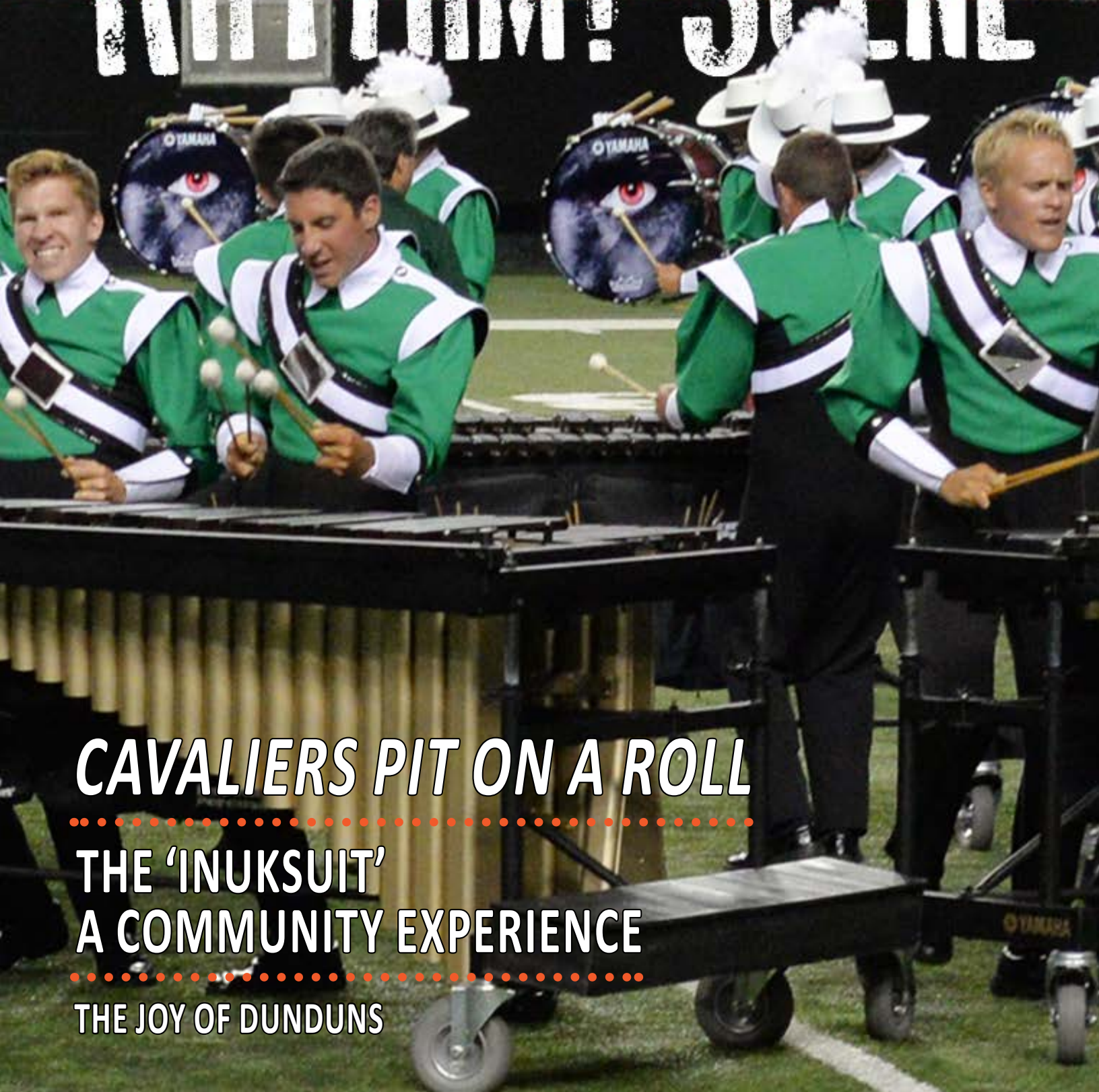


# RHYTHM! SCENE



## *CAVALIERS PIT ON A ROLL*

### THE 'INUKSUIT' A COMMUNITY EXPERIENCE

#### THE JOY OF DUNDUNS

Musser's Celestaphone • Industry News • Flam Accent and Swiss Army Grids  
Kete for Drumset: Left-foot Bell Approach • Product Showcase • People and Places



# Innovative Percussion<sup>®</sup> Inc.

New Concert Products 2014



## Christopher Lamb Orchestra Series - Xylophone Mallets

- Custom-molded cores
- Varying weight specifications
- Individually engineered
- 9 models to suit your specific performance needs



## Pius Cheung Series - Marimba Mallets

- Rubber cores
- Alpaca-blend yarn
- 6 models of varying hardness
- Rattan handles
- Extreme dynamic range



## Casey Cangelosi Series - Marimba Mallets

- Environmentally-friendly bamboo cord
- Birch dowels with natural finish
- 4 different timbres available
- 2 softest models available in soft yarn



WE... ARE... INNOVATIVE

IP<sup>®</sup>

# 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.

Rhythm! Scene is published six times a year: February, April, June, August, October and December by the Percussive Arts Society.

### RS STAFF

Megan Arns, Rhythm! Scene Editor  
Rick Mattingly, Senior Editor  
Hillary Henry, Publications Production Manager  
Marianella Moreno, Publishing and Digital Media Operations

### RS ADVERTISING

Staci Stokes-Waites [sswaites@pas.org](mailto:sswaites@pas.org)

### PAS EXECUTIVE COMMITTEE

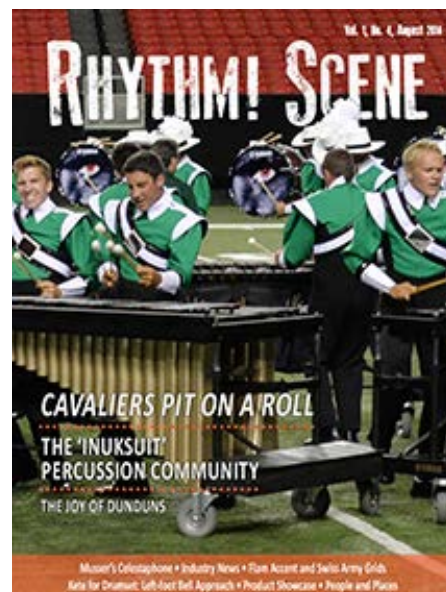
John R. Beck, President  
Julie Hill, President-elect  
Jim Rupp, First Vice President  
Brian Zator, Secretary  
Lisa Rogers, Immediate Past President  
Jeff Hartsough, Executive Director

### CONTACT PAS

110 W. Washington Street, Suite A, Indianapolis, IN 46204  
Telephone: (317) 974-4488 • Fax (317) 974-4499  
E-mail: [percarts@pas.org](mailto:percarts@pas.org) • Web: [www.pas.org](http://www.pas.org)

**PERCUSSIVE**  
**ARTS SOCIETY** **BECOME A MEMBER OF PAS**

COPYRIGHT © 2014 by the Percussive Arts Society. Reproduction of any part of this publication without permission from PAS is prohibited by law.



COVER PHOTO BY SHERI GARZA-POPE

## IN THIS ISSUE

Society Update  
The Cavaliers' Front Ensemble:  
Out of the Box  
John Luther Adams' "Inuksuit":  
A Community Experience  
People and Places  
Hot Licks: The Magic of Dunduns  
Product Showcase  
In Memoriam: Mark E. Sunkett  
Call for Proposals: Focus Day  
2015  
Hot Licks: Flam Accent and Swiss  
Army Grids  
In Memoriam: Wendell R. Jones  
Industry News  
Hot Licks: Kete for Drumset  
*Left-Foot Bell Approach*  
Ensemble and Recital Programs  
Classifieds  
From the Rhythm! Discovery  
Collection: Musser's  
Celestaphone



# SOCIETY UPDATE

## PAS ON THE MOVE

BY JEFF HARTSOUGH: PAS EXECUTIVE DIRECTOR

### RHYTHM! DISCOVERY CENTER: 5 YEARS YOUNG

As we approach Rhythm!'s five-year anniversary, it's nice to look back and reflect on everything that has been accomplished in such a short amount of time—from the “new museum on the block” in downtown Indy to recently being named one of the “Top 10 Hands-On Music-Making Museums in the United States” by *USA Today*. It's quite the accomplishment, and R!DC has grown to be recognized as one of Indianapolis's downtown gems.

PAS was recently awarded a \$20,000 grant from the NAMM Foundation for the 2014–15 school year to continue our educational outreach program and mission through R!DC. Of course, the main attraction continues to be the popular “DRUMset” exhibit, but we are excited about the opening of the new exhibit, “No Drummer, No Direction: An Overview of Military Drumming in the United States,” this coming November 1. And to celebrate our five-year anniversary, we have planned several special events leading up to the celebration during PASIC. For a schedule of events and on-line virtual tours of Rhythm!, please visit [www.rhythmdiscovery-center.org](http://www.rhythmdiscovery-center.org).

### PASIC ON THE HORIZON

Here we are, less than four months away from PASIC 2014. If you haven't checked out the list of artists on the PAS website, you need to do so. Once again, we have an outstanding lineup of groups and individuals presenting everything from labs to showcase concerts. The list of keyboard artists in particular this year is incredible. What an opportunity to see the best in the world; we've never had Leigh Howard Stevens, Gordon Stout, Beverly Johnston, Nancy Zeltsman, Mark Ford, She-e Wu, and Se-Mi Hwang all presenting at PASIC in the same year!

The evening concerts are equally as impressive. Kicking us off on Wednesday night is the Focus Day evening concert, “Images of Sound: Innovations in Notation” featuring DePauw University Percussion Ensemble, Cincinnati College-Conservatory Percussion Ensemble, Dustin Donahue, Hartt Graduate Percussion Group, Shane Jones, Zach Larabee, Lauren Fink, Tyler Niemeyer, and Joby Burgess.

Thursday evening features the Amadinda Percussion Group, from Hungary, celebrating their 30-year anniversary during PASIC. Friday's evening concert brings a tribute to 2014 Hall of Fame inductee Art Blakey. This concert features Carl Al-

len and his tribute group “The Art of Elvin” from New York City. You know it will be swingin'. And, Saturday evening's concert features 2014 Hall of Fame inductee Glen Velez and Friends. This concert will sure to be a treat for all of us. Glen is very excited and looking forward to performing his celebration concert.

Please visit [www.pasic.org](http://www.pasic.org) to see the entire list of PASIC 14 artists, and register today to receive the early discount! We have also negotiated discounts on airline and car rentals.

### MORE CHANGES COMING SOON

As PAS re-tools for the future, the staff has been busy working on the new PAS.org website, which will be launching soon. It is being completely reorganized and packed with more videos, research materials, educational resources, and community-based networking and blogs. It will also be mobile and tablet friendly for those of us on the go.

The new website will be the foundation for which more offerings will be built upon for 2015, including an entirely new tiered subscription membership model, providing you with more options to fit your needs and budget. Eventually, live streaming concerts, events, and lessons will also be made available. And let's not forget more e-commerce items for

your shopping cart from the PAS on-line store.

As this “Society Update” only scratches the surface of what’s to come in the near future, it’s an exciting time to be involved with PAS. I encourage you to start or renew your commitment and be part of our mission. There’s nothing more satisfying than being active in an organization that makes a difference, not only in our personal lives but that affects the lives of others in our drum and percussion community. This is the movement of the new PAS. **RS**



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

## **What You Get**

### **Connections & Community**

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

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

### **Education & Achievement**

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

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

### **Publications**

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

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

### **Research & Reference**

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

- 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**

# THE CAVALIERS' FRONT ENSEMBLE: OUT OF THE BOX

BY MEGAN ARNS

The Cavaliers Drum and Bugle Corps is pushing the boundaries this season by taking the pit “out of the box.” Rob Pastor, one of two front ensemble instructors for the Cavaliers, sarcastically posted on Facebook, “Go ahead, you try playing marimba while running around and spinning at 200bpm. Good luck finding your notes or not dying.” If you haven’t caught the Cavaliers’ 2014 show, “Immortal,” yet, you can catch a very close shot by watching a DCI cam attached to a marimba at this link: [http://www.dci.org/news/view.cfm?news\\_id=63070692-2b64-4cac-bdd5-bf9b93aff097](http://www.dci.org/news/view.cfm?news_id=63070692-2b64-4cac-bdd5-bf9b93aff097).

Rob took some time out of his

busy Cavaliers DCI tour schedule to chat with *Rhythm! Scene* about the challenges and rewards of taking the pit out of the pit box and integrating the ensemble as a mobile component of the marching show.

**Rhythm! Scene:** *How long have you been with the Cavaliers and in what capacities?*

**Rob Pastor:** This is my tenth year with the Cavaliers. I spent three years as a member and have now been a front ensemble technician on the instructional staff for seven years.

**RS:** *What is your role as the Cava-*

*liers’ front ensemble instructor? What are some of your responsibilities?*

**Rob:** Joe Roach and I share the responsibilities and our role is twofold. First, it our responsibility to enhance the musical, technical, and performance skills of the front ensemble members. This is accomplished by instructing hours of rehearsal each day. Second, we are in charge of making sure our guys are where they need to be at the right times for rehearsals and at performances. This also includes making sure the members are equipped with all the materials they need to do their jobs, such as having replacement string for the instruments, extra mallets, appropriate spaces to rehearse, etc. As a front ensemble technician, there are a lot of logistical concerns to keep everything organized and running smoothly throughout the summer.

**RS:** *Who else is on the front ensemble team?*

**Rob:** Mike McIntosh is our percussion caption head, Alan Miller is the front ensemble arranger, Tom McGillen is our electronic sound designer and Cristian Good is the sound engineer on

▶ Tap to play video



tour for the summer. Joe Roach and I both teach the front ensemble.

**RS:** *What is a typical day like for the members of the pit?*

**Rob:** In drum corps, members have their days planned out for them “to a T.” Typically, they wake up when the drum majors wake them up in the morning, have breakfast, and start rehearsing. A lot of mornings we’re fortunate enough to start with at least a couple hours on our own somewhere and then join the rest of the group for percussion ensemble, music ensemble, or full ensemble. Sometimes we have two rehearsal blocks with lunch in between, and other times we have one large 5-hour rehearsal block before heading to a show.

**RS:** *It seems your hashtag for the summer is #marimbasonthefield. Can you tell us about this?*

**Rob:** This year the design team of the Cavaliers and Alan Miller wanted to take a step outside our comfort zone and try something new—something that hadn’t been done before. We have six different setups for the front ensemble throughout the show. Therefore, we’re constantly asking the members to play in many environments, each different than the other.

In the second movement, an arrangement of Camille Saint-Saëns’ “Danse Macabre,”

we have three different forms we play in. One of them includes ten marimba players on five marimbas spread 20 yards apart. The far-right marimba player is on the 25-yard line, while the timpani player and the rest of the pit is on the other side of the field on the 35-yard line. This, by far, has been the most challenging part of the show.

There have been many things we have heard for the first time this year, such as “Marimbas, check your dots.” Yes, we have dot books in the pit this year. We actually contribute to the visual score and the visual program throughout most of the show. There was a funny time in pre-tour when we were trying to figure this stuff out, when a visual person said to the pit, “Hey, you’re

supposed to be twelve from the front!” and they responded “Twelve what?” The visual person said, “Twelve yards!” That’s when the visual people, of course, put their hands on their faces and shook their heads. The players have had to learn about the dot system and figure out which wheel of the marimba to put on each dot and how to make it consistent each time.

**RS:** *Is the pit still amplified? How is this done with such a great distance between instruments and changing setups?*

**Rob:** Yes, the marimbas have wireless microphones that we set a delay on to make the sound come through the speakers at the same time as the rest of our equipment. Depending on where the speakers are and the



PHOTO BY SHERI GARZA-POPE

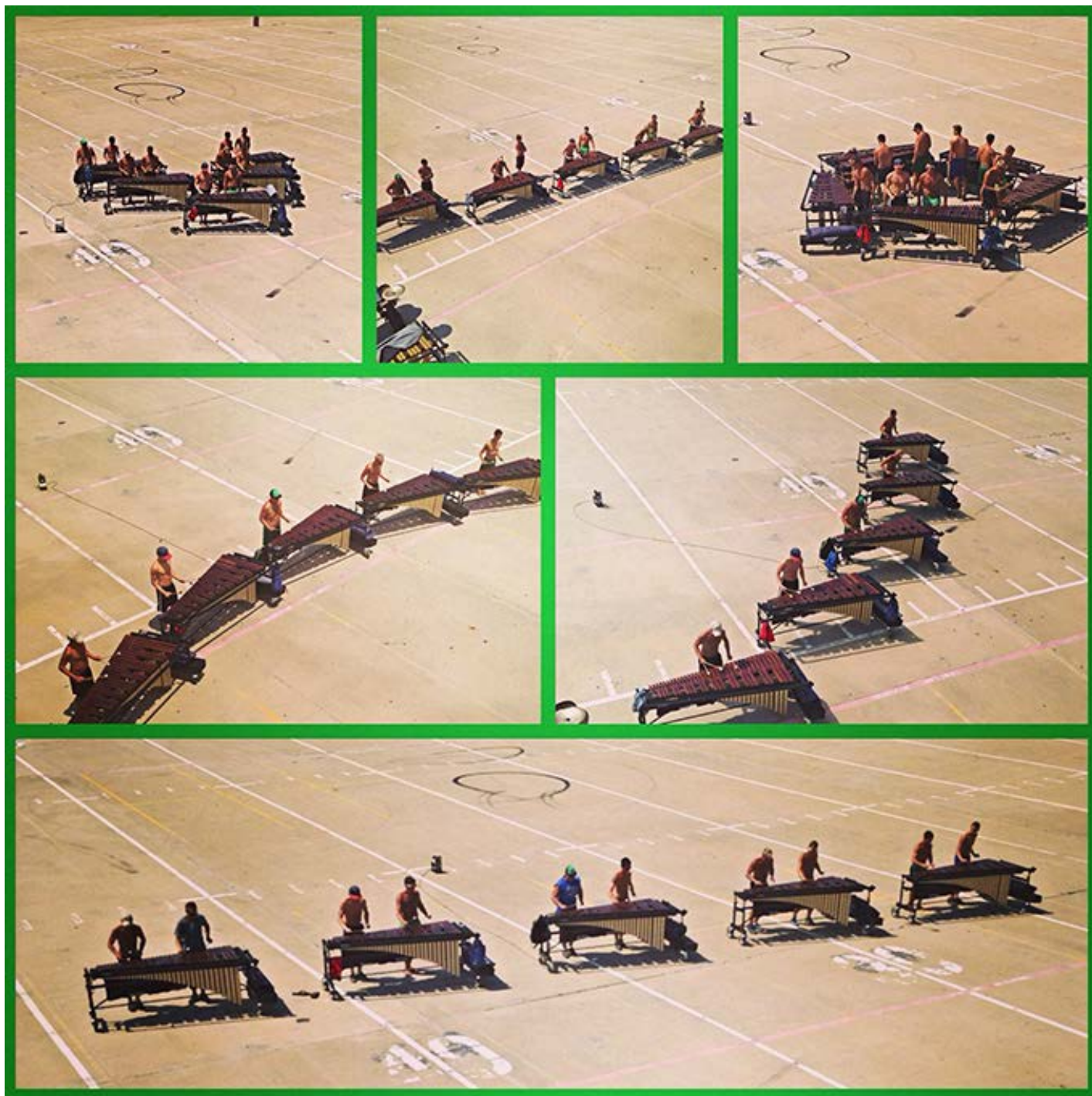


farther away from the speakers you get, the more of a delay you actually have to input to the sound board to make the sound come out right when it's supposed to. We have had to figure this out so everything is in actual real time and there is not a delay between the actual

acoustic sound of the mallet striking the board and when it is coming through the speakers up front.

In one setup, the marimbas are in a circle and the members are spinning around and switching places. Even then, each marimba has to be

set to something different to account for the millisecond delay. This is all programmed into the board, so when you switch the scene, the appropriate delay will be added to each marimba so it comes through the speaker at the right time.



The six different setups of the Cavaliers' front ensemble



**RS:** *I would imagine this to be a very challenging listening situation for the players in the front ensemble on the field.*

**Rob:** It's totally new territory for players who have primarily been in front ensembles their whole life. They've been playing in a pit box for many years and have gotten really good at it. Now we're taking them out of their comfort zone and putting them off in a completely different territory that they're not familiar with. For example, in the opener the back marimba player is pushed back and standing on the field. If they're actually playing with each other in time and you're standing by the back marimba, everything sounds almost a sixty-fourth note off. And that's how the whole opener sounds to him!

Normally the front ensemble stands in a straight line or a curved line fairly close together and uses their ears to play in time. We can't really use our ears for a lot of the show this year. There are a few of the six setups they can do that in, but not many. Sometimes the two players in the back are actually just using their eyes and trying to play with the person in the middle, but they're totally just using their eyes. It's been a challenging process that the members, instructors, and the design people have developed. Exercising patience has been key!

**RS:** *What instruments are in your ensemble this season in addition to the five 4.5-octave marimbas?*

**Rob:** On the left side of the 50-yard line, as you're looking at it from the audience, we have what we've actually started to call "percussion proper" simply because they're in the proper pit place. There we have four 4.0-octave vibraphones, a glockenspiel, a xylophone, two synthesizers, timpani, and two multiple-percussion setups including instruments such as tom-toms, cymbals, a table cajon, djembe, and an udu drum.

**RS:** *How many trucks do you need to carry all of that?*

**Rob:** We use the space of one-and-a-half semi-trailer trucks for the equipment. We put all the sound equipment and keyboards in full form into one truck. The other truck is shared with the hornline and drumline, but houses our timpani and concert bass drum.

**RS:** *A week and a half away from DCI Finals, what are your priorities for the front ensemble?*

**Rob:** My priority for the front ensemble is to keep on pushing. I tell the guys every year that in drum corps, you're on the road for nearly three months and it's a marathon. I want to make sure that we don't see the finish line and start to slow down. We've got to put our foot on the pedal and increase our percentage of doing things at what

we feel is the highest level. It's just like any other year for a Cavalier ensemble; we do our best to finish strong every single year.

**RS:** *You said you've been involved with the organization for 10 years. What personally keeps you coming back to the Cavaliers organization?*

**Rob:** The main thing is definitely the opportunity to work with the guys in the front ensemble, trying to maximize their potential every single season. You get to take great players and help them improve even farther than the high talent levels they come in with. I find the process of guiding them to become better musicians, better performers, and better people to be extremely gratifying. And, of course, I love the Cavaliers. I marched here for three years, and sometimes I have tunnel vision focusing on our goals as a front ensemble, but I love the moment when you're sitting there on finals day and you hear the brass play "Somewhere over the Rainbow," our corps song, and you remember, "This is still really special to me." So I keep coming back for two reasons: I love teaching and I love it here at the Cavaliers.

**RS:** *Do you have any advice for young percussionists who are interested in playing in a DCI front ensemble?*

**Rob:** Yes. I always tell everyone who

comes to auditions to have a sponge-like mentality. Open up your awareness, using your ears and your eyes as your brain, and soak up as much as you can. Learn from the people standing in front of you and from your peers standing next to you. Never stop striving to improve.

It's also important to note that some DCI front ensembles play with an aggressive style and technique due to our outdoor environment. We remind the members of the Cavaliers front ensemble every year that they have to adjust their techniques when they go home to play in their wind ensembles, orchestras, percussion ensembles, etc. This ties into using

your awareness to eventually become a mature, responsible, and professional musician.

Keep an open mind! Understand that there are plenty of DCI front ensembles that play with different techniques, types of music, and styles of writing. No one group or one person does things the "right" way versus another doing it the "wrong" way.

Finally, don't be afraid to try out for the group or groups that you would like to be a part of. Don't let feeling like you might not be good enough hold you back from trying. The great Wayne Gretzky said "You miss 100% of the shots you don't take." Know what you want to be a part of and go after it!

To learn more about the Cavaliers Drum & Bugle Corps, visit [www.cavaliers.org](http://www.cavaliers.org). **RS**



PHOTO BY SHERI GARZA-POPE



★ ★ ★ ★ ★ FITS LIKE A GLOVE. PLAYS LIKE A CHAMP. ★ ★ ★ ★ ★



**"I LOVE THE  
DURABILITY,  
SENSITIVITY, AND  
TONAL RESPONSE THAT  
EMAD HEAVYWEIGHT  
PROVIDES—  
BOTH LIVE, & IN STUDIO."**

*—Kenny Aronoff*

**DEEPER,  
PUNCHIER,  
POWERFUL TONE**  
*right out of the box*

★ **EMAD** ★  
**HEAVYWEIGHT**  
BASS BATTER

**PUNISHING  
ATTACK**  
*with* **MAXIMUM  
DURABILITY**

★ [evansdrumheads.com/heavyweight](http://evansdrumheads.com/heavyweight) ★





# JOHN LUTHER ADAMS' "INUKSUIT": A COMMUNITY EXPERIENCE

STORY AND PHOTOS BY MEGAN ARNS

On Sunday, May 25, 2014, nearly 90 percussionists gathered at Lake Elizabeth Park in Pittsburgh, Penn. to perform Pulitzer Prize winner John Luther Adams' "Inuksuit," written for nine to 99 percussionists. Completed in 2009 and commissioned by the Banff Centre, Muzik3 Foundation, and Furman University, "Inuksuit" has been performed all over the country and abroad. This performance was a feature of the Pittsburgh Festival of New Music produced by Alia Musica.

Having participated in multiple performances of this piece over the past five years, I have seen a community of "Inuksuit" followers form. Why are we driving all over the country with carloads of drums and cymbals to perform this piece? Tape recorder in tow, I decided to collect comments from my fellow "Inuksuit" performers in Pittsburgh to shed some light on the multiple layers of magic Adams has created in this large-scale outdoor composition.

In the program notes, Adams describes "Inuksuit" as being "inspired by the stone sentinels constructed over the centuries by the Inuit in the windswept expanses of the Arctic," with the word "Inuksuit" translating literally "to act in the capacity of the human." "Inuksuit" employs three groups of instruments

and five types of musical materials: Breathing/Wind, Calls/Clangs, Inuksuit, Waves, and Birdsongs.

To find out more about the instruments employed, I visited with performers from each of the three groups. I started with Carson Moody, who had traveled from New York City: "I have performed this piece many times, but this is my first time playing in group one, which includes a conch shell, siren, clanging metal, and a triangle," Carson said. "Group one is the only group that is

completely mobile, so we carry our instruments with us in a bag during the piece."

Connor Stevens had traveled from Rochester, New York: "I performed this piece last September in Rochester at High Falls, and I'm finding it neat to play this piece in different contexts," Connor explained. "I'm playing in group two, which consists of a friction sound, eight graduated drums, and a sizzle cymbal."

Representing group three, Bill



Matt Evans plays a group three setup



Sallak traveled from northeastern Ohio: "This is actually my first 'Inuksuit,'" said Bill. "It's been a really interesting reminder about the power of sound and community because there's something very primal and ritualistic about it. Group three includes a whirly tube, glockenspiel, tam tam, and seven cymbals arranged in a 'cymbal tree'."

Now, picture at least 30 setups of each of the three groups, and you can imagine the hundreds of instruments employed in a performance of "Inuksuit"!

Amy Garapic, co-producer and percussionist, has also been involved with organizing many performances of "Inuksuit." How has she seen these performances bring people together, and what aspects combine to create this unique social space? "I think it's because 'Inuksuit' is sort of a long-term thing," Amy replied. "There are many emails, videos, and phone calls that happen before, but once we bring people together, it almost becomes a two-day percussion retreat. We rehearse on one day, everybody stays overnight in that place, and then we rehearse and perform the next day. It gives people an opportunity to meet many different kinds of percussionists that they might have not met otherwise. It brings together drumset players, contemporary players, orchestral players, music educators, young high school students, and people who have been leaders in our percussion world for years and years. Because it's such a communal piece, everyone is under one roof and everyone is working together. 'Inuksuit' is not about a single person standing out,

which I think creates a very supportive vibe in rehearsals and during the whole process."

Among the diverse collection of percussionists at the performance, there were some esteemed members of our percussion community. On a break between the dress rehearsal and the performance, I caught some shade under a tree with celebrated contemporary percussionist and educator Jan Williams.

**Megan:** Jan, how has your experience been playing "Inuksuit" this time in Pittsburgh?

**Jan:** Wonderful! It's my second time playing the piece. The first time was at the first indoor performance at the Park Avenue Armory in New York City. That space for the piece was great, but that was my introduction to the piece—indoors. This is my first outdoor performance, so I'm really happy that it worked out that we could be here. Plus, it's just a gor-

geous day for it. JLA [Adams] and I go back a ways, as I did his percussion pieces many years ago. It's great to be able to be here and do the piece again. His winning of the Pulitzer Prize came at a great time for this performance.

**Megan:** How has your experience differed from performing "Inuksuit" indoors to now being outside?

**Jan:** It's kind of a strange thing to say, but the indoor performance was more intimate. It was still at least 75 performers in a much smaller and confined space, so the mix was denser. Outdoors, you have this distance, this lens, this other whole dimension to it. I think if one can talk about balance in a piece like this outdoors, what is balance? Yet it sounds balanced! In other words, you hear everybody, but certain things come out on top depending on where you are walking. So it's different from that aspect. The distances are greater



Rehearsal for John Luther Adams' "Inuksuit"

and you have to walk farther. However, it certainly works both indoors and outdoors, and I'm glad its getting a lot of play!

"Inuksuit" is a site-determined work, and a lot of thought is put into where the performance will take place and where the performers will be located. While all the performers gather in the center to start the piece, each eventually moves out to a predetermined coordinate within the performance space. Adams states in the program notes: "'Inuksuit' invites exploration and discovery of the relationship between the music and the site, as well as the musicians' interactions with both. The musicians are encouraged to consider carefully the selection of instruments, the distribution of performers, and the acoustical properties of the performance site."

A close collaborator with Adams, Doug Perkins, directed this event along with many other performances of "Inuksuit" across the

country. As director, it is Doug's job to make many of the artistic and logistic decisions even before the musicians arrive. Doug took some time to share his insight: "While originally the score suggests the performers should be in concentric circles, JLA also talks about this piece as not being a site-specific piece but a site-determined piece, which means that the topography of a location will ultimately dictate how things are set up. Here in Pittsburgh, we are pretty close to a concentric circle model where the conch shells are as far away as they can be from the center, the glockenspiels are closest to the center, and the drums are more or less in the middle."

"But then that circle undulates depending on the environment that you are in," Doug continued. "Pittsburgh is largely flat and open, which allows for that to be the case, but in a place like University of Richmond, where we performed the piece essentially on a hillside with many woods and tiny intimate trails

in the forest, those circles go out the window. And in those cases, it's great when the circles break down because the topography dictated that the piece went from being one central-location piece to being a piece where one part of the piece might be in an open field, another part might be in a tight forest path, and another part might be on a man-made structure somewhere. So that's really exciting because when the piece sort of breaks down into different environments, it sounds drastically different whether you're in an open field, under a canopy of trees, or against a reflective concrete surface. It is then that you really start to get a sense of how it makes your environment sound different, and that is really an exciting thing."

"JLA talks about musical echolocation with these pieces—basically meaning that 'Inuksuit' is a piece that gives out sounds that resonates in the space in which it is being performed," Doug added. "It is in giving the sound and interacting with the space that you really get a sense for what the space sounds like. In a unified space, you get one sound, but this echolocation idea really does play out when you can walk from a field to an enclosed space and hear how the same sound you just heard 100 feet to the right sounds drastically different in a new context."

Doug also had a great response to my overarching question, "Why do we all keep coming back?"

"'Inuksuit' asks a lot of the performers, the people who present the piece, and in some ways a lot of the audience," Doug said. "It's a big project all around. Getting 100



View from the author's group two setup



drummers in a place is no small feat! People are preparing difficult music, traveling long distances, and hauling gear. As a result, I think it makes the people who are presenting it work really hard, makes it a big event, and gets big attention. Then the musicians who come and perform see what happens when their collective crew comes in and makes a big thing happen. So I think it's a big, audacious offering on every level, and I think that in the end it makes results. What's exciting and what keeps me coming back is knowing that for some of the musicians, like in Pittsburgh, it was their first time ever even imagining doing something this large. I'm sure it has lit some fires under people, and I hope they will have the courage and creativity to dream big and to do something large for their communities as well. So I think the spirit that surrounds the piece is why we all keep coming back."

You can watch a clip of John Luther Adams' "Inuksuit" performed at the Park Avenue Armory in New York City here: <https://www.youtube.com/watch?v=fnoxu4ocQb0t>. **RS**



Doug Perkins speaking to all the percussionists before the performance

## 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.

### FREE:

- PASIC 2014 registration
- PASIC 2014 Logistics t-shirt

### ENTERED TO WIN:

- \$1,000 in scholarship money from the Percussive Arts Society  
*(full time students only, must be applied to tuition)*
- Percussion gear from participating manufacturers

Jason Bittner  
PASIC 2013 Artist



**Apply Online!**

[www.pas.org/PASIC/LogisticsTeam.aspx](http://www.pas.org/PASIC/LogisticsTeam.aspx)

# PEOPLE AND PLACES

## CANADA

**S**hawn Mativetsky's 4th Annual Summer Tabla Workshop was held June 23–29 at the Schulich School of Music of McGill University, Montreal, Quebec. Participants came from Montreal, Ottawa, New York, Michigan, and Massachusetts to learn tabla in the style of the Benares gharana. The participants were divided into two groups, based on prior experience, and met for daily classes and group practice sessions. There were also listening/video viewing sessions where concert performances were enjoyed and analyzed. The intensive week of tabla playing ended with a Guru Puja, where the teachers were honored—the great musicians of the Benares lineage. It was a fun, intense week of tabla drumming and all are looking forward to next year.

**P**olecat Percussion Systems (Tim and C.J. Scott, owners) and River-

side Guitar Shop hosted a drumset event at Windsor, Ontario's Caboto Club on June 7 titled "The Codebreakers." The first clinician was London, Ontario's **Karl Sloman**, who presented his innovative visual code for tackling complex coordination as seen in his method book, *The Coordination Code* (Alfred). Karl demonstrated several of his concepts by performing with his own live band, Opus Rex.

The second clinician was **John Favicchia** from New York. Favicchia performed dazzlingly along with several original play-along tracks before talking to the audience about his "elements" concept for building solos, fills, and grooves. His demonstration was an effective primer for those working with his *Elements* method book, also available through Alfred.

Riverside Guitar Shop, who also works with vintage drums and percussion, bought an impressive display of instruments including a 1960s Vox

drumset used previously by the Black Keys and the Jon Spencer Blues Explosion, as well as a set of restored calf-headed drums from the 1920s. All of the modern drumsets on display were outfitted with the Polecat Percussion System, which optimizes cymbal stand placement and eliminates clutter in complex kit setups by eliminating the need for tripod stands.

The clinic received support from numerous companies and organizations such as Yamaha, Evans, LP, Kickport, Tama, Ontario PAS, Pintech, Remo, Sabian, WE•tech Alliance, Vic Firth Co., Dream Cymbals, Riggi Media International, and the University of Windsor.

## GERMANY

**M**arimba Festiva, which has been a registered society for two years and is constantly striving to make the marimba more popular, organized the International Marimba Festiva Congress and Competition, which took place from April 23–25 in Bamberg, in cooperation with Bamberg's section of Tonkünstlerverband Bayern e.V., with support from the Cultural Office of Bamberg, Sparkasse Bamberg, and Stiftung Oberfranken, and the help of media partner Percussion Creativ.

Thirty-five young marimbists from eight countries took part in the competition, for which they were divided into four age groups. Age group I, which was subdivided into two categories, played one round, whereas in age groups II, III, and IV (for the first



Shawn Mativetsky's Tabla Workshop



time also for students up to age 25), contestants had to prove their skills in several rounds.

The jury consisted of chairman **Slawomir Mścisz** (Poland/ Germany) and three other internationally renowned marimbists and percussionists: **Shoko Sakai** (Japan/Poland), Prof. **Paul Mootz** (Luxemburg) and Prof. **Radloslaw Szarek** (Poland/Germany). For their great skills, **Tadeusz Tomaszewski** (Poland) age group 1A, **Kaja Wlostowska** (Stuttgart) age group 1B, **Hjungi Lee** (England) and **Jakub Radwanski** (Poland) age group II, and **Sebastian Efler** (Austria) age group IV received first prizes in their respective age groups. In age group III, in which no first prize was awarded, **Magdalena Myrczik** (Poland), **Fabian Otten** (Hamburg) and **Sebastian Wielandt** (Karlsruhe) shared the second prize.

During the concerts, the audience in Bamberg could experience various facets of the marimba. In the opening concert on the evening of April 23, soloist **Shoko Sakai** and **Bach Marimba Trio** (**Sebastian Wielandt**, **Slawomir Mścisz**, **Radoslaw Szarek**) played interpretations of works by J.S. Bach. The following day, the percussion ensemble **Osnabrück**, supervised by **Gerhard Stengert**, presented music with African influences on marimba and balafon, and **Radoslaw Szarek** introduced the audience to jazz improvisation. On April 25, finalists and prize-winners performed their competition pieces.

Lectures during the congress ranged from marimba-related to general topics of music and encouraged lively discussions and conversations in which everybody could share their

experience. Composers **Eva Sindichakis** and **Manfred Menke** introduced their works for marimba, related to their individual approaches towards the instrument. **Stanislaw Welanyk**, who lectures in Krakau, talked about the virtuosic xylophone player **Josef Gusikow**, “Ballet Mécanique” by **George Antheil**, and percussion works of Polish composer **Krystyna Moszumańska-Nazar**; **Katarzyna Myćka** gave a chronological overview of original marimba literature; and **Peter Klemke** spoke about his work of transliterating music of different styles and epochs for percussion instruments.

The combination of scientific components, competitions, and concerts gave the International Marimba Festiva Competition and Congress a special character, which tries to do justice to the rise of the marimba as a solo instrument and makes it a very special international event.

#### ITALY

**Ed Saindon** gave a clinic for vibraphone and improvisation at the Ac-

cademia Del Suono in Milan on May 16. The clinic was hosted by the academy's director, **Timur Semprini**, and sponsored by Yamaha and Vic Firth Co.

#### POLAND

**A**nnual Legnica's Drumbattle festival took place in May. Over 40 students performed in snare drum and drumset categories competition. Workshops and master classes were conducted by **Jacek Wota**, **Waldemar Franczyk**, **Tomasz Sowiński** and **Mariusz Mocarski**. Drumbattle 2014 was organized by Poland PAS member **Jacek Muziol**.

#### UNITED KINGDOM

**A**s the Red Hot Chili Peppers prepared to headline the Isle of Wight festival, the band's drummer, **Chad Smith**, made an impromptu visit to North West London's Institute of Contemporary Music Performance on June 13. Students at the Institute were surprised and excited by the visit, queuing for hours to listen and jam with him. Chad took a tour of the



Ed Saindon's Vibraphone Clinic



John R. Beck, PAS President, presenting Mr. Tzong-Ching Ju with the PAS International Rudiments translated into Traditional Chinese at the 8th Taiwan International Percussion Convention.

school's premises before answering questions from the students about his career. He spoke to the students in length about his pure passion for drumming. With a career spanning over three decades he enlightened the Institute students, made up of many aspiring musicians, with his experiences and advice about the music industry: "There are no shortcuts, work hard. You have to put the work in. Play with as many other people as you can and learn as many different types of music as you can because it will always help you to become a more well-rounded musician."

## USA California

San Diego State University and San Diego Christian College percussion faculty member **Dr. David Whitman** and special guest Grammy Award nominated composer Andrew Neesley collaborated on Easts Meet Wests, a concert featuring Neesley's original music for jazz septet, on April 24 at SDSU. Whitman also appeared as

guest soloist with the **South Coast Percussion Ensemble** at SDSU on April 30, performing Bob Becker's composition "Palta."

## Florida

The 1st edition of the KoSA Miami/SFCPA weekend intensive workshop, a collaboration with the South Florida Center for the Percussive Arts founded by **Brandon Cruz**, was held in June. Registrants participated in classes of Brazilian percussion, African drumming traditions on drumset, Cuban rhythms, and advanced snare drum techniques in the marching context. The well-attended, jam-packed schedule also included an introduction to marimba and vibraphone performance and a class on improvisation in an ensemble context on mallet instruments.

Friday evening was dedicated to the welcome session and master class conducted by KoSA co-founder and Artistic Director **Aldo Mazza** and faculty members **Jeff Queen**, **Allan Molnar**, and **Marcus Santos**.

Saturday began with Santos giving hands-on classes covering samba-reggae and samba-funk rhythms of Brazil. Marcus gave a great history lesson around the music and special playing techniques. Mazza followed with a hands-on West African class on djembes and dun duns covering several traditional rhythms. Participants explored various approaches to perform these traditional rhythms on drumset. Aldo explained the importance of learning the tradition first, and then adapting the learned language to the drumset so as to "speak" musically and with the right cultural context. Participants worked on several pieces to perform publicly at the close of the event.

**Jeff Queen** took the participants through a large number of technical exercises to improve speed, precision, and performance. The class worked on a number of personal techniques that Jeff has developed from his book while preparing some pieces to perform at the end concert for the public. A special, non-performance highlight of the day was Mazza's "music business," which covered such topics as professional development, how to take care of your business as a musician with regards to money, organization, professionalism, royalties, legal aspects, having the right attitude, and much more. All the artists participated in discussions and gave their own opinions and experiences to the attendees, making it a very exciting and fulfilling class. This first full day of classes was followed by an informal concert at the SFCPA venue. A jam session followed and a great hang between artists and participants.

On Sunday, Santos continued his



class on Brazilian rhythms with everyone playing various parts of group pieces while learning traditional techniques of each of the instruments. The group then rehearsed in preparation for the finale concert. **Horacio Hernandez** then took participants on a journey of the history of Cuban drumming and his personal concepts of independence. He put everyone through his great workout of creating independence between limbs while playing the clave. All the participants played along with Horacio, learning the many techniques of Cuban-style drumming while developing independence, playing the clave, and improvising. Horacio finished the classes with a rhythm section lab, playing with a local bass player and piano player. Participants were taught the importance of playing Cuban rhythms correctly and learning the forms and structures of this music.

The event closed with a grand final concert at Florida International University. The concert was open and free to the public and recorded for broadcast on drumchannel ([www.](http://www.drumchannel.com)

[drumchannel.com](http://drumchannel.com)) featuring solo performances by Queen as well as with his class ensemble. Santos performed as soloist with his ensemble performing some special Brazilian pieces prepared over the weekend workshop. Molnar performed with the house band and wowed the audience with several pieces that he prepared with his class. Mazza performed some solo works and then was joined by Hernandez in a special African-Cuban duo performance. Hernandez closed the evening concert with the house band. Local congero and faculty member at the SFCPA, **Daniel Barrios**, joined the band for a few numbers of Latin performances, bringing the event to a finale climax.

Plans are under way for next year's KoSA Miami Percussion Weekend Intensive. Stay "tuned" by visiting: [www.kosamusic.com](http://www.kosamusic.com) and [www.thesfcpa.com](http://www.thesfcpa.com).

## Illinois

The 24th Annual Chicago Drum Show was held May 17–18 at the Kane County Fairgrounds in St

Charles. While paid attendance was level with the prior year, show organizer **Rob Cook** reported that the show was much busier. "Our exhibitor count was up over 10 percent to 120 exhibitors filling 157 booths," reports Cook. "Between attendees, exhibitor personnel, media, guests, and artists, we issued well over 1,500 credentials. Although growth is good, we don't focus so much on getting bigger as we do on improving the show experience for everyone who comes. We are seeing more press coverage, more social media attention, and more exhibitors using the show to make news of their own. **William F. Ludwig III** used this year's show to debut his new drum company, WFLIII Drums. Sabian and Crescent used the show to introduce their new Elements series of cymbals hand-made by Sabian to Crescent specs, and both companies had special prototype models. New exhibitors included Nick Hopkin drums from the UK, Kumu Drums from Finland, Drum-Clip, RimRiserUSA, Cymclip, Outlaw Drums, Polecat Percussion Systems, Foundation Cases, and Alliard LLC. These are all companies that get a lot of attention at a show like this, while they may get lost in the shuffle at a Frankfurt Messe or Anaheim NAMM."

The 2014 clinic program included **Mike Semerau, Curt Bisquera, Stanton Moore, Chip Ritter, Jason Sutter,** and **JoJo Mayer**. "We could never have presented such a quality lineup without the generous support of DW, Ludwig, Gretsch, Sonor, Trick, Remo, Aquarian, Evans, Crescent, Sabian, Zildjian, Paiste, LP, ProMark, Firth, Puresound, Roland, Yamaha and Dunnett," said Cook.

In addition, **Rick Gier** led a



Horacio Hernandez at KoSA Miami/SFCPA

session on dating Gretsch and Ludwig drums by serial number. **Gary Astridge** led two sessions on the drums that Ringo used with the Beatles. The 2014 Rebeats Roundtable theme was “Careers in the Percussion Industry,” moderated by **Karl Dustman** with panelists **Paul Vertico**, **Todd Trent**, and **Jim Catalano**.

The Rebeats Cafe (a “second stage” with seating and drum-themed

tables) was used for presentations, the raffle drawing, and a performance by steel drum band **Potts and Pans**. New for the Cafe in 2014 was the addition of **Jim Messina’s** live interviews. Messina is the host of the popular online show “Vintage Drums Talk” and was continuously recording interviews on the Cafe stage. The edited interviews are already being posted at [VintageDrumsTalk.com](http://VintageDrumsTalk.com) and

feature **Mike Curotto**, **Daniel Glass**, **Mark Cooper**, **Joe Luoma**, **Mark Cooper**, **Bun E Carlos**, and many other industry luminaries.

The drum show raffle continues to grow in popularity, with thousands of dollars of donated product given away this year. There were snare drums from Ludwig, Gretsch, DW, Cold Mountain, Pearl, Mayer Bros, Rat Rod, Chicago Drum & Restoration, Kumu, Yamaha, Scott Holland, and Tim Lindsay as well as products from SKB, Kelly Shu, StickStuff, RimRise-rUSA, Taye, Sabian, and others.

“The 2015 show will be our 25th Anniversary show,” reports Cook, “so planning is well underway to make it a special event. It will be a 3-day show May 15–17, with more of everything that the Chicago Drum Show is known for.” For more on the 2014 and 2015 shows, visit the Rebeats site.

### Kentucky

**T**he **Caixa Trio** (**Julie Hill**, **Julie Davila**, and **Amy Smith**) were in residency with the Kentucky Governor’s School for the Arts (**Jim Corcoran**, Percussion Coordinator) at Centre College on June 29. The trio gave multiple hands-on master classes with participating students. Topics included Chamber Ensemble Techniques, Rudimental Percussion, West African Drumming, and Drum Circle Facilitation. In addition, the Caixa Trio presented an evening concert for all participating students and faculty.

### Minnesota

**D**r. **David Eyler** hosted his 24th Annual Day of Percussion on April 5 at Concordia College in Moorhead. Performances by **Concordia’s Percus-**



Curt Bisquera at the Chicago Drum Show



The Caixa Trio was in residency with the Kentucky Governor’s School for the Arts



**sion Chamber Ensembles** greeted early morning registrants. The first morning clinic, “Global Frame Drums in Context and Performance,” was presented by **Dr. John Pennington**, Professor at Augustana College and the Artistic Director of the Animas Music Festival. Next was a clinic titled “enSNAREd: New Habits for Snare Drum Sight Reading” by **Kyle Maxwell-Doherty**, freelance percussionist and dance musician in NYC. The morning sessions concluded with a performance by Pennington and members of the Augustana Keyboard Ensemble.

To begin the afternoon events, drumset virtuoso **Chester Thompson** opened with a performance assisted by the Concordia Jazz Ensemble I (Russell Peterson, director), ending with a special arrangement of Genesis’ “Cinema Show” arranged by Peterson. Thompson then presented a drumset clinic and master class with members of the Concordia Jazz

Ensemble. Following Thompson’s presentation was a unique performance featuring Maxwell-Doherty titled “Circuitry Unplugged,” which was a presentation of select electro-acoustic works from the 1970s to the present.

The very successful Day of Percussion concluded with a performance by the **Concordia Percussion Ensemble**, **Marimba Choir**, and the community group **Viva Marimba**, all directed by Eyler and featuring Thompson as guest soloist.

Companies sponsoring the Day of Percussion and its guest clinicians included Eckroth Music and Schmitt Music of Fargo, Drum Workshop, Vic Firth Co., Regal Tip, Remo, and Sabian. Granting organizations included the Lake Region Arts Council of Minnesota and the Minnesota PAS Chapter. Additional support for the event came from the Concordia Musical Organizations and the Department of Music. Participants during the Day’s activities came from five states.



MMPAT 2014 winners, clinicians and judges. 1st Row L-R: Matt Stiens, Travis Newman, Mai Tadokoro, Dr. Doug Smith, Grant Allen and Phillip Underwood; 2nd Row: Dr. Thomas Zirkle, Ian McClafflin, Kolby Koczanowski, Casey Cangelosi, Tony Lucas, Sarah Jacob and Dylan Hosmer-Quint

## Missouri

**M**arch 1 saw the seventh edition of an annual, national percussion event held in Lebanon. The 2014 competition was open to high school and college students performing solo marimba and concert snare works. The first- and second-place winners from each division got the rare opportunity to be critiqued and coached at the public master classes by **Casey Cangelosi** if they were marimbists, or by **Dr. Doug Smith** if they were snare drummers. Additional adjudicators were **Mark Lowry** and **Dr. Thomas Zirkle**. Complementing the MMPAT award ceremonies were performances given by the **Lebanon Percussion Orchestras** under the direction of **Carol Helble**. That evening, Cangelosi and the **University of Missouri Percussion Ensemble** under the direction of **Dr. Julia Gaines** gave a percussion concert to close out the event.

High School Marimba winners were: 1st, **Tony Lucas**, 2nd, **Sarah Jacob**, and 3rd, **Dylan Hosmer-Quint**. High School Snare winners were: 1st, **Jeremy Glik**, 2nd, **Grant Allen**, and 3rd, **Phillip Underwood**. Collegiate Marimba winners were: 1st, **Kolby Koczanowski**, 2nd, **Ian McClafflin**, and 3rd, **Travis Newman**. Collegiate Snare Winners were: 1st, **Mai Tadokoro**, 2nd, **Travis Newman**, and 3rd, **Matt Stiens**.

Information for the 2015 MMPAT may be obtained at: [www.mmpat.org](http://www.mmpat.org).

## Montana

**T**he Montana PAS Chapter held its annual Day of Percussion at the University of Montana on April 18, hosted by **Dr. Robert LedBetter**. Three artists were featured during

the day and on the evening concert with the **UM Percussion Ensembles** and **Islanders Steel Band**. **Lalo Davila** presented a clinic titled Latin Percussion 101, which featured a hands-on approach to learning basic techniques on congas, timbales, bongos, guiro, and cowbells. **David Gluck** presented two clinics during the day. His drumset clinic focused on breaking down subdivisions within a given groove to improve time and feel. He also gave a very informative multi-media presentation titled Rhythms of the Game: Performing At Your Best, which was based on a book he wrote with New York Yankee legend Bernie Williams. The presentation focused on techniques to enhance your concentration and mental focus to perform at your best in any situation.

**Casey Cangelosi** presented an excellent clinic on marimba covering everything from his approach to composition to carry-over techniques between snare drum and marimba to perform his music. He gave a presentation based on his new book, *Technical Timing*, which is for snare



PHOTO BY SARA MADDOX

The Asheville drum circle, which is held every Friday night during the spring and summer in Asheville and attracts several hundred people each time.

drum and metronome focusing on developing internal time with shifting subdivisions. The book was written to aid performers in performing some of his snare drum and multiple percussion pieces but can be applicable in a variety of ways including drumset.

The day included a High School Percussion Ensemble Festival featur-

ing **Central Valley High School** from Spokane, Washington; **Glacier High School** from Kalispell, Montana; **Columbia Falls High School** from Columbia Falls, Montana; and **Frenchtown High School** from Frenchtown, Montana.

## Nevada

The 11th annual Las Vegas Drum Camp took place May 2–3 at the Meadows School in Las Vegas. The weekend kicked off with a performance by Killian's Angels Celtic band, which included demonstrations on spoons, bones, and bodhran. The Friday night clinics included mallet keyboard with **Terri Haley**, drumset and percussion with **Brett Barnes** and **Orlando Santos**, Latin drumset with **Matt Murphy**, and world drumming with **Pierre Dube**. Friday night also included a performance from the **Spring Valley High School Percussion Ensemble** under the direction of Dube.



Montana PAS Day of Percussion (in front, L–R) Casey Cangelosi, Lalo Davila, David Gluck, Robert LedBetter





Las Vegas Drum Camp Staff

Saturday began with a joint concert by **Faith Lutheran High School** and **Meadows School Percussion Ensembles** both under the direction of **Kirk Rustman**. **Bob Bonora** and **Rachel Julian** gave a clinic on steel pan that featured the **Green Valley High School Steel Band** under the direction of **Cara Frolick**. **Chiqui Garcia** brought a Cuban bata group that entertained on the stage, and drumset clinics were given by **Justin Truitt** and *Cirque* drummer **Larry Aberman**. **Dom Famularo** closed out the weekend's event. Dom related stories of his childhood and his studies with Jim Chapin and Joe Morello as well as imparting on the students a lifelong love of learning. He played a dynamic and musical drumset solo that brought the audience to its feet.

This year's drum camp and Day of Percussion was sponsored by DW, Sabian, Remo, Yamaha, Pearl, Mapex, Evans, Vic Firth Co., MRP, Vater, Pro-Mark, Zildjian, and a grant from PAS.

### North Carolina

The Asheville Percussion Festival took place June 20–22 at Diana

Wortham Theatre in downtown Asheville and featured a range of clinics and master classes throughout the day and an evening concert every night. Sunday was focused on health and wellness related to drumming and was held at the Om Sanctuary. There was also a vendor area that featured several local drum product companies like Cymgard cymbal guards, Carolina Drumworks, and Reclaimed Percussion as well as Cooperman drum and stick company. For more information visit <http://www.ashevillepercussionfestival.com/>.

### Oklahoma

The **Central Oklahoma Youth Percussion Ensemble** presented its inaugural concert on May 3 in the Catlett Music Center at the University of Oklahoma under the direction of **Dr. Andrew Richardson**. The concert was the culmination of a semester-long percussion immersion program for area high school students. Each week, the group met for rehearsals, guest performances, private and group lessons, and educational sessions. Additionally, the group premiered

"Spiraling Forward," a new work commissioned from composer Jamison Carr. The ensemble was hosted and supported by the University of Oklahoma Percussion Studio (**Dr. Lance Drege**, Chair).

The **University of Oklahoma Steel Band**, under the direction of **Dr. Andrew Richardson**, wrapped up its semester with a mini-tour in central Oklahoma. The group performed at Lakeview Elementary, Madison Elementary, and Moore High School on May 14. The band includes members of the OU Percussion Studio (**Dr. Lance Drege**, Chair) as well as members from outside the School of Music.

### Pennsylvania

From June 17–21 the Total Percussion Seminar was held on the campus of Lancaster Bible College. The five-day event included clinics, master classes, and hands-on sessions on orchestral percussion, drumset, world drumming, music technology, and audition preparation. Students took part in ensemble rehearsals throughout the week in percussion ensemble and marching percussion. Host directors included **Gabriel Staznik** (Event Director), **Brent Behrenshausen**, **Daniel Mark**, and **Stephen Goss**. Guest artists and clinicians included **Steve Fidyk** (U.S. Army Blues Jazz Ensemble), **Frank Kumor** (Kutztown University), **Joe Nebistinsky** (Northern York County School District), **Rob Robinson** (World Drum Corps Hall of Fame), **Paul Murr** (Lancaster Catholic School), **Matt Greiner** (touring drummer, August Burns Red), and a performance by **Hershey Park's Cocoa Rhythm Fac-**



Total Percussion Seminar

**tory.** The week concluded with an outstanding showcase performance performed by all students in attendance.

For information on future events visit: [www.LancasterSummerMusic.com](http://www.LancasterSummerMusic.com). Special thanks to the following companies for their support: Conn-Selmer/Ludwig, DW, Innovative, KOPF, LP, Mapex/Majestic, Mike Balter, Paiste, Remo, Sabian, Silverfox, Vater, Vic Firth Co., Yamaha, Zildjian, Drums Etc., and American Music Theatre.

### South Carolina

**T**he 2014 North Charleston Arts Festival concluded on May 10 with a Tri-county Schools Steel Drum Finale that included 11 steel bands from the Charleston area. Student musicians from Berkeley, Dorchester, and Charleston County Schools performed individually and combined as a mass band of over 200 students. Berkeley County was represented by the **Panjamdrum Steelband** composed of gifted and talented music students from HE Bonner Elementary School, Marrington Middle School of the Arts, Cane Bay High School,

Goose Creek High School, and Stratford High School. Performers from Dorchester County included students from Knightsville Elementary School, Joe Pye Elementary School, Oakbrook Middle School, Gregg Middle School, River Oaks Middle School, DuBose Middle School, and Summerville High School. Participants from Charleston County include students from Haut Gap Middle School, Lincoln High School, and Stall High School. The event was organized by

**Larry Barnfield**, Director of Fine and Performing Arts at Dorchester School District 2, and **Mike Greer**, Director of Steel Bands at DuBose Middle School.

### Tennessee

**T**wenty-eight students, professors, and staff from the University of Tennessee at Martin (including professors **Julie Hill**, **Doug Owens**, **Liz Alexander**, **Jessie Thoman** – Music; Katie Smith – Student Orgs; and Cile Grasfeder – Retired HHP), along with several community members, traveled to Recife and Olinda, Brazil, May 5–14. This group performed four concerts in collaboration with three university music programs including Universidade Federal de Pernambuco, Universidade Federal do Rio Grande do Norte, and Conservatorio Pernambucano de Musica, as well as a 4th concert at Projeto Bethania, an all-girls orphanage. One of the musical highlights was a collaborative percussion ensemble only concert



PHOTO BY SARA MADDIX

A drumset created by Heath Towson that has a Cadillac hood ornament on top of it.



(Day of Percussion style) featuring ensembles from Natal, Pernambuco, and the UTM Percussion Ensemble.

The finale included three Brazilian percussion ensembles and music faculty performing with all students and faculty from the UTM group (about 60 performers). Additional UTM performing ensembles included several faculty chamber groups, percussion ensemble, saxophone quartet, and clarinet quartet. The entire group participated in folkloric music and dance lessons consisting of styles native to the state of Pernambuco including maracatu, frevo, baião ciranda, and xote. These lessons were provided by some of the master teachers in the city of Recife including Mestre Shacon from Nação Porto Rico, one of the famous Maracatu Nations.

This travel study was supported by the UTM Percussion Society, UTM Student Organizations, and the UTM College of Humanities and Fine Arts with additional support from many

community members in West Tennessee.

### Wisconsin

The 2014 Wisconsin PAS Day of Percussion was held January 17–18 at the University of Wisconsin-Whitewater. This two-day event was organized by **Tobie Wilkinson** and included clinics by **She-e Wu** on marimba, **Derek Crawford** on drumset, and **Carl Storniolo** on melodic improvisation. Friday's events included FUNDamentals courses on snare drum (**Erik Holmes**), mallets (**Tammy Fisher**), and timpani (Wilkinson) for middle school and high school students, as well as an interactive drum circle facilitated by **Scott Cincotta** and **Dick Favour**.

Evening performances included the **American Heritage Drum Ensemble** under the direction of **Tom Schneller**; the **UW-Whitewater Percussion Ensemble**, directed by Wilkinson; and the **UW-Milwaukee**

**Percussion Ensemble** under the direction of **Carl Storniolo**. Some of the many highlights of the evening included a world premiere of a new mallet trio, "Open Your Eyes," by Ivan Trevino, and the **Wisconsin All-Star Collegiate Percussion Ensemble**, directed by **Ryan McCarthy**. Sponsors were Majestic, Yamaha, Ludwig., Sabian, Dynasty, Innovative Percussion, Vic Firth Co., Mike Balter Mallets, Cooperman, and Remo.

Percussionist **Geary Larrick** composed "In Five" for drum, which will be premiered during the fall semester at Gesell Institute in Stevens Point.

### ON THE ROAD

**Dr. David Whitman**, a member of the San Diego State University and San Diego Christian College percussion faculty, taught and performed in residency at Kyushu Lutheran College in Kumamoto, Japan, and appeared as clinician and guest soloist at Yuma and Cactus High Schools in Arizona. **RS**



Students, professors, and staff from the University of Tennessee at Martin in Brazil

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

Please send materials to PAS:  
110 W. Washington Street,  
Suite A,  
Indianapolis, IN 46204  
Email: [publications@pas.org](mailto:publications@pas.org)

# THE MAGIC OF DUNDUNS

BY CHET DOBOE

HOT LICKS

For sure, drum circles are magic. In every drum circle I've ever been a part of, I've always been amazed at the energy and the incredible feeling of community that is created. I always seem to walk away from a drum circle revitalized and feeling like I've learned something new.

As a performer in my group Hip Pickles, I have the unique opportunity of being a facilitator, on a regular basis, in our interactive, drum circle-like segments. Leading people of all ages through a magical rhythmic journey, the mission is to provide structure and leadership for the participants to perform in the moment as a team.

Conversely, the several monthly drum circles that I attend regularly in New York typically are minimally facilitated, excited by some great drummers and dancers, and have more of a "drum jam" feel. These circles are exhilarating and a ton of fun!

For both of these situations, I have come to appreciate the power of the dunduns as the foundation and bass voice of team drumming. Dunduns are West African drums with a rich bass tone, played with wood sticks, oftentimes with an attached bell. In my world, we use

either dunduns with synthetic heads (giving us a trouble-free authentic African-sounding drum for our drum circles) or we use three drumset or concert tom-toms as our Hip Pickles version of dunduns. We have some different setups, depending on the gig or how we are feeling. One has 6-, 13-, and 14-inch toms. We also have a setup with 6-, 14-, and 16-inch toms, another one with 13-, 14-, and 16-inch drums, and sometimes we'll even use 6-, 13-, 14-, and 16-inch toms. We mount the drums on a horizontal rack with an attached bell. All of these drums sound awesome, and with some experimentation with tuning and head selection, we really have come up with a great sound. And it is all about the sound, right?

Compositionally, the dunduns create a foundation that allows all the drum circle members to freely create meaningful contributions to the team effort. The result is lots of layers of cool and heartfelt drum grooves by circle members, as well as great feelings of connectivity and satisfaction.

Now, sometimes the theme of a drum circle may emanate from a djembe, a bell pattern, or a doumbek, etc., but ultimately the dunduns will function as the solid anchor rhythm for all to build upon.

For dundun players, I have found it to be helpful to develop a working vocabulary of dundun grooves, just as a rock drummer would have a vocabulary of many different rock grooves. Having a working vocabulary allows the dundun drummer to initiate a wide variety of inspirational motifs for all the drummers of the circle to build upon. I've also found that having a depth of vocabulary on the dunduns really allows the drummer to creatively complement a groove initiated by others as well. The bottom line is that it's





all about listening, interactive performance with others, and having vocabulary to draw from.

For some enthusiasts, playing authentic African dundun rhythms is “everything.” I’ve enjoyed studying and learning many of the “classic” African grooves, but I’ve also enjoyed creating my own dundun grooves and variations. For me, the drum circle is its own tribe. It’s not re-creating another culture’s music, but simply a circle of folks teaming together to create an awesome experience. So, as a dundun player in a drum circle, I do want to have a working knowledge of authentic rhythms, but I also want to have a mental file cabinet of dundun grooves that I collect from others, as well as my own creations.

The written examples are ideas that come from my personal vault of dundun grooves. I’ve spent a lot of time researching and creating grooves that I connect with. For me, these ideas have given me “chops” to lay down effective beats so other players can easily layer their creative rhythms on top of my grooves. You’ll notice that I name my ideas, which helps me to better compartmentalize and memorize my grooves. It’s im-



**GROVER**  
PRO PERCUSSION®

A collection of Grover Pro Percussion instruments. In the center is a wooden snare drum with chrome hardware. To the left are several mallets with colorful heads (red, yellow, green, blue, purple). To the right is a red and white pedal. The background is a dark, textured surface.

**Found in the World's Finest Concert Halls™**

GroverPro.com | GroverCustom.com

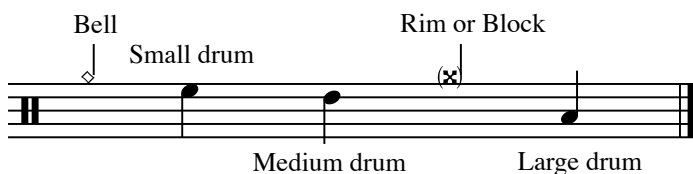
portant to add that I spend a lot of time vamping on all my grooves. In the circle, the dundun part must be rock solid, and the hypnotic repetition of the dundun pattern is the mainstay of a successful drum circle experience. Subtle variations are okay, but the role here is to groove, groove, groove the dundun part!

By sharing these dundun beats out of the Hip Pickles dundun file, my hope is that you enjoy the grooves, and that they inspire you to seek out and create your own dundun vocabulary. Check out the magic.

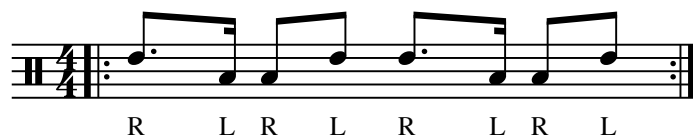


Tap to play audio

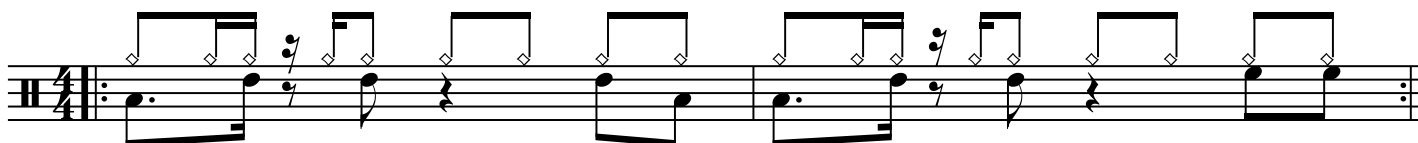
### Key to Notation



### Babu

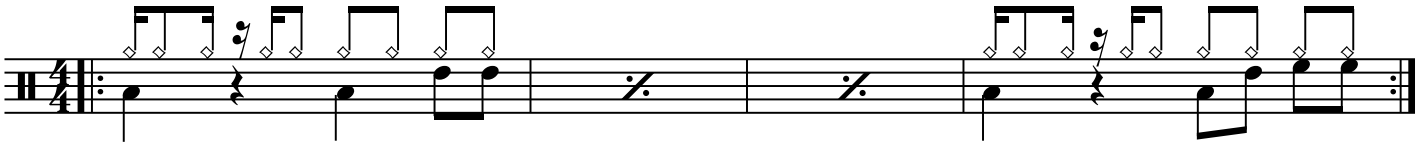


### Light it Up

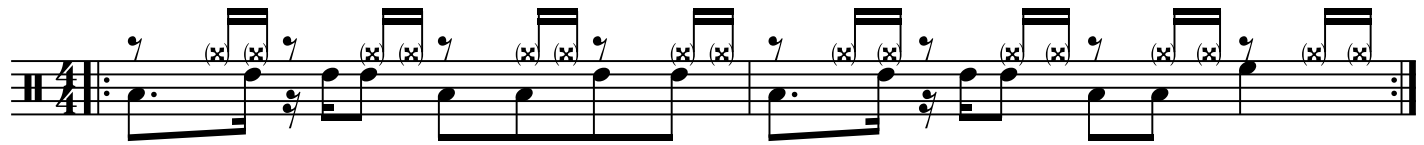




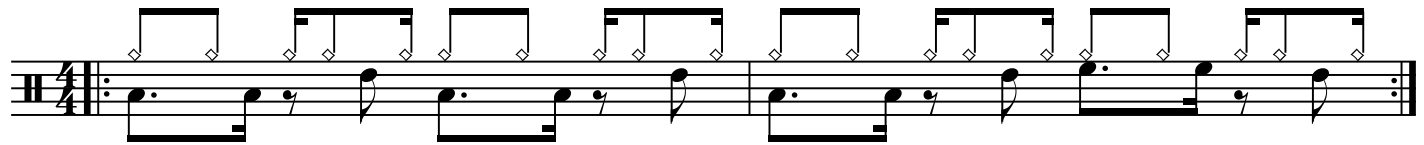
## Get up Off of that Thing



## Fong



## Jingbing



**Chet Doboe** is the leader, arranger/composer for the Hip Pickles Drum Band ([www.hippickles.com](http://www.hippickles.com)) from New York. Chet has performed at PASIC, the Modern Drummer Festival, Montreal Drum Fest, Rhythm Stix in London, Drum Boogie, Night of Percussion in Austria, and The Big Bang in the Netherlands. Under Chet's leadership, the Hip Pickles are 6-time DCA Drum Ensemble World Champions and have been voted four times as the number-one Percussion Ensemble by the readers of *DRUM* magazine. Chet has written 20 drum instruction books and over 20 articles for *Modern Drummer* magazine. Chet is on the *Best of Modern Drummer Festival* DVD, the *Larrie Londin* DVD, and the *Out of the Jar* Hip Pickles CD. Chet is on the PAS Marching and Recreational Drumming Committees, and performs with the Hip Pickles in concerts, drum clinics, drum circles, corporate meetings, and Arts in Education programs for young people. **RS**

# PRODUCT SHOWCASE

## DIXON

### Multi-Functional Brite Key



For any drummers who have ever fumbled their way through drum maintenance during a low-light gig, Dixon has the perfect solution: the multi-functional Brite Key. The Dixon Brite Key is a three-function tool, designed to aide drummers as a L.E.D. flashlight, bottle opener, and standard drumkey. Perfect for poorly lit stages, practice rooms, and teaching studios; just turn on the powerful L.E.D. to fix, find, or adjust anything within reach. Comes in black only with batteries included.

## GROVER PRO PERCUSSION

### Percussion Road Case



Grover Pro Percussion Inc. announced the release of the Grover Pro Percussion Road Case, which is constructed

to provide years of trouble-free service in band rooms, concert halls, percussion studios, stadiums, and the field.

Key features include three sliding drawers of varying depths: 4-inch for sticks, keyboard, and timpani mallets; 6-inch for bass drum mallets, gong mallets, and small accessories; 8-inch for larger accessories, and it can also accommodate a 14-inch snare drum. Two over-sized vertical slots are designed to hold hardware and cymbals up to 22 inches in diameter. A central snare drum cubby securely protects a concert snare drum from damage during transport. There's also a dedicated storage compartment for snare stands, log drums, and other large items.

As an added bonus, this case features a removable lid that easily converts into a large padded trap table. In just seconds the lid can be removed, the folding legs extended, and the included padded cover installed.

The sturdy case rests on large 4-inch industrial casters that facilitate easy transport. All four wheels have locking mechanisms to ensure complete stability when stationary. All drawers and cubbies are lined with durable padding. Your instruments will be safely protected even when the road case is transported over rough terrain.

## MAPEX

### SONIClear Bearing Edge Added to MyDentity Line



The Mapex Drum Company introduced the MyDentity drum line two years ago, and now MyDentity Custom drums are available with the award-winning SONIClear bearing edge, designed to help drummers tune less and play more.





# CORPS VALUES.

**IT'S ABOUT MORE THAN STICKS AND MALLETS. IT'S ABOUT YOU.**

While our company has grown over the years, our priorities haven't changed. Our focus is and always will be to not only put the best tools in your hands, but to give you access to world class resources, educational materials, and provide you with a wide variety of products when you need them. Because we know the value of being in a corps goes beyond just creating great music.

Photo: The Cadets

©2014 Vic Firth Company

**vic FIRTH**  
THE PERFECT PAIR™



To kick off this design change, Mapex will run a MyDentity promotion from July 1 through August 31 during which time Mapex will be upgrading the heads to Remo USA-made drumheads. All of these upgrades are free during the Playmore promotion period.

Adding the SONIClear bearing edge to all MyDentity Custom Drums propels the already unique line into the next level of performance where consumers not only create their own personal, one-of-a-kind look but can now simplify the tuning process and achieve a massive improvement in their sound. The SONIClear bearing edge allows the drumhead to sit flatter and make better contact with the shell. The result is a stronger and deeper fundamental pitch, effortless and consistent tuning, and a significantly expanded tuning range.

The MyDentity Playmore Promotion runs through August 31, 2014 and Mapex will upgrade the tom heads to Remo USA-made clear Emperor batter heads, a coated Ambassador on the snare, and a clear Powerstroke P3 on the bass drum. The upgraded Remo USA heads will come installed onto the consumer's MyDentity set.

## PREMIER

### British-Made Modern Classic Drumset



Premier, the original British drum company, announced the launch of the Modern Classic drumset, a selection of three-piece kits that are overtly retro with clean tones and a modern build quality.

The origins of the Modern Classic hark back to 2001, when it was launched as a dedicated snare range, inspired by classic drum design through the ages. The all-new Modern Classic drumset draws on the concept of the original snare drums, redesigned for today's player, the result of a creative collaboration between master drum craftsman Keith Keough and the range's pioneer, legendary drummer Steve White.

Exclusively hand-crafted at Premier's Custom Works in England, each model shares several key features including birch/mahogany shells; 4.5mm (8-ply) for the toms and 6mm (11-ply) for the bass drum, low-mass solid brass tube lugs, single-flange solid steel hoops, 30 degree round-over bearing edges and Remo USA Coated Ambassador heads.

Modern Classic kits are offered as three-piece shell packs: the Bebop 18 and Bebop 20 comprising of a 12x8 rack tom, 14x14 floor tom and 18x14 or 20x14 bass drum respectively. The Concert Master 22 is made up of a 13x8 rack tom, 16x14 floor tom and 22x14 bass drum. All models are presented in two finishes: natural mahogany or birds-eye maple, protected by a hand-applied satin oil and complemented with contrasting wooden bass drum hoops. The Modern Classic finishes are produced as limited runs and will change seasonally in accordance with market trend.

In addition, two matching snare drums are sold separately: 14x4.5 and 14x5.5. These snares feature a three-position Dunnett R7C throw-off along with 7.5mm (14-ply) thick birch/mahogany shells. For an option to expand on the basic three-piece configuration, a selection of loose drums is available too.

## WFL III DRUMS

### New Line Launched

William F. Ludwig III announced the formation of his own designed WFL III Drums at the 24th annual Chicago Drum Show in May. Bill Ludwig III, commonly known as "Bill III" in drum circles, represents the third generation of master drum builders as his grandfather was the founder of Ludwig & Ludwig Drum Co. in 1909, which later became the





percussion industry icon of Ludwig Drum Company in Chicago. Surrounded by drums and the percussion world all his life, Bill III certainly recognizes an opportunity founded on the Ludwig legacy over a hundred years ago.

“It was time to answer the market demands for a reasonably priced, great-sounding snare drum manufactured in the U.S.,” said Ludwig, during a press conference at the Chicago Drum show. “Every professional drummer and recording artist builds an arsenal of different snare drums and sounds regardless of any product or brand endorsement they may have. This WFL III Drum will become a ‘must have’ snare drum addition for every serious player because of the unique cutting sound of the metal shell, ease and stability of tuning, and its stunning black shell chrome hardware appearance.”

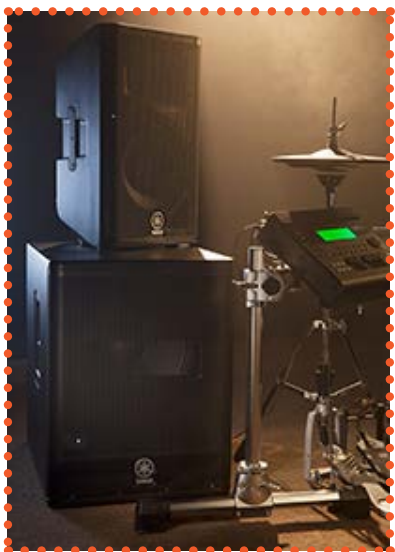
Product specifications include a one-piece aluminum 6 ½ X14 resonant shell, ten custom one-piece direct-thread Classic III lugs, a specially designed and formatted Trick Drum Snare Strainer, and Evans heads. The first 50 snare drums produced will include a distinctive commemorative interior label indicating the number of the drum and will be individually signed by Bill Ludwig III. The first hand-assembled series of snare drums is scheduled for shipment in August. Additional snare models are also being developed to include wood shells with traditional glue-rings, different shell sizes, and an orchestral concert model with Irish calf-skin batter head.

Drummers or retailers interested in learning more about the WFL III Drums can contact Bill Ludwig III at [www.wfliiidrums.com](http://www.wfliiidrums.com).

## YAMAHA

### Live Sound Solutions for Electronic Drummers

With the growing popularity of electronic drumkits and the trend toward hybrid drumsets, where drummers add electronic triggers or multi-pads to augment their acoustic sets, it is easy to overlook the



importance of proper amplification for electronic drums in live sound or rehearsal applications.

Yamaha’s DTX-Live Sound Solutions take the guesswork out of what drummers require for these situations by providing simple setups with professional sound. DTX-Live Sound Solutions feature “drummer-designed” setups for rehearsal monitoring and stage drum monitoring in both stereo and mono configurations, featuring Yamaha DXR speakers and DXS subwoofers, along with the award-winning STAGEPAS 400i and STAGEPAS 600i portable PA systems. **RS**

## New Competition!

### Concert Chamber Percussion Ensemble Competition

The purpose of the Concert Chamber Percussion Ensemble Competition is to provide a competitive avenue for collegiate and high school-level small “concert” percussion ensembles (6 members max.).

This competition idea emerged from the yearly Marching Percussion Festival Small Ensemble Competition where both marching and concert ensembles would compete against one another. Through discussions with multiple members, the Percussion Ensemble Committee, and the Marching Committee, PAS has decided to move the Small Percussion Ensemble to a separate, more visible competition, run by the Percussion Ensemble Committee.

Any high school (grades 9–12) or college ensemble may enter. All ensemble members must be full-time students at the high school or college they are representing. No junior high, district wide, independent, or combined ensembles comprised of members from different high schools or colleges are eligible.

The deadline to register is 9/30/2014.

More information and application:  
[www.pas.org/PASIC/PASContests.aspx](http://www.pas.org/PASIC/PASContests.aspx)

# IN MEMORIAM: MARK E. SUNKETT

**D**r. Mark E. Sunkett died on June 26, 2014. He was a graduate of the Curtis Institute of Music and Temple University in Philadelphia where he received his undergraduate and masters degrees. Dr. Sunkett also held a Ph.D. in Ethnomusicology from the University of Pittsburgh. He became a member of the performance faculty at Arizona State University in the fall of 1976. He also served on the Board of Directors of the Percussive Arts Society.

Dr. Sunkett performed with numerous professional organizations including the Philadelphia Ballet and Opera Orchestras, Penn Contemporary Players, United States Marine Band, Arizona Ballet, and Arizona Opera Orchestras. During the 1975–76 season, Sunkett was an extra “on call” with the world Philadelphia Orchestra. From 1978 to 1982 Sunkett was principal timpanist with the Phoenix Symphony Orchestra. He has also served as percussionist with jazz, rock, and other popular artists touring the country.

As an ethnomusicologist, Sunkett’s principal areas of research were African American and African music, percussion performance practices and aesthetics. From 1984 to 1996 Sunkett was director of the Kawambe Drum and Dance Ensemble. He had recently stepped out of this position to pursue research in Senegal, West Africa. Since 1994 he was principal investigator on the “Drums of Sénégal Project.” This project seeks to document rhythms, history

and performance practices among the various ethnic groups in Senegal.

His publications include *Mandiani Drum and Dance: Djimbe Performance and Black Aesthetics from Africa to the New World* (White Cliffs Media), and the compact disk *Mandiani Drum and Dance* (White Cliffs Media). A video to accompany these titles was completed in January, 1997.

He also published a compact disc featuring Omar Thiam and Jam Bugum titled *Sabar, the Soul of Senegal* in 1997. His video *Drum Making in Senegal* can be viewed on Facebook: <https://www.facebook.com/photo.php?v=10204506103918341>. **RS**

**FIND YOUR  
RHYTHM!  
IN THE HEART  
OF DOWNTOWN  
INDIANAPOLIS**



**317.275.9030**

***RhythmDiscoveryCenter.org***







# NEW Concert Snares

New for 2014, Yamaha designed the CSM Series with many of the features from the industry's best concert snare drums, the GSM Series, including outstanding attack and versatility for a wide range of performance situations.

For a professional performance through inspired design, each new Concert Series snare drum is constructed of 8-ply Maple using the exclusive Air-Seal™ system. Additionally, they feature 3-piece Tubular Lugs that ensure consistent tuning and maximize shell vibration. By drawing inspiration from and incorporating many of the attributes of the ever-popular Grand Symphonic drums, the CSM Concert Series snares are a perfect fit for any artist or ensemble in any performance environment.

**CSM-All Series**  
Concert Snare



YamahaPercussion



@yamahaperc

Visit [4wrd.it/csmrhy](http://4wrd.it/csmrhy) for complete details

©2014 Yamaha Corporation of America. All rights reserved.

# CALL FOR PROPOSALS: FOCUS DAY 2015

## "TIME AND MOTION: THE ART OF THE PERCUSSIVE GESTURE"

"When we see music as well as hear it, the acoustical qualities of music resonate with greater clarity through the emotional and interpretive cues of gesture." —*Steven Schick*

"Reality is merely an illusion, albeit a very persistent one." —*Albert Einstein*

The art of percussion performance is symbiotically one of gesture. Posture, and the acts of striking, shaking, rubbing, scraping, plucking, etc., help to open one's soul to another by visually defining relationships between performer(s) and sound source(s). A myriad of questions are at once answered through both ancillary and performative gesture; Visualization of notation, visualization of sound. It is intention, with or without a conclusion. It is manipulation of the performance experience. It is perception and deception. It is sound without sound.

Through their unique corporeal nature of actuating sound, the percussionist's gestural art is the seminal conduit to their audience, distinguishing itself from extra theatrical elements. Percussive gestures help identify and synthesize the percussionist's complex role as sculpture, painter, dancer, and musician,

resulting in a conditioned response to a perceived aesthetic awareness from both performer and observer.

Proposals are being solicited for performances and other presentation formats of works that explore innovative interpretations of musical gesture through percussion. Premieres of new works are encouraged, as are performances of extant and otherwise historically significant works. Presentations of acoustic and electro-acoustic compositions, as well as those utilizing applications of electronic gesture-following systems are all welcome.

As a consequence of this Focus Day, the New Music/Research Committee looks to significantly expand the knowledge of the PAS community of current and potential activities in the art of the percussive gesture, thereby sparking further experimentation in both performance and repertoire. Consequently, the

committee seeks the interest and participation of both emerging and established composers and performers. All proposals that qualify for inclusion on the 2015 PASIC Focus Day will be given complete and careful consideration. **Please note: Expenses and the securing of instrumentation and funding sources will be the sole responsibility of the artist(s). This includes logistical and financial considerations associated with additional performers. Please prepare and submit your proposal with this consideration.**

A completed session application must be included for proposals to be reviewed. This, as well as detailed application instructions, can be found at [www.pas.org](http://www.pas.org).

For additional information, please contact: Michael Bump, Focus Day 2015 Host [mbump@truman.edu](mailto:mbump@truman.edu).

**Deadline for proposals: December 15, 2014**



# ONBOARD® TRANSPORT CARTS

In step with today's marching programs.



Percussion  
Cart



Bass Drum / Gong Cart



Timpani Cart

**Go from storage to  
transport to the field –  
in minutes.**

During long hours of rehearsal, touring, performing or competing, OnBoard® Transport Carts can take a load off your mind. Designed with flexibility and mobility in mind, these carts work overtime to protect your equipment and staff while on the road. They make transitions from storage to transport to performance seamless — without worry.



Keyboard Cart



Speaker Cart



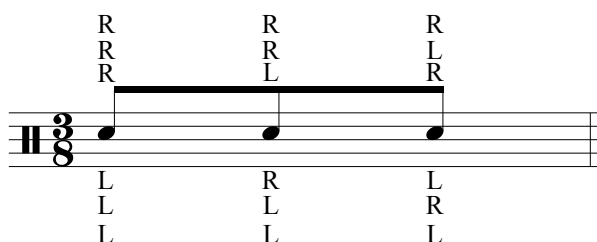
Field Podium

# FLAM ACCENT AND SWISS ARMY GRIDS

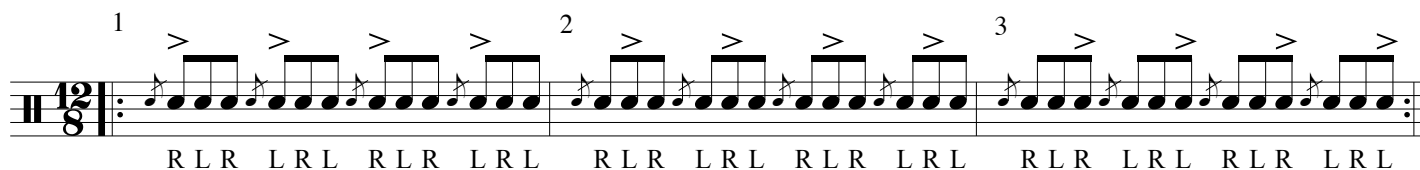
BY LUIS RIVERA

HOT LICKS

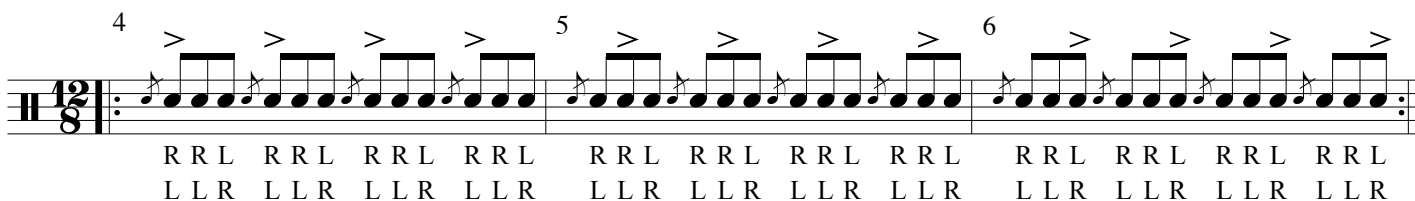
**F**lam Accents and Swiss Army Triplets were standardized as drum rudiments by PAS in 1984 (Flam Accents in 1933 by NARD, the National Association of Rudimental Drummers). Thirty years later, the art of rudimental drumming has exponentially evolved into one that demands mastery of technical skill and control at extremely high levels. One of the ways this has occurred is through the application of grid formulas to the standard rudiments, which in turn has produced several hybrid rudiments that are becoming commonplace in the drum corps and indoor drumline idioms. Let's see how the process of gridding can transform Flam Accents and Swiss Army Triplets.



The example above illustrates the six possible stickings that can arise for any three-note rhythmic grouping. When a flam is added to the downbeat, four of these stickings become Flam Accents and Swiss Army Triplets in their base form (the remaining two become permuted Swiss Army variations, which you will see in a later example). Once you add the accent, the first grid formula that can be applied is shifting the accent from the downbeat to the second partial and then to the third partial of the rhythmic subdivision. Repeating each composite rhythm four times in succession makes for two extremely beneficial exercises:

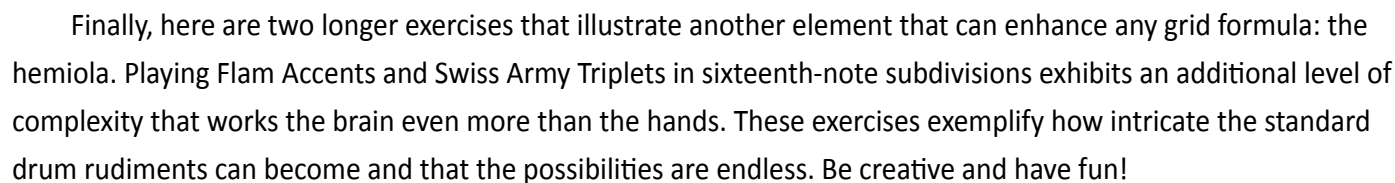
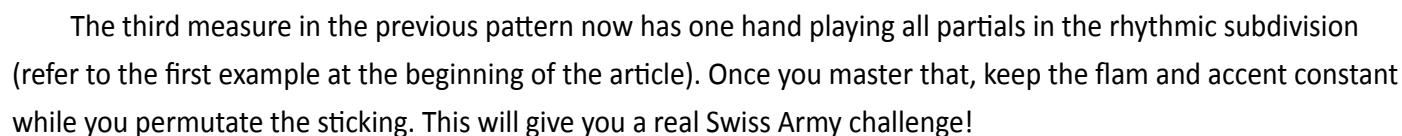
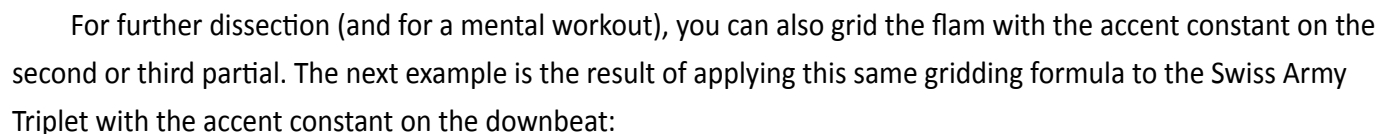


And:





As drummers, we are taught to dissect rhythms in as many ways as possible in order to fully grasp them. This process is how we explore the possibilities of our technical prowess and grow as musicians. The next two examples illustrate other gridding formulas you can apply to Flam Accents and Swiss Army Triplets that will be sure to make you a stronger player. Instead of shifting the accent on a Flam Accent, let's shift the flam in the same sequence as before:



# #1

R L L R L L R L L R L L R L R R L R R L R R L R L L R L L R

L R L L R L L R L L R L L R L R R L R R L R L R R L R R L R

L R R L R R L R R L R R L R L L R L L R L R

## #2

3/4

R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L

2/4

R

**Luis Rivera** is an Assistant Professor of Music and the Director of Percussion Studies at the University of South Alabama's Department of Music. He earned his Doctor of Music degree in percussion performance from Florida State University, a Master of Music degree in percussion performance from the University of South Carolina, and a Bachelor of Music Education degree from the University of Central Florida. His primary mentors include Dr. John Parks, Dr. Scott Herring, Jim Hall, Kirk Gay, and Jeff Moore. Rivera serves on the PAS Composition Committee as well as directing the Jaguar Drumline, Percussion Ensemble, World Music Ensemble, and Steel Band at USA. [www.luisriverapercussion.com](http://www.luisriverapercussion.com). **RS**



# IN MEMORIAM: WENDELL R. JONES

**W**endell R. Jones, Bowling Green State University's first full-time percussion faculty member, died June 17, 2014 at age 82. He was widely known throughout Ohio as an advocate for music education, particularly percussion instruments. He excelled at playing marimba and vibraphone and performed as a soloist with several ensembles as well as his own Wendell Jones Trio. After he retired from BGSU in 1992, he enjoyed a second career as a lawyer, having earned a law degree from the University of Toledo in 1985.

Jones earned his bachelor's degree in music education at Ohio State as OSU's first percussion graduate. He was especially proud of his association with the Ohio State Marching band. After graduation, he taught and was a

free-lance musician in the Columbus area, including a stint as staff musician with WCMH-TV. He also was the featured marimba player with the Xavier Cugat band, a legendary Latin American ensemble. He performed with many touring musical groups, including Melissa Manchester, Frankie Laine, Bob Hope, Glen Campbell, John Davidson and Harry Belafonte. He also was a long-time member of the Toledo Symphony Orchestra. In 2001, Jones recorded a CD of his music with bassist Jeff Halsey and Chris Buzzelli on guitar.

At BGSU he introduced the study and performance of jazz, which at that time was not commonly a part of collegiate music curricula. He was a founding member of the BGSU Jazz

Ensemble as well as several student groups including the Marimba Sextet. He brought many jazz artists to BGSU starting in the early 1970s, and in 1980 he was instrumental in starting Jazz Week at BGSU. He often played the vibes with the visiting performers, including Marion McPartland, Clark Terry, Jiggs Wigham, Art Van Damme and Urbie Green. He also received several grants to support jazz on campus. His work was rewarded in 1988 when the College of Musical Arts announced it was offering a bachelor of music degree with an emphasis in jazz. He retired from the University in 1992 as a Professor Emeritus of Performance Studies. **RS**

## Marching Festival Crew

As a member of The 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.

### 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](http://www.pas.org/PASIC/marching.aspx)

# INDUSTRY NEWS

## MAJESTIC

### Majestic Percussion at the Spoleto Festival

Majestic Percussion has partnered with the Spoleto Festival USA in support of the orchestral and chamber music activities for which Spoleto has become known. The fine arts festival features full orchestral performances featuring the Majestic Hammered Copper Prophonic Series Timpani. The Chamber music track features a solo percussion performance by Majestic artist George Nickson presenting Charles Wourinnen's "Jannisary Music." This work is scored for one player performing within a single setup consisting of marimba, vibraphone, orchestra bells, snare drum, field drum, concert bass drums, and with various cymbals, gongs and triangles positioned throughout. The performer is literally surrounded by instruments and for this major work in the field of solo percussion music.

For 17 days and nights each spring, the Spoleto Festival USA fills Charleston, South Carolina's historic theaters, churches, and outdoor spaces with performances by renowned artists and emerging performers in opera, theater; dance, and chamber, symphonic, choral, and jazz music. Now approaching its 38th season, Spoleto Festival USA is internationally recognized as America's premier performing arts festival

### Majestic Welcomes Platt as Artist/Clinician

Majestic Percussion is pleased to welcome Bill Platt to its roster of artists. William Platt is a graduate of the Eastman School of Music where he was a student of William G. Street. He has been the Principal Percussionist of the Cincinnati Symphony and Cincinnati Pops Orchestras from 1971 through 2009 and has appeared on over 100 recordings with the orchestras, many as a featured soloist. Before joining Cincinnati, Bill played in the U.S. Army Band in Washington, D.C. and the symphony orchestras of Rochester, N.Y. and Richmond, Va. In addition, Bill has been a faculty member at Ohio University and the Cincinnati College-Conservatory of Music at the University of Cincinnati. Although officially retired from the CSO, Platt is an active clinician, educator, and a member of the PAS Symphonic Emeritus ensemble.



Bill Platt

## MALLETECH

### Drew Tucker Signs with Mallettech

Drew Tucker, noted vibraphonist, clinician and Director of Education and Outreach for Arts Garage, Bailey Contemporary Arts, and The Ali Cultural Arts Center in South Florida, has signed on as a Mallettech endorser. Tucker plays exclusively on a Mallettech Omega Vibraphone with Mallettech pickups.

Educated at Berklee College of Music and Florida Atlantic University, Tucker has recorded and performed with artists ranging from such Grammy award-winning stars as Deana Martin, Englebert Humperdink, and Diana Krall to renowned classical and contemporary giants including Nebojsa Zivkovic, cellist Jonah Kim, marimbists Nancy Zeltsman and Mark Ford, and others.

Tucker is also an active clinician, drawing on his experience in vibraphone performance, studio work, starting music-based businesses and developing successful education programs for non-profits to deliver powerful lessons from technique to entrepreneurship. He sits on the board of directors at Delray Beach Center for the Arts and the Plumosa School of the Arts Foundation, tours with several regional hip-hop and jazz artists, and fronts several of his own projects.



## Percussion Duo Escape Ten Signs with Mallettech

Escape Ten, a percussion duo formed in Newport News, Va., by Dr. Annie Stevens and Andrea Venet, has signed on as Mallettech endorsers. Both classical marimbists perform on the Mallettech Roadster and Imperial Grand Marimbas. The name Escape Ten originates from their trademark “roadtrip” style performance tours in a Ford Escape, taking place throughout the United States. Decorated as accomplished soloists, Stevens and Venet have both performed and competed throughout the world.

Dr. Stevens is the Visiting Assistant Professor of Percussion at the Virginia Polytechnic Institute and State University in Blacksburg, Va. She recently earned the Doctor of Musical Arts degree in percussion performance and literature from the Eastman School of Music. She holds a masters degree from Rutgers University and her bachelors from Northwestern University.

Venet is a DMA candidate at the Eastman School of Music, where she also received the prestigious Performer’s Certificate. She also received her masters degree at Rutgers University and holds a bachelor’s degree from Arizona State University under Dr. J.B. Smith. Venet is an active and sought-after clinician, adjudicator, and teacher of all ages.

Both Stevens and Venet have studied with Michael Burritt (Eastman) and She-e Wu (Northwestern University). They are both active members of PAS. Their first album, *Colours of a Groove*, will be released in the summer of 2014.



Dr. Annie Stevens and Andrea Venet of Escape Ten

## MAPEX

### Mapex Supports Boston Crusaders Spring Fling

As a precursor to the 2014 competitive marching season, the Boston Crusaders hosted their annual “Spring Fling” event featuring a preview performance, dinner service, and a silent auction fundraiser. One of the three oldest junior corps in Drum Corps International, the Boston Crusaders have enjoyed a long period of success in the activity in part because of events like this. Strong community tradition, an active alumni base, and supportive business partners all play a part in building a robust cooperative network working together to share the joy of music and the rewards of hard work.

This year, Mapex Drums provided two drums for silent auction in support of the Boston Crusaders organization. The first was a Saturn IV 14x6.5 Maple/Walnut drum finished in a Cherry Mist lacquer over a rosewood burl outer veneer. The second was a custom Mapex Quantum XT Marching Snare Drum finished in a Satin Black Lacquer over an exotic maple burl veneer with Black Hardware identical to what was on the field with the Boston Crusaders during the 2013 competitive season.

All at Mapex take great pride in their affiliation with the Boston Crusaders and other fine marching ensembles.

### Mapex teams up with Bandhappy for Vans Warped Tour

The Mapex Drum Company has teamed up with Bandhappy for the 2014 Vans Warped Tour. Mapex Armory Drums and Falcon hardware will be the drum and hardware of choice for all Bandhappy lessons for the 43-city tour.

Bandhappy is the biggest and easiest on-line teaching community connecting anyone wanting to take lessons with their favorite music hero. “To be directly connected to drummers through the Vans Warp Tour and teaching resources like Bandhappy is one of best ways for Mapex to learn more about the consumer and what they truly want and to inspire people to learn the drums,” said Mike Robinson, Director of Marketing for Mapex Drums. At the end of the tour the Mapex Armory drumset with the Mapex Falcon hardware will be awarded to one lucky Bandhappy participant.

## PREMIER

### Steve White Named Head of Education

Premier has announced the appointment of Steve White as its new head of education. In addition to this primary role, Steve will be joining Premier's product development team, bringing a wealth of experience and knowledge to the company.

Steve is one of the industry's most respected drummers, having turned professional at age 17. Steve is most recognized for his relationship with Paul Weller, having performed together for nearly a quarter of a century, first with the Style Council and then on Weller's solo projects including the internationally acclaimed *Stanley Road* and *Wild Wood* albums. As a session musician Steve has played with numerous legends of the British music scene including The Who, Oasis, Ian Dury, and Jon Lord. More recently Steve has focused on his own funk/jazz super-group trio of Damon Minchella (bass) and Justin Shearn (keys).

Steve returns to Premier having previously been involved with the brand as an artist and product consultant, leading to the development and introduction of the Modern Classic snare range and Premier Series Elite drumset range. Strategic objectives for the new position will include the implementation of a new education program, partnering with key teachers and organizations, developing online tuition aids, plus support for charitable and community projects.



On leaving his current position to join Premier, Steve added, "I would also like to say a massive thank you to my friends at Mapex for the years we have worked together. I wish them the very best for the future."

## PROTECTION RACKET

### 20th Anniversary

This year marks the 20th anniversary of Protection Racket's celebrated and multi-award-winning cases—two decades of experience and development that have seen the transformation of a humble local surfboard case manufacturer into a global phenomenon. Founded in Cornwall, United Kingdom by Dean Bowdery and Nick Nethercot, the company's early beginnings saw them making surfboard and windsurfing board bags. However, being keen musicians, they soon expanded out into the music world. Protection Racket has, in that period of time, become a world leading brand in soft cases for musicians with a road-tested range that offers effortless transportation and maximum protection. These cases won the very first *Rhythm* magazine Readers Award for Best Drum Cases in 2000 and went on to win the Mike Dolbear online poll Best Drum Cases award from its inception in 2003, every year until it ended in 2007.

Now sold in over 28 countries the company has legions of fans worldwide. Many Protection Racket endorsees have been with them since their beginnings including the highly regarded Steve White (Paul Weller/Style Council) and the in-demand clinician Craig Blundell (Frost). Their extensive list of endorsees includes such drummers as Nick Mason (Pink Floyd), Ian Paice (Deep Purple), Peter Erskine (Weather Report), Sheila E (Prince), Roger Taylor (Queen), Ray Luzier (Korn), Abe Laboriel Jr (Paul McCartney), Ronnie Vannucci (The Killers), Keith Carlock (Steely Dan/Sting) and many more.

Dean Bowdery, commenting on the anniversary, said, "We are family; Protection Racket would like to take this opportunity to thank every customer, dealer, distributor, and artist who has supported us down the years."

## YAMAHA

### New YamahaDTX.com Website

Yamaha announced the launch of [www.yamahadtx.com](http://www.yamahadtx.com), a new website devoted to the company's DTX electronic drum lineup.



Featuring bold graphics and refreshed, updated content, the new site addresses the growing market for electronic drums and highlights the latest DTX product information, including detailed information and deep resources for end users and anyone interested in learning more about DTX electronic drums. In addition to demonstration videos, extra content, product manuals and how-to-guides, the site will contain updated artist news and videos that showcase how DTX electronic drums are being used in studios, on tours, and on television.

Yamaha strongly supports music education and [www.yamahadtx.com](http://www.yamahadtx.com) will include informative articles on using the training functions of DTX electronic drums in a teaching environment. Yamaha product specialists and artists will contribute news and events posts on a wide scope of topics, ensuring that the page becomes a regular stop for DTX drummers.

Another feature, DTX Community, a brand new forum area, will serve as a hub for drummers to interact, chat, post pictures, and share tips and stories. Links to social media pages for Yamaha DTX Drums and Official Yamaha Drums on Facebook and to their Twitter feed will also be provided.

## ZILDJIAN

### Sarah Hagan to Head Zildjian Artist Relations Worldwide

The Zildjian Company has announced that Sarah Hagan has been promoted to Director of Artist Relations-Worldwide. Sarah assumes responsibility for planning and executing Zildjian's global Artist Relations Program, based out of its headquarters in Norwell, Mass. Sarah will lead the AR team, continuing to build upon Zildjian's long history of helping artists find their unique sound.



A drummer and former teacher, Sarah joined Zildjian as a Marketing and Events Coordinator and was promoted to Artist Relations Manager – East Coast. In her ten years with Zildjian, Sarah has personally selected cymbals for top drumming luminaries such as Roy Haynes, Steve Gadd, and Carter Beauford and managed clinic tours with greats such as Dennis Chambers, Gavin Harrison, and Marco Minnemann. She has been instrumental in building Zildjian's roster with artists representing a wide range of musical styles, including her recent signings of Nathan Followill (Kings of Leon), Elaine Bradley (Neon Trees), Matt Billingslea (Taylor Swift), Rian Dawson (All Time Low), Matt Greiner (August Burns Red), Mark Colenburg (Robert Glasper), and others.

As a member of Zildjian's Sound Team, Sarah has worked closely with R&D and Marketing on the successful development and launch of the re-designed A and new Kerope lines. Sarah currently represents Zildjian on the Percussion Marketing Council. **RS**

## LHS PASIC Master Class Audition

Leigh Howard Stevens is presenting a Bach master class at PASIC 2014. Through an online audition process, a minimum of 3, and a maximum of 9, individuals will be selected and invited to participate in this special on-stage master class. The master class will concentrate solely on a couple of the first 4 Sarabande movements of the Cello Suites (G-Major, D-minor, C-Major, and E-flat-Major). PAS will be accepting online auditions beginning July 1.

### Audition Requirements:

- 1) Must be pre-registered for PASIC 2014 to submit an application.
- 2) Submit an on-line application with link to video audition performance of ANY piece by J.S. Bach.

If applicant submits a Bach piece other than music from the Cello Suites, they must stipulate which one or two of the Sarabande movements they will be prepared to perform at the master class.

**\*NOTE:** Mistakes are permissible, but editing is not allowed.

July 1 – Submission Form Opens  
September 15 - Submissions Deadline  
October 1 - Selectees Notified  
October 15 - Selectees must confirm their participation/PASIC attendance

Apply online: [pas.org/PASIC/lhspasic.aspx](http://pas.org/PASIC/lhspasic.aspx)

# KETE FOR DRUMSET

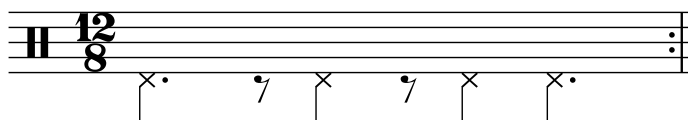
## LEFT-FOOT BELL APPROACH

HOT LICKS

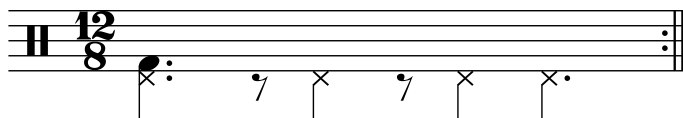
BY BEN PAULDING

Performed for funerals and palace festivals, Kete is a style of royal court drumming from the Ashanti people of Ghana. Kete features complex 12/8 rhythms played on traditional percussion instruments such as the dawuro, kwadum, petia, and apentema.

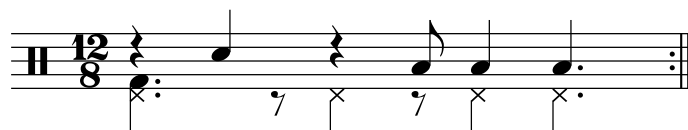
To start, play the dawuro bell pattern on the hi-hat with your left foot. Count the dotted-half-note pulse out loud to stay grounded in the half-time 12/8 feel.



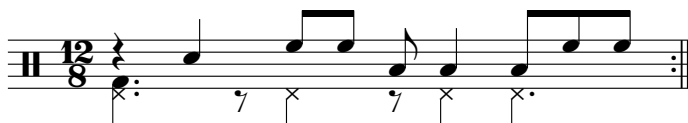
Now add a single bass drum stroke to beat 1. This is a simple phrase played by the kwadum, the low-pitched Kete lead drum.



Next, with your right hand only, play the following phrase on your snare drum and floor tom. This rhythm is inspired by the petia, a medium-pitched support drum.



To complete the groove, play the high-pitched apentema support drum rhythm with your left hand on the small tom. You should hear a three-way conversation between the kwadum, petia, and apentema over the dawuro timeline.





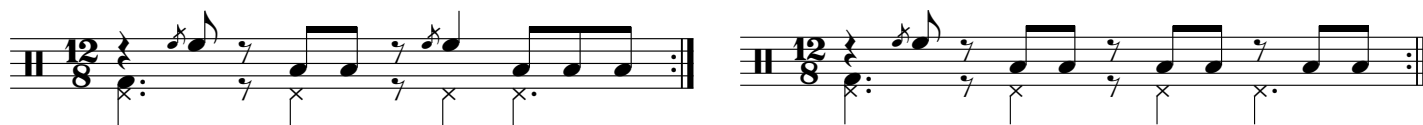
Once you have mastered the basic phrase, you can add variations by removing strokes.



Or by adding strokes.



Finally, here are two fills implying the aburukwa support drum rhythm. Notice that the hands are varied while the constant foot ostinato, or dawuro timeline, is kept in place.



**Ben Paulding** is an American percussionist who recently spent two years in Kumasi, Ghana, studying Ashanti drumming with Master Drummer Emmanuel Attah Poku. He has performed over 200 times with the Kumasi Centre for National Culture, the Ashanti King's Fontomfrom Ensemble, and the renowned Nsuase Kete Group.

[www.benpaulding.com](http://www.benpaulding.com). **RS**

# ENSEMBLE AND RECITAL PROGRAMS

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

## University of South Alabama

9/5/13

Percussion Ensemble

Dr. Luis Rivera, director; Matt

Greenwood, asst. director

Ground Floor Percussion Trio, Ben

Fraley, USA Prowlers Dance Team

Quartet—John Cage; GFPT/Matt

Greenwood, performers

III. Axial Asymmetry, Slow Trio—John Cage;

GFPT, performers

Second Construction—John Cage;

GFPT/Luis Rivera, performers

Dance Music for Elfrid Ide—John Cage

4'33"—John Cage; GFPT/Luis Rivera/

Matt Greenwood, performers

Child of Tree—John Cage; Ben Fraley,

soloist

Chess Pieces—John Cage, arr. Brian

Nozny

Dream—John Cage, arr. Matt Filosa;

GFPT, performers

## University of South Alabama

11/11/13

Percussion Ensemble

Dr. Luis Rivera, director; Matt

Greenwood, asst. director

Dance Music for Elfrid Ide—John Cage,

Mvmt. 1

Chess Pieces—John Cage, arr. Brian Nozny

Ritmicas No. 5 and No. 6—Amadeo Roldan

Rancho Jubilee—Andrew Beall

Gravity—Marc Mellits

## University of South Alabama

4/7/14

Percussion Ensemble

Dr. Luis Rivera, director; Matt

Greenwood, asst. director

Dr. Andy Harnsberger, soloist

Bloom—Ivan Trevino

Vous avez du feu?—Emmanuel Sejourne

Postludes for Bowed Vibraphone, Nos. 1, 2,

5, 7—Elliot Cole

Coming Home—Steve Gisby

Toccata for Percussion Instruments—

Carlos Chavez

Words Unspoken—Andy Harnsberger,

composer and soloist

Palmetto Moon—Andy Harnsberger,

composer and soloist

## Northern Arizona University

4/18/14

Ian Grzyb, Solo

Canned Heat—Eckhard Kopetzki

Marimba Quartet No. 1 (Icebound)—Ian

Grzyb

Scirocco—Michael Burritt

A Minute of News—Eugene Novotney

Nagoya Marimbas—Steve Reich

Mourning Dove Sonnet—Christopher

Deane

Memento—Ivan Trevino

## The University of Oklahoma

5/3/14

Central Oklahoma Youth

Percussion Ensemble

Andrew Richardson, director;

Liz Martin—piccolo

Vous Avez du Feu—Emmanuel Séjourné

Doubles, mvt. 1—Tom Gauger

Downfall of Paris—Bruce/Emmett

Digga-digga-digga-digga-digga-digga-dig-

ga-digga-deegot—David Jarvis

Chasing the Caribou—Eric Zak

Double Flanging I—Leander Kaiser

Spiraling Forward—Jamieson Carr

(Commissioned by the Central

Oklahoma Youth Percussion

Ensemble) **RS**



# CLASSIFIED ADS

## MEDIA

### HaMaR PERCUSSION PUBLICATIONS

Visit us at:

[www.hamarpercussion.com](http://www.hamarpercussion.com)

Editor—Harry Marvin, Jr.

## FOR SALE

### CYMBALS FOR SALE (BARELY USED, LIKE NEW)

3pr - 18" Zildjian 'A' Concert Stage Hand Cymbals. \$215pr (US)

2pr - 18" Zildjian Symphonic Viennese Hand Cymbals. \$215pr (US)

1 - Sabian Tony Verderosa VFX 19" Special Effect Ride. \$175 (US)

1pr - Sabian Tony Verderosa VFX 12" Special Effect Distortion Hi-Hats . \$200 (US)

1 - Sabian Tony Verderosa VFX 14" Special Effect Crash. \$150 (US)

\*Prices do not include shipping. Contact [atxcj7@hotmail.com](mailto:atxcj7@hotmail.com)

## 2014 RHYTHM! SCENE CLASSIFIED ADVERTISING

### STANDARD CLASSIFIED ADS

\$3 per word (excluding 1- and 2-letter words) . \$25 minimum. Color: \$4 per word.

### BOXED CLASSIFIED ADS

start at \$35 (includes up to 10 words) additional words are \$3 each.

### CONTACT

E-mail: [advertising@pas.org](mailto:advertising@pas.org) . 110 W. Washington Street., Suite A, Indianapolis, IN 46204

## FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

# MUSSER'S CELESTAPHONE

Donated by Perry and Nancy Preusch



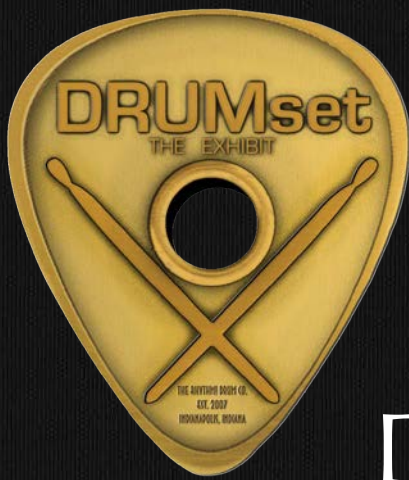
Tap to play audio

Inspired by Halley's Comet, the Celestaphone was constructed by Clair O. Musser as a combination of his interests in music, astronomy, meteorology, metallurgy, meteoritics, acoustics, musical physics, and holography. Musser collected over 1,388 pounds of meteorites and used 678 pounds from his collection to manufacture this one-of-a-kind Celestaphone.

In addition to the 30 "Meteoritic Tone Bars," over 353 parts were machined for the resonators, frame, and other portions of the instrument. Except for the bolts, all metal parts of the instrument are of meteoric metal.

Tuned to A=440, it has a 2½-octave range, G to C. Due to the long sustain of the bars, there is a pedal for muffling the instrument. It can be played with mallets or bowed for music that truly sounds "celestial."





# DRUMset: Driving the Beat of American Music

*New exhibit at Rhythm! Discovery Center*



## Exhibit Donors

### Patron

John H. Beck

### Education Sponsor

Innovative Percussion, Inc.

## Rhythm! Friend Donors

Gary and Sandra France . Glenn Kotche . Michael Kenyon . John R. Beck . Lisa L. Rogers

Jeff Hartsough . Jeffrey Moore . Dan Moore

## Contributors

James B. Campbell . Steve Houghton . Gary J. Olmstead . Julie Hill . Garwood Whaley, Meredith Music Publications

John Wittmann . Brian Zator . John W. Parks IV, D.M.A. . Robert Breithaupt . Eugene Novotney . Michael Balter

Thomas Siwe . Julie and Lalo Davila . Marcelo Carlos Fernandez Sr. . Chris Hanning . Jim Rupp . Gary Cook

Rich Holly . Michael Sekelsky . Brenda Myers . Stefon Harris . Nicholas Ormrod . Sherry Rubins . Conner Church . Julia Gaines

## In-Kind Sponsorships

Andy Mayer . Alan K. Green . Allen Gentry . Daniel Glass . Dean Bobisud . Denny Hankla . Don Cutshaw General Contracting

Drum Workshop . Excel Decorators . Garnet House Productions . Glenn Kotche . Harry Cangany . Hughies Audio Visual

Jeff Ocheltree . Jim Rupp . John Aldridge . Ndugu Chancler . Paiste Cymbals . Rickel Electric, LLC.

Visual Gravvity . Chris White . Xtreme Xhibits by Skyline . Yamaha Corporation of America . Zildjian Company

*Donations as of July 15, 2014*

