil, Switzerland, after

winning the 2013/14 Paiste Facebook Cymbal Set-Up Photo Contest.

Here's what Jamie said of his experience in an email to Paiste: "Well, what can I say? You guys are absolutely superb; we were completely blown away by the time you guys took to entertain and show us round. The whole Paiste factory experience was brilliant and a huge insight into the quality and detailed craftsmanship that goes into every single cymbal throughout the ranges. The chance to hand hammer our own cymbals was an excellent experience and one to treasure. It was so great to be able to try out the whole range of products. And topped with the experience of the 80-inch gong—WOW, what a sound!"

REMO

Bellis Receive 2014 Silver Spur Award

Remo and Ami Belli's dedication and passion driving Remo, Inc. and the international Health Rhythms division has changed many lives. This dynamic partnership, dedicated to promoting the many positive benefits that music can have on the human condition, has been awarded the College of the Canyons Foundation (Valencia, Cal.) Silver Spur Community Service Award for 2014.

"Remo and Ami have touched thousands of lives through music. Whether inspiring students and enabling them to express their creativity through sound, or healing minds and bodies with the therapeutic power of drumming, their dedication to improving



Remo and Ami Belli

the human condition has been felt around the world,” said College of the Canyons Chancellor Dr. Dianne Van Hook. “The spirit of possibility and creativity inherent in music is embodied in the Silver Spur Award, so it makes the Bellis particularly worthy of this honor.”

RHYTHM X

X Academy

Rhythm X, the non-profit music performance and education company, announced plans to launch a new product named The X Academy. The online school will feature downloadable and streaming content for student drummers and percussionists as well as their teachers.

A new announcement page (rhythmx.org/academy) on the organization’s website outlines plans for the site, which will be divided into four “portals,” including an area for Rhythm X etudes and warm-ups and free streaming video content. Most notably, the website will feature live private lessons using Google Helpouts technology. This feature will also be used for live consultations in the Design Portal, a section of the school devoted to helping directors and designers produce an effective program.

The website’s sections include Exercises, Video, Lessons, and Design. The Lessons and Design sections of the site will have the option for patrons to either schedule a streaming lesson via webcam or to submit a previously recorded video. Percussionists will receive a video reply with comments and demonstrations about the work, and directors will receive recorded commentary about their show.

The Rhythm X Percussion Ensemble is the current Winter Guard International World Class Champion after winning the WGI World Championships last April. The ensemble will return to the World Championships stage on April 10th, 11th, and 12th at the University of Dayton Arena in Ohio.

Contact: Mike Scott, Operations Director; mike@rhythmx.org, 140 Eagle Point Dr., Rossford, OH 43460; (419) 343-3793

ROLAND CORPORATION U.S.

New Sales Managers in Southeast and Midwest

Roland Corporation U.S. announced the appoint-

ments of Richard Katz as regional sales manager for the Southeast region and Luis Aguilar as the district sales manager for the northern Midwest region.

Katz brings the wealth of 31 years with Roland to his new role as the regional sales manager for the Southeast and Puerto Rico. Roland Corporation U.S. Vice President Brian Alli said, “Richard has been instrumental in the launch of so many legendary Roland and BOSS products over the years. In his new role at Roland, he can share this wealth of knowledge as we continue to launch landmark products in 2014 and in the years ahead.”

As an integral part of Roland’s field sales support team since 2008, Aguilar is equipped with first-hand sales experience and is ready to take on a newly established territory as the district sales manager for the northern Midwest. Roland Corporation U.S. Vice President Brian Alli added, “Luis is a celebrated member of Roland’s sales team, brings a high level of experience to the territory, and is poised to help maximize sales for this new territory.”

STICK-AT-IT

Drum Tutor Franchise Special Offer

The STICK-AT-IT franchise offers drummers worldwide a thoroughly road tested, fast-track route to a successful career in music education. Run by the respected drum teacher Tim Senior, Stick-At-It announced a major new franchisee offer:

STICK-AT-IT understand that it takes time to familiarize yourself with the teaching material, read the franchise manual and plan your launch. That’s why for the first three months of your contract, while we’re guiding you through your launch campaign, there is no license fee. To make it even easier, for a limited period we’re reducing the initial investment fee from £995 to £895.

The STICK-AT-IT franchise offers an opportunity for business minded, enthusiastic drummers to build a flexible teaching schedule within schools. Under the banner of a respected brand name, for an initial investment, franchisees get the professionalism of a larger organization while retaining their own personal touch and the freedom to teach around gigging commitments. Lesson preparation is minimal, as each lesson

is planned out for you, and set-up overheads are low with no need to purchase expensive premises or gear. To find out more visit <http://www.stick-at-it.com/>.

YAMAHA

Music Education Scholarships to Celebrate 30 Years with Madison Scouts



Yamaha Corporation of America announced the establishment of two new scholarships to honor the 30-year relationship between the company and the Madison Scouts Drum and Bugle Corps. Beginning this season, Yamaha will award one \$500 scholarship to a corps member of the brass section and another \$500 scholarship to a member of the corps' percussion section. Recipients, who will be chosen by Madison Scouts staff members and announced during the end-of-season corps banquet, must be enrolled in a college or university and be majoring in music education, music performance, music business or other applicable area of music study. Candidates must also demonstrate the qualities of leadership and good citizenship. For more information, visit <http://4wrd.it/percussionweb>.

Yamaha Partner at Super Bowl XLVIII

Gallant Entertainment Inc., with the support of Yamaha Corporation of America, presented featured drumline performances at Super Bowl XLVIII, held at MetLife Stadium on Feb. 2. The drummers performed in the tailgate area and also appeared in the stadium throughout the game.

Based in New York City, Gallant Entertainment combines drumming with choreography. Gallant also uses leading edge technology, including interactive LED lighting systems controlled by the rhythm of the drums

and a sophisticated microphone system developed with Randall May International.

Gallant Entertainment has performed for the New York Knicks, the Boston Celtics, the New York Rangers, the New York Jets and the New York Giants. The organization's innovative performance model has also enhanced television commercials, corporate events and motivational seminars.

Yamaha Welcomes Jeff Queen to Artist Roster

Yamaha Artist Services Indianapolis announced the addition of concert and marching percussionist Jeff Queen to the Yamaha Percussion Artist Roster. Queen is an original cast member of the Tony and Emmy award-winning Broadway show *Blast*. In addition to performing across the world with the group, he appeared on several national television shows, including *The Late Show with David Letterman*, *The Kennedy Center Honors 2000* and *Blast* productions that aired on PBS stations.

Glenn Kotche Joins Yamaha Artist Family

Yamaha Artist Services Indianapolis announced that percussionist and composer Glenn Kotche has joined the Yamaha Percussion Artist family. A member of the Chicago-based rock band Wilco since 2001, Kotche has recorded on several Grammy-nominated albums, including *Wilco*, *Sky Blue Sky* and the 2005 Grammy Award-winning album *A Ghost is Born*. In addition to his work with Wilco, Kotche enjoys a successful solo career. His fourth studio album, *Adventureland*, was released in the spring of 2014. A revered composer, he has written pieces that have been performed throughout the world for many world-renowned ensembles, including the Kronos Quartet, The Silk Road Ensemble and Eighth Blackbird. He also records and performs regularly as a member of rhythm duo On Fillmore and the trio Loose Fur. Kotche has appeared on the covers of *Modern Drummer* and *Percussive Notes*, and serves on the Board of Directors of the Percussive Arts Society. **RS**



percussion without repercussion.

Introducing Play. Plant. Preserve. In association with the Tennessee Department of Agriculture, Promark is now planting 5 trees for every 1 we use to manufacture sticks. In 5 years, we hope to have replaced every tree used by Promark since its inception in 1957. This ensures superior quality for generations to come, from the ground up.

That's how we show our stripes. Now show yours.
#SHOWYOURSTRIPES

Justin Coble | Prospect, Tennessee

PROMARK
BY D'ADDARIO

promark.com/selectbalance

HEALTH AND WELLNESS COMMITTEE

BY FRANK SHAFFER, CHAIR

COMMITTEE
SPOTLIGHT



The PAS Health and Wellness Committee is dedicated to helping percussionists be healthy musicians. This commitment involves presenting labs, workshops, and panel discussions, etc. at PASIC that address important health issues for percussionists. These include hearing loss and protection, the importance of exercise, massage, Alexander technique, strength training, and injury prevention. Additional articles on these and other topics, such as nutrition, are also offered in *Percussive Notes* throughout the year. There is a wealth of information available through the *Percussive Notes* archives on many subjects that percussionists young and old will find very helpful.

The members of the Health and Wellness Committee are a very diverse group who represent all phases of the percussionist's art. Professional players and teachers in the symphonic field, solo percussion, world percussion, interactive drumming, drumset, marching, universities, private and public schools, private studio teaching, and composition all have a voice on this committee. Many of the new members of the committee were selected for the new knowledge and views that they bring; these include Brad Meyer, Bill Bachman, Wesley Parker, Terry Haley, Sherry Rubins, and Steven Workman. We have one doctor

of chiropractic, Darin Workman, and his son, Steven, who is in chiropractic school. We also have a skilled personal trainer, Sherry Rubins, a highly regarded Alexander teacher, Rob Falvo, and others, like Brian Mason, who through personal experience bring great knowledge and skill to the art of stretching and avoiding injury through proper practice habits.

We try to balance the focus on health with wellness. This includes ways to reduce stress, promote your sense of well being, possibly giving creative ways to overcome personal difficulties, etc. A very skilled psychotherapist and drummer, Dr. Robert Friedman, has been a valuable committee member in advising us on this important aspect of our work.

As we look forward to PASIC 2014, here are Health and Wellness sessions that are available every year:

1. The FUN Run is held every year, first thing in the morning, to get your day started right. Details are available through social media.
2. The "Be a Healthy Musician" workshop is held every morning just after the FUN Run. It combines strength training, stretching, Alexander technique, and a little yoga, giving you a routine that you can take home and practice.
3. Free hearing tests are of-

fered on Friday for all PASIC attendees. Recommendations are also given based on the test results.

In addition to the sessions above, individual PASIC session topics from prior years have included the Healing Sounds of Gongs and Singing Bowls, Saving Your Career and Preventing Further Aches and Pains, Drumming Up Health with Special Populations, and Music Therapy: An Exciting Career Option for Passionate Percussionists. The committee has recommended some new "hot topics" for PASIC 2014 and is looking forward to these presentations.

As you can see, the Health and Wellness Committee strives to bring a variety of healthy options to PASIC for your personal development. Anyone attending PASIC is welcome to come to our committee meeting, meet the folks, and find out what we are doing. We are always looking for people interested in our mission who can bring fresh ideas and new insight to the committee. Applications for committee vacancies usually occur in April or May, and we encourage you to join us.

What can you do over the summer to improve your health and wellness as a percussionist? Remember that percussionists, and

most musicians, are athletes of the small and medium muscle groups. So do what athletes do. Swim at least three times a week; you get 40 percent more stretching power in the water than you do on land. Walk at least a mile a day; it is great weight-bearing exercise. Consider some kind of strength training several times a week. After you warm up on an instrument for 10–15 minutes, do some stretches before you continue practicing, and continue to stretch every 30–45 minutes. This will enable you to practice longer without injury. However, the first sign of pain is quitting time. Use ice or Bio-Freeze for 15 minutes.

Summer reading should include Andy Harnsberger's article "Stretching for Pain Free Performance" in the February 2008 issue of *Percussive Notes*, and, if needed, Frank Shaffer's article "Practicing as You Recover From an Injury" in the June 2000 issue of *Percussive Notes*. Visit Bill Bachman's website, billbachman.net, for lots of pointers on practicing correctly to avoid injury. Buy Dr. Darin Workman's book, *The Percussionists' Guide to Injury Treatment and Prevention*. It is the most comprehensive book on how to treat and prevent percussionist's injuries. It also gives a lot of different stretches for all the muscles, fingers, hands, arms, etc. I use information from this book every day. For further reading on the subject of wellness, purchase Dr. Robert Friedman's *The Healing Power of the Drum*, either Volume I or II. You would be amazed what drumming is doing for people everywhere. **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 HOTicks 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.

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

Discounts & Savings

You'll get great savings, scholarship opportunities and services to make your life a little easier.

- 10% Discount on educational books, videos and DVDs at all Five-Star Drum Shops
- Capital One Visa Credit Card
- Discounted rates on Auto Insurance, Home Insurance and Renters Insurance from Liberty Mutual.
- Discount on instrument insurance from Clarion Insurance
- Preferred member rates on automobile rentals through Alamo and Hertz
- Discounted admission price to Rhythm! Discovery Center.

BECOME A MEMBER OF PAS

PRODUCT SHOWCASE

AUDIO-TECHNICA

Mic Techniques Online Video Series



Audio-Technica has posted the first videos in a new series exploring different aspects of mic technique, mic placement, and more. Utilizing some of Audio-Technica's most acclaimed and popular products, these videos illustrate various tips and tricks for using mics in real-world applications. The first videos focus on recording basics (11 videos, including vocals, guitar and percussion) and drum miking techniques (11 videos); they can be viewed in two playlists on Audio-Technica's YouTube channel (www.youtube.com/playlist?list=PLSY8LG6gVbQSNUyvQWjnmizxojTciZXDw). More videos will be posted covering other topics in the future.

BLACK SWAMP PERCUSSION

BSP MultiLeg

The new BSP MultiLeg attaches to any existing bass drum, allowing for horizontal or angled playing positions quickly and easily. The legs extend from 15" to 32", for a comfortable performance at any height. The isolation foot helps retain the low-end frequencies of the drum at every dynamic. The clamp attaches securely without scratching or damaging the drum.

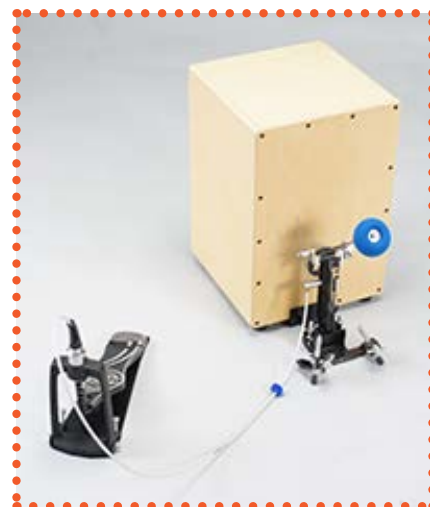


Clamps also attach to a single hoop, so tuning the drum is not restricted by having to remove or adjust the leg. MultiLegs are compact, lightweight and sold in sets of three.

DIXON

Cajon Pedal Plus

Dixon's new Cajon Pedal Plus is a multi-function remote foot pedal that delivers incredible percussive flexibility. It can be mounted easily to a cajon, but can also clamp onto most cymbal



stands to manipulate other drums and effects. The Dixon Cajon Pedal Plus is designed to attach easily to a Cajon without clamping, and features an exclusive detachable beater post, allowing it to attach to stands and other surfaces. It comes standard with a soft foam beater, a color box with graphics, and an instruction manual.

GROVER PRO PERCUSSION

BlockKnock

Grover Pro Percussion Inc. announced the release the BlockKnock, an innovative percussion accessory that expands the playability of woodblocks by allow-



ing percussionists to produce the traditional woody “crack” of the block with a hand or mallet. Created for percussionists who are called on to play a multitude of instruments without consideration for stick changes, the BlockKnock is also perfectly suited to show players (whose pit work requires musical multitasking) and hand drummers.

Each BlockKnock quickly and easily fits onto any Grover Pro woodblock, and it can be removed for situations where it is not needed. Made from coated spring steel and hardwoods, its features include an adjustable striking face with three positions to assure optimal sound production from any size Grover Pro woodblock. The BlockKnock is available either as a retrofitting accessory, or, included with a Grover Pro woodblock as a kit.

INNOVATIVE PERCUSSION

Legacy Series



Innovative Percussion has introduced seven new drumset stick models into the Legacy Series for 2014. These include the IP-L5AB (16”; Dia. - .580”) and IP-L2B (16”; Dia. - .630”) wood and nylon tip models, along with the addition of 3 maple models: IP-LM7A (16”; Dia. - .535”), IP-LM5A (16”; Dia. - .565”), and IP-LM5B (16”; Dia. - .595”).

KELLEY PERCUSSION

Extreme Isolation Headphones by Direct Sound

A new type of headphone that is developed for

drummers, recommended for all musicians, and made in the USA, Direct Sound “Extreme Isolation” headphones are now available from percussion specialists Kelley Percussion. Direct Sound offers a wide selection of models that fit a full range of applications and feature superior sound, comfort, and hearing protection. Because they incorporate an exclusive sound isolating design, the high-fidelity headphones provide isolation in two directions. Direct Sound headphones not only keep ambient sound out, they also keep their own sound in—never bleeding into microphones or other players’ ears in live, studio, or practice situations.

The top-of-the-line EX-29 offers a Noise Reduction Rating (NRR) of 29 dB and weighs 11.5 ounces. Available in black and white, EX-29s use TruSound ultra-fidelity speakers with a sensitivity of 114 dB at 1,000 Hz to deliver smooth, balanced, natural, accurate sound.

The lightweight and compact EX-25 has a NRR of 25 dB and weighs just 9.5 ounces. Its TruSound speakers feature a sensitivity of 107 dB at 1,000 Hz.

The straightforward hearing protection of Direct Sound’s HP-25 is appreciated by musicians as well as craftsmen and other professionals. HP-25 “ear muffs” are simple, lightweight, and comfortable, and effective for children and adults.

KICKPORT

KickPort/FX Bass Drum System

With the new KickPort/FX Bass Drum System, every drummer can achieve a studio-quality bass drum sound in virtually any situation. The exclusive, sound enhancement pre-pack includes a KickPort for the resonant (front) bass drum head and a 2” FX port for the batter (back) head. While the KickPort lowers the drum’s pitch and emphasizes its lower frequencies for

a deeper, fuller sound with less internal muffling, the FX port simultaneously reduces high frequencies and removes unwanted overtones and over-ring to add clarity and focus. Together, this

accessible, affordable combination naturally and effortlessly equalizes and enhances any bass drum's sound. Recommended for use with a full selection of Remo, Evans, and Aquarian bass drum heads.



and transport, ideal for schools and performers. It also gives the instrument a smart, contemporary look.

STICKMAN

StickMan Stick Management Product



StickMan is a stick management product designed to work in tandem with your stick bag to ensure that you always play with matched pairs of drumsticks. Using StickMan enables you to keep your drumsticks matched on stage, on the road, or in the studio. The product holds sticks firmly in place, even when dropped, and won't allow sticks to slide out when picked up out of the stick bag. StickMan comes in packages of 10, so you can match ten pairs of drumsticks with one set. It even works with some mallets and brushes, depending on the diameter and material of the shafts.

StickMan is colored red for easy visibility on dark stages during live performances. It is designed to be permanent, and it fits almost all standard sets of drumsticks. Simply match your drumsticks with the product and place them in your stick bag until you're ready to play. The sticks will stay matched in this fashion indefinitely, ensuring you never have to search for a matched pair again. Uniform tone, balanced playing, longer lasting drumsticks and easy to find matched sets of drumsticks are among the many benefits of StickMan. StickMan has been designed by drummers for drummers, and is made in the USA by a family-owned company. **RS**

MARIMBA ONE

Marimba One Izzy



Marimba One introduced its pioneering Marimba One Izzy, the culmination of 30 years of acoustic, engineering and ergonomic innovations. Named after company founder Ron Samuels' son, the Marimba One Izzy offers the most musical, durable and easy-to-use marimba in the market. Its precision-balanced bar and resonator acoustics derive from decades of design and engineering refinements. Introducing a new frame and rails made of wood and aluminum, the Marimba One Izzy is equipped with a streamlined height-adjustment system for superb ergonomics, ideal for performers of different performing styles. The system incorporates a positive locking mechanism with built-in tape measures so the player can position the marimba exactly to his or her liking.

The use of US-grade aluminum maximizes the Marimba One Izzy's durability for assembly, dismantling

CAROLINA CROWN
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FLAWLESS DESIGNS FOR YOUR PERFECT FEEL

To play your best, you need sticks and mallets that feel perfect. That's why our unrivaled expert team of designers obsess over every detail throughout the most advanced development and manufacturing process in the industry. It's also the reason more percussionists worldwide choose Vic than any other brand.

With over 200 models to choose from, Vic guarantees you'll find a stick or mallet that feels perfect in your hands, so you can play YOUR best every time.

Find out more about Vic's unique proprietary design and manufacturing process at VICFIRTH.COM/TOUR

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THE PERFECT PAIR™

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.

Nazareth College, Wilmot Recital Hall, New York

3/1/14

Torrey Cobb, soloist

Nazareth College Percussion Ensemble

Kirsten Shiner McGuire, director

Triptych Motif—John H. Beck

Concerto in A Minor—J.S. Bach

Sonatina for Xylophone and Piano—Todd Markey

A Cricket Sand and Set the Sun—Blake Tyson

Nagoya Marimbas—Steve Reich

Omojo—Joe W. Moore III

University of Central Florida

3/20/14

Omojo Percussion Duo

Thad Anderson, Host

Joe W. Moore III and Oliver Molina Ensemble

Street Fight—Brett William Dietz

Mechanization—Thad Anderson

Conversation—Bobby Lopez

Nagoya Marimbas—Steve Reich

Omojo—Joe W. Moore III

Nagoya Marimbas—Steve Reich

Omojo—Joe W. Moore III

North Greenville University, South Carolina

3/27/14

Omojo Percussion Duo

Chris Davis- Host

Joe W. Moore III and Oliver Molina Ensemble

Street Fight—Brett William Dietz

Mechanization—Thad Anderson

Conversation—Bobby Lopez

Nagoya Marimbas—Steve Reich

Omojo—Joe W. Moore III

Crane School of Music, State University of New York at Potsdam

3/16/14

Joshua Emanuel, Soloist

Samsara (2012)—Jerod Sommerfeldt

Improvisation for Percussion and

Electronics Echo Chamber (2014)—

Joshua Emanuel

Prime Ordinals (2009)—Jim Casella

Clemson University, South Carolina

3/25/14

Omojo Percussion Duo

Paul Buyer, Host

Joe W. Moore III and Oliver Molina Ensemble

Street Fight—Brett William Dietz

Mechanization—Thad Anderson

Conversation—Bobby Lopez

Nagoya Marimbas—Steve Reich

Omojo—Joe W. Moore III

Otterbein University, Ohio

3/27/14

The Humor in Music Festival—Percussion Ensemble

Jack Jenny, director

iHiguita!—Stephen Whibley

Brooms Hilda—Chris Crockarell

My Aunt Gives Me a Clarinet Lesson—Mark Phillips

Southeastern University, Florida

3/18/14

Omojo Percussion Duo

Brian Blume, Host

Joe W. Moore III and Oliver Molina Ensemble

Street Fight—Brett William Dietz

Mechanization—Thad Anderson

Conversation—Bobby Lopez

University of South Carolina

3/26/14

Omojo Percussion Duo

Scott Herring- Host

Joe W. Moore III and Oliver Molina Ensemble

Street Fight—Brett William Dietz

Mechanization—Thad Anderson

Conversation—Bobby Lopez

Winthrop University, South Carolina

4/1/14

Winthrop University Percussion Ensemble

B. Michael Williams, director

Quad Helix—Owen Clayton Condon

The Frame Problem—James Romig

Music for Pieces of Wood—Steve Reich

Vespertine Formations—Christopher Deane

Malaguena—Ernest Lecuona, arr. Gordon Peters

Dizzy Fingers—Zez Confrey, arr. Peters

Vamudara—Traditional, arr. B. Michael Williams

Mandiani—Traditional, arr. Mohamed Da Costa

St. Paul's United Methodist Church, Stevens Point, Wisconsin
4/2/14

Dr. Geary Larrick, Soloist

Blues for Geary—Geary Larrick

Ray's Blues—Geary Larrick

Marie Rag—Geary Larrick

Scott's Tune—Geary Larrick

Rags' Rag—Geary Larrick

Happy Piece—Geary Larrick

Ballad for JB—Geary Larrick

My Lydia—Geary Larrick

Hymn without Words—Geary Larrick

Ballad for Joey—Geary Larrick

Junction City—Geary Larrick

I Have A Cold—Geary Larrick

Hillbilly Ballad—Geary Larrick

The Purple and the Gold—Geary Larrick

Two Jazz—Geary Larrick

Evening Prayer—Engelbert Humperdinck

Queen's University, Ontario, Canada
4/3/14

Queen's Percussion Ensemble
Greg Runions and Cam Ormond

Jeff Webster, drumset

Crazy Army—Traditional, arr. Greg Runions

Crescendo—Alex Lepak

Japanese Impressions—Anthony J. Cirone

Variations on Ghanaian Theme—Daniel Levitan

Losa—Emmanuel Séjourné

Concerto for Drumset and Percussion Ensemble—John Beck

University of Tennessee
4/4/14

University of Tennessee Percussion Ensemble

Dr. Andrew Bliss, director

Anders Åstrand and Eric Hollenbeck, guest artists

Bonham—Christopher Rouse

Drums of Winter—John Luther Adams

José beFORe JOHN5—Aurél Holló

Cameleon—Eric Sammut, Eric Hollenbeck, soloist

Metroplex Drive—Anders Åstrand, Anders Åstrand, soloist

Mudra—Bob Becker, Andrew Bliss, soloist

Hush—Glenn Kotche

Nazareth College, Wilmot Recital Hall, New York
4/8/14

Percussion Studio Recital

Kristen Shiner McGuire, director

Etude No. 1 from *The Solo Timpanist*—Vic Firth

Juniper (1998)—Kristen Shiner McGuire

A Cricket Sang and Set the Sun (2006)—Blake Tyson

Elvin Like (1995)—Rich Thompson

Tony's Way (1995)—Rich Thompson

Blade (2010)—Benjamin Finley

University of the Cumberlands, Kentucky
4/15/14

University of the Cumberlands Percussion Ensemble

James R. Corcoran Jr., director

David Threlkeld, saxophone

Till Brandon Från Anders—Anders Åstrand

Metallic Lullaby—Eric C. W. Peel

Marimba Flamenca—Alice Gomez

Bayport Sketch—Jared Spears

Trio Per Uno—Nebojsa Jovan Zivkovic

Sonhando em Salvador—Julie Hill

Maracatú do Nação Ilê—Julie Hill

Rudi's Batuque—Julie Hill

Nazareth College, Wilmot Recital Hall, New York
4/19/14

Matt Bevan-Perkins, soloist

Nine French-American Rudimental Solos

—Joseph Tompkins

Buzzy John's Blues—Tim Collins

Blade—Benjamin Finley

Libertango: Variations on Marimba—Eric Sammut

Sing a Song of Song—Kenny Garrett

The Crunge—Led Zeppelin, arr. Joshua Redman

The Good Man Delivered and the Best is Blessed—Bill Laurence, arr. Michael League

Nazareth College, Wilmot Recital Hall, New York
4/22/14

Nazareth College Percussion Ensemble

Kristen Shiner McGuire, director

Intentions (1983)—Eugene Novotney

Inventions on A Motive (1955)—Michael Colgrass

The Jolly Caballero (1935)—Pietro Frosini, arr. W.L. Cahn

Amazing Grace—Trad., arr. Rick Kvistad

Concerto for Drum Set and Percussion Ensemble—J. Whitmarsh

Otterbein University, Ohio
4/23/14

Percussion Ensemble

Jack Jenny, director

Mercury Rising—Nathan Daughtrey

Hittade—Maria Finkelmeier

Fanfare for Tambourines—John Alfieri

New York Triptych—Gordon Stout

Ancient Dances of Peten—Traditional, arr. Laurence Kaptain

Concerto for Drum Set and Percussion

Ensemble—John Beck

Amparito Roca—Jaime Texidor

Brooms Hilda—Chris Crockarell

University of Illinois at Chicago

UIC Percussion Ensemble

Jordan Kamps, director

Lake Effect Brass Quintet

Ensemble

October Mountain—Alan Hovhaness

Akadinda Trio—Emmanuel Séjourné

Living Room Music—John Cage

Amalgamation—Michael Culligan

Toccata for Percussion—Carlos Chavez

Groove Cannon—Marc Mellits

Wingate University, North Carolina

5/1/14

Wingate University Percussion Ensemble

David Markgraf, director

October Mountain—Alan Hovhaness

Anitra's Dance—Edvard Greig,

arr. David Markgraf

Strobes—David Skidmore

St. Paul's United Methodist Church, Stevens Point, Wisconsin

5/7/14

Dr. Geary Larrick, Soloist

Blues for Geary—Geary Larrick

Ray's Blues/Geary Larrick Concerto

—J.S. Bach

Trumpeter's Lullaby—Leroy Anderson

They All Laughed—George Gershwin

In Your Own Sweet Way—Dave Brubeck

Lullaby of Birdland—George Shearing

Gravy Waltz—Steve Allen

Up Jumped Spring—Freddie Hubbard

Evening Prayer—Engelbert Humperdinck **RS**

Marching Festival Crew

As a member of The Marching Crew, you will work behind the scenes alongside the judges and Marching Committee. Your primary responsibility is to ensure the festival runs smoothly and that the participants have a positive experience.

Volunteers Receive:

- PASIC 2014 Thursday Marching Festival/Expo wristband
- Friday full day registration
- PASIC Volunteer t-shirt



Apply Online!

www.pas.org/PASIC/marching.aspx

Don't blow this opportunity to solve your growing storage problem.



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As your music program grows, changes or expands, so do your storage needs. Additional musicians, larger instruments, more sheet music and equipment – they all require secure storage. Right now is a great time to take advantage of the best deals on our most popular storage systems. You can save 15%, 20% or even 25% on these select Wenger storage products. But don't wait, this "Big" offer ends June 30, 2014.

Save "BIG" on these select products:

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Go to www.wengercorp.com/sale for product details.

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15%
when you spend
\$2,500-\$4,999

Save
20%
when you spend
\$5,000-\$9,999

Save
25%
when you spend
over \$10,000



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Edge™ Instrument
Storage Cabinets



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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

AUSTRIA

AUSTRIAN PERCUSSION CAMP 2014

August 24–30, 2014

Ossiach, AUSTRIA

Allrounder & Ethno: August 24–30

High Level: August 25–30

Course of Study: The cultural-educational organization lies in the hands of the Austrian percussionist, Günter Meinhardt. He is the director of Studio Percussion Graz and of the Studio Percussion school. He also is a tutor at the University for music and performing arts in Graz. The seminar is resident at the CARINTHISCHE MUSIKAKADEMIE OSSIACH www.die-cma.at/de/cma-ossiach, directly located at the fantastic Ossiachersee. Children and youths will be looked after in their leisure time by trained teachers.

Tuition: € 570–740 (inclusive: course fees and residence)

Faculty: Bassam Abdul-Salam (FIT-4DRUMS); Ismael Barrios (Latin Percussion); Howard Curtis (drumset jazz); Arthur Hull (drum circle); Felix Lehrmann (drumset pop); Raphael Meinhardt (vibraphone and marimba); Roland Neffe (improvisation); Timm Pieper (drumline); Bernhard Richter (percussion orchestra); Steve Schwarzenberger (steel drum); Claudio Spieler (frame drums and cajon).

Contact: Email: office@studiopercussion.com; Web: www.studiopercussion.com

ONTARIO CANADA

TORQ PERCUSSION SEMINAR

July 20–27, 2014

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

Guest Faculty: Nebojsa Jovan Zivković

Course of Study: The TorQ Percussion Seminar is a week-long intensive study period for university-level percussionists who share a passion for and commitment to contemporary percussion. Now in its third year, TPS has established itself as a leading forum for percussionists from across the country and beyond to learn, experiment, dissect, expand and redefine their craft under the guidance of all four members of the TorQ Percussion Quartet. It is an opportunity to find your voice and

join other players looking to foster a culture and community of percussion. This year's TPS 2014 will be hosted in beautiful Stratford, Ontario (Canada) in conjunction with TorQ Percussion Quartet's residency at Stratford Summer Music. Over the course of an action packed week, participants will receive one-on-one instruction from faculty, participate in daily master classes and clinics, contribute to round-table discussions and take part in intensive ensemble rehearsals, performances and more. Our TPS2014 guest faculty Nebojsa Jovan Zivković (Germany-based multi-percussionist and composer extraordinaire) will be presenting master classes, performances and coaching students on his compositions. Other highlights of TPS 2014 include solo public performance opportunities for participants (in partnership with SSM), faculty and participant showcase concerts (featuring the works of Zivković and new works commissioned for the seminar) and the Canadian premiere of the 99-percussionist version of John Luther Adams' "Inuksuit." Partial scholarships are available, thanks to the generous support of Yamaha Canada.

Contact: For more details and answers to questions about schedule, fees, accommodations, application process and more please visit: torqpercussion.ca/tps

CALIFORNIA **CAMP FARETA**

July 6–12, 2014

Camp Fareta will be happening at our usual beautiful location in central California! (just outside Fresno). We'll have an awesome line-up of artists, led of course by Youssouf Koumbassa from Guinea, West Africa. There will be a mix of djembe, sabar, kutiro, and Congolese dance styles, and drum classes will focus on the rhythms of Guinea and Mali, plus there's lots of time for jams. There will be classes at different levels, so everyone can learn at their own pace. Balafon and flute classes will be offered if there is enough interest. We expect to have the same great chef again, who creates an international menu that campers rave about every year.

Artists: Other artists include M'Bemba Bangoura, Bolokada Conde, Abdoulaye Sylla, Marie Basse Wiles, Moustapha Bangoura, Mabiba Baegne, Fode Bangoura, Mangué Sylla, Wadaba Kourouma, Marietou Camara, Karamba Dioubate, Aziz Faye, Cheikh M'Baye, Ibou Ngom, Djenéba Sako, and Moussa Traore.

Contact: http://www.dancingvillage.com/camp_fareta.php

DRUM CAMP WITH MARK SCHULMAN AND BRUCE BECKER

July 18–20, 2014

Along with drumming greats Mark Schulman (Pink, Cher, Foreigner) and Bruce Becker (master educator, Freddie Gruber technique specialist), Daniel will be hosting a

unique three-day drumming event over the weekend of July 18–20 in sunny Los Angeles. This private event promises to be a comprehensive, enriching and exciting three days of drumming that will inspire you for a lifetime. All three artists studied intensively with the great Freddie Gruber, and much of the camp experience will share technique and wisdom from "the Master."

Tuition: The price for the 3-day camp is \$750, plus travel and accommodations. Shortly, we will be providing specific details about payment arrangements and options for accommodations if you are coming from out of town.

Contact: Email: Drumcamp2014@gmail.com

DELAWARE **JAZZ VIBES WORKSHOP**

July 28–Aug. 2, 2014

6 Day Workshop at the University of Delaware. Your Own Instrument and Practice Room! 8 am until midnight, ALL VIBES, ALL DAY! Dave Samuels, Tony Miceli, Mario Diciutis, Behn Gillece, Christos Rafalides

Mario DeCiutiis, Alternate Mode Inc. President and CEO, will be presenting electronic percussion topics throughout the week, which will include: • Real World Applications: Broadway Shows, Live Gigs, etc. • Individual one on one learning the ins and outs of the malletKAT, drumKAT, and trapKAT. • Discovering the new sound sources of Samplers, Loop Devices and more (there is a limit of 20 participants for this one-week

workshop).

There is NO workshop like this in the world. This is an opportunity to work from morning until night with your own vibraphone, your own practice room and your own piano. That's 96 hours of mallet playing! There will also be several MalletKATs as well to work with and in in-depth look into electronic percussion and midi. We will focus on: technique, improv, etudes, tunes, electronic percussion, MIDI. Here's the schedule for the workshop: 8:00: school opens. 9:30–11:30: 1st workshop. 12:00–2:00: lunch and practice time. 2:00–4:00: afternoon workshop. 4:00–6:00: dinner and practice time. 6:00–8:00: guest artist. 8:00–12:00: practice time, your time.

Tuition: \$600. We will take the first 20 participants, so reserve your spot ASAP! **Lodging:** Dorm lodging is available within walking distance from the music building or you can opt for several motels or hotels close by. The dorms are \$29 for a double occupancy and \$39 for a single occupancy.

Contact: <http://www.vibesworkshop.com/event/6-day-workshop-university-delaware-july-28-aug-2-2014-your-own-instrument-and-practice-room/to>

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 and 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

IOWA

THE HEARTLAND MARIMBA FESTIVAL & WORKSHOP

June 24–28, 2014

The Heartland Marimba Festival & Workshop is directed by marimba soloist Matthew Coley at Iowa State University in Ames, Iowa, June 24–28, 2014. Matthew is offering a lower cost, unique, and intensive workshop for students and pre-professionals looking to improve in all directions at being a solo and collaborating artist. During the Workshop Matthew will present several master classes on topics ranging from marimba performance and technique, memo-

rization, performance anxiety, and career building, along with teaching private lessons and coaching rehearsals. HMFWS Resident Composer, Steven Simpson, and Resident Recording Engineer, Chad Jacobsen will also offer master classes. Chad will run a recording and editing session of a chamber piece by workshop participants and Simpson's marimba music will be featured throughout the week on Festival concerts. Workshop participants will have the opportunity to perform their solos in concert, perform on a group feature with concert band, perform and record a chamber piece with other Workshop participants, and perform in works with all HMFWS artists. Professional artists performing during HMFWS include: Korey Barrett, piano; Brian McNulty, marimba and piano; Julie Sturm, cello; and Adam Groh, Dan Krumm, and Bri Leahy, marimba. Registration for the Workshop closes early-June.

Contact: Visit the HMFWS website at www.hearMatthewColey.com/HeartlandMarimba and contact Matthew if interested. HMFWS is sponsored by Marimba One.

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/>

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 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 inter-

est 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

A BABATUNDE OLATUNJI TRIBUTE

July 6–11, 2014

Course of Study: This is an unforgettable workshop of West African drumming, dance, storytelling and chant with teachers and performers Anthony Francis, Mwagale Olatunji-Babumba, Al-Akida Hassan Bradshaw, Latifa Leak, Kozza Olatunji-Babumba, Bob Bloom,

and Kutendereza Olatunji-Babumba. Original dancers and drummers of the late master teacher and The Omega Institute elder Dr. Babatunde Olatunji team up with Olatunji’s grandchildren to present an unforgettable workshop of West African drumming, dance, and chant. Olatunji was a perennial favorite at The Omega Institute for years, bringing African culture to people from all walks of life by teaching African drumming, songs, music, folklore, and dance. Olatunji died in 2003, yet his legacy of spreading music and love has endured. This workshop is a tribute to that legacy and Olatunji’s mission as a cultural ambassador. It is the first time since Olatunji’s death that his personally designed workshop will be taught.

Contact: Email: registration@eomega.org; Web: www.eomega.org

THE COLLECTIVE

2-WEEK INTENSIVE

August 11–22, 2014

Course of Study: Courses include: Reading, Music Theory or Percussion Ensemble, Style Sequences for Jazz, Rock, Funk, Afro-Cuban, and Brazilian, and Pro Rhythm Section. Drummers need only bring sticks, and bassists and guitarists only their instruments. It is recommended that all students bring a personal metronome, headphones, and a recording device. Each Intensive program includes a weekly reading class, a weekly instrumental technique class, six style-specific classes, including Jazz, Funk, Rock/R&B, Afro-Cuban, Brazilian, and Caribbean, a weekly

rhythm section with professional musicians, a weekly private lesson, a daily individual practice time. Class sizes are limited to 5 students per two-hour classes. The time for larger or smaller classes is pro-rated according to enrollment.

Tuition: \$1,800. Required deposit: \$450. Enrollment in the Two-Week intensive requires a non-refundable application fee of \$65. This is a one-time only fee, which applies to all full-time program applications. The application fee can be paid by selecting the payment link on our Full Time Admissions page. Housing: We recommend the Seafarer's & International House, which is close by the school. Their contact number is Seafarer's & International House, Tel.: 212-677-4800, E-mail: res@sihnyc.org.

Audition: An audition is required for all programs. Auditions may be taken in person, by sending an audio recording (no videos please), or by E-mail, via MP3, or zip files. Please review the audition requirements on our audition requirements page. Available spots are limited, therefore, it is recommended that you send in your audition material as soon as you can.

Contact: http://thecollective.edu/573/Online_Application-Short_Term

THE COLLECTIVE 4-WEEK INTENSIVE

July 14–August 8, 2014

Course of Study: Each Intensive program includes a weekly reading class, a weekly instrumental technique class, six style-specific

classes, including Jazz, Funk, Rock/R&B, Afro-Cuban, Brazilian, and Caribbean, a weekly rhythm section with professional musicians, a weekly private lesson, a daily individual practice time. Class sizes are limited to 5 students per two-hour classes. The time for larger or smaller classes is pro-rated according to enrollment. Drummers need only bring sticks, and bassists and guitarists only their instruments. It is recommended that all students bring a personal metronome, headphones, and a recording device.

Tuition: \$3,600. Required deposit: \$900. Enrollment in the Four-Week intensive requires a non-refundable application fee of \$65. This is a one-time only fee, which applies to all full-time program applications. The application fee can be paid by selecting the payment link on our Full Time Admissions page. Once you are accepted to the program, a deposit of \$900 is required to reserve your space. The balance of the program fee of \$2,700 is payable by the first day of the program. Housing: We recommend the Seafarer's & International House, which is close by the school. Their contact number is Seafarer's & International House, Tel.: 212-677-4800, E-mail: res@sihnyc.org.

Audition: An audition is required for all programs. Auditions may be taken in person, by sending an audio recording (no videos please), or by E-mail, via MP3, or zip files. Please review the audition requirements on our web site: www.thecoll.com. Available spots

are limited, therefore, it is recommended that you send in your audition material as soon as you can.

Contact: http://thecollective.edu/573/Online_Application-Short_Term

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

VERMONT

KOSA INTERNATIONAL PERCUSSION WORKSHOP, DRUM CAMP & FESTIVAL

Castleton State College, Castleton, VT

July 22–27, 2014

Course of Study: An intensive music camp, hands-on classes with professional world-class drummers and percussionists. For players of all ages and all levels. Attendees work and play with their mentors, perform with the rhythm section and attend concerts featuring the stellar faculty. College credit available. Past faculty has included: John Riley, Dom Famularo, Dafnis Prieto, Steve Smith, Alex Acuna, Glen Velez, Jimmy Cobb, Dave Samuels, Arnie Lang, Changuito, Emil Richards, Neal Peart, Mike Mainieri, Giovanni Hidalgo, Horacio Hernandez, Memo Acevedo, Jeff Hamilton, Aldo Mazza. Over 100 attendees of all ages & levels.

Contact: Tel: 800-541-8401; Web: www.kosamusic.com

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 repertory, 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

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FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

LEEDY TIMP-BASS



Tap to play audio

Toodles—The Green Brothers Novelty Band were known to use the Leedy Timp-Bass. This recording is typical of their sound.

During the 1920s and '30s, novelty instruments were the rage of radio and the stage. Although not strictly a percussion instrument, this “Timp-Bass” is an upright string bass with a body made from an 8-lug, 26-inch kettle-drum. The fingerboard is fretted, and the instrument sounds the same range as a normal upright double bass. The drum originally had a calfskin head and was manufactured by the Leedy Manufacturing Co. in Indianapolis, Indiana.



George H. and Joe Green, with the Castlewood Marimba Band.

