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RHYTHM! SCENE

THE NEWSLETTER OF THE PAS

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

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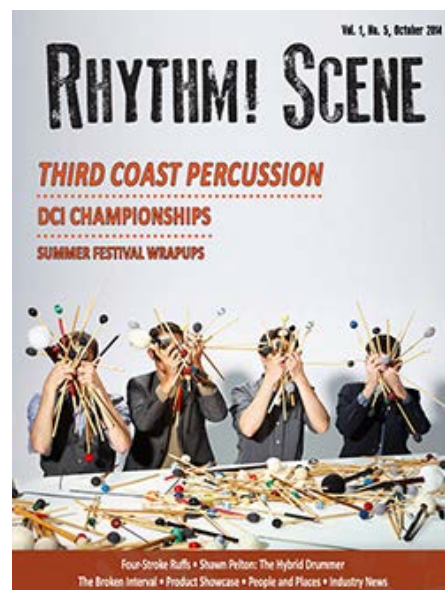
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COVER PHOTO BY SAVERIO TRUGLIA

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FROM THE PRESIDENT TRADITIONS

BY JOHN R. BECK, PAS PRESIDENT

November marks two significant events for PAS. Our annual gathering at PASIC (Nov. 19–22) and the opening of a new exhibit in the Rhythm! Discovery Center. Over 100 performers and clinicians are ready to inspire and inform us in Indianapolis, and our evening concerts pay tribute to milestones in percussion history and our new Hall of Fame members: Art Blakey, Steve Schick, and Glen Velez.

- *Wednesday Evening*: Focus Day evening concert, “Images of Sound: Innovations in Notation”
- *Thursday Evening*: Amadinda Percussion Group from Hungary, celebrating their 30th Anniversary during PASIC.
- *Friday Evening*: A tribute to 2014 Hall of Fame inductee Art Blakey. This concert features Carl Allen and his tribute group The Art of Elvin from New York City.
- *Saturday Evening*: 2014 Hall of Fame inductee Glen Velez and Friends.

If you have not had the opportunity to see *DRUMset: Driving the Beat of American Music* or visit Rhythm! Discovery Center during past conventions, I encourage you to take some time to drop by. This summer we extended the hours on Thursday and have been pleased to see how many new visitors are coming in to discover the world of percussion and experience hands-on learning.

Rhythm! Discover Center Hours During PASIC:

Wednesday 9 A.M.–7 P.M.

Thursday 9 A.M.–4:30 P.M.

Friday–Saturday, 9 A.M.–7 P.M.

Sunday 9 A.M.–5 P.M.

Our new exhibit traces the history of drumming in the military and the evolution of marching percussion. *No Drummers, No Direction* will feature rope drums and historic artifacts in addition to a touch-screen display with video examples of fife and drum styles, military band percussion sections, the art of drum making, and Hall of Fame member James Blades’ unique contribution to the war

effort. We would like to thank the percussionists of the Army, Navy, Air Force, Marines, and Coast Guard, for their assistance with video archives in addition to the **Drummers Service**, the **Cooperman Company**, and **John Crocken** for instrument loans of drums and sticks that are currently in production.

No Drummers, No Direction will feature video samples of performance styles from the 18th Century to the present. The video library is intended to become a perma-

▶ Tap to play video



“Doing Indy” video with an interview by former Executive Director Michael Kenyon, recipient of the 2014 PAS Outstanding Supporter Award.

▶ Tap to play video



▶ Tap to play video



▶ Tap to play video



▶ Tap to play video



nent and growing archive for marching history as an online resource at pas.org. If you have historic audio or video you would like to have included in the PAS archives, please contact: jrbeckpas@gmail.com.

We welcome donations for sponsorship of exhibits at the Rhythm! Discovery Center. <http://rhythmdiscoverycenter.org/no-drummers-no-direction-a-historical-overview-of-military-drums-drumming/>.



I look forward to seeing everyone in November at PASIC. If you can't be with us this year I hope you will take advantage of our 53 years of archived resources and the newly expanded digital publications with embedded media. PAS has a wealth of information and a network of experts that are available all year long.

Safe travels,
John R. Beck

AN INTERVIEW WITH THIRD COAST PERCUSSION

BY MEGAN ARNS



Third Coast Percussion includes percussionists Sean Connors, Robert Dillon, Peter Martin, and David Skidmore. Hailed by *The New Yorker* as

“vibrant” and “superb,” this quartet is quickly rising as a staple ensemble in our field of contemporary percussion performance. I sat down with all four

members to talk about some of their current projects and upcoming PASIC appearance.



PHOTO BY SAVERIO TRUGLIA

L–R: David Skidmore, Sean Connors, Robert Dillon, Peter Martin



Tap to play audio

Listen to “Fractalia” by Owen Clayton Condon

Rhythm! Scene: *How and when did Third Coast Percussion begin?*

David: Before we were called Third Coast Percussion, Rob and I were in the Civic Orchestra of Chicago. They provided opportunities to play chamber music concerts and outreach concerts, and a group of us, including Rob and I, wanted to put together a percussion group. So we formed a group and did several concerts that way, but shortly thereafter in 2005 the two other original

members, Jacob Nissly and Anthony Calabrese, left and TCP really started when Clay Condon and Peter Martin joined the group. We gave our first concerts as TCP in the summer of 2005 and put together shows on our own for the first year. Then, we slowly started to get hired, first by schools where our friends were percussion teachers and the school had some money to hire groups. We have been building up ever since then.

RIS: *As a group, what allowed you to pursue TCP as a full time endeavor?*

Robert: For a lot of years we all had other sources of employment including freelancing, performing, orchestra jobs, teaching positions, etc., with some members scattered around the country a bit. During that time, we began picking up more and more performing gigs as a group, helping generate income for the organization. When we became a not-

▶ Tap to play video



Excerpt from “Third Construction” by John Cage

from Percussive Arts Society [PLUS](#) 1 hour ago [NOT YET RATED](#)

for-profit 501c3 organization, we started to get some foundation support from grants that we had applied for. But the biggest thing that really allowed us to actually do it full time was that we began a new position as ensemble-in-residence at the University of Notre Dame's DeBartolo Performing Arts Center. As plans for this began to take shape over the course of the 2012–2013 season, it started to look like the combination of this residency, our other concerts, and the level of contributed income from foundations and donors would put us in a position that we might be able to transition to doing this full time starting in the summer of 2013.

RIS: *What a milestone! What are some challenges you have faced along the way, and what challenges do you face daily as a professional chamber ensemble?*

David: Moving marimbas! [laughter]

One of the things that's challenging about our group is that, at the moment, the four of us are both the performers and the management. So in addition to performing, we split the responsibilities of the business side of running this group. We learned early on that we would have to do this from peer organizations that had been at it before we were, including eighth black-bird, So Percussion, and several others. So that's fun in a way because it's a nice challenge.

We're all doing things now that we weren't formally trained to do in school. Peter is the finance director; he balances the budget and does filings with the IRS. I book the concerts. Sean does stage plots and tech writes for all our venues. Rob does grant writing and other fundraising. So balancing administrative responsibilities with performance responsibilities continues to be an exciting and necessary challenge. I would say the really big positive to the way we run the organization right now is that we have complete control over everything we do. The four of us make every single decision from both an artistic and an administrative side. So that is really liberating



PHOTO BY BARBARA JOHNSON, UNIVERSITY OF NOTRE DAME

because we get to mold this into exactly what we want it to be.

RIS: *What do you think sets TCP apart from other successful chamber music ensembles?*

Robert: I think there's something very special in this time about being percussionists and being in a percussion group. Only in recent decades has percussion gotten to the point where it has started to receive the same respect as other instrument groups. That, combined with the really intense excitement from composers and advocates of contemporary music, makes it feel like this is a time when percussion can really come to the forefront and we can really be at the cutting edge of new musical ideas. Composers are excited to write for this kind of ensemble and understand that they have an infinite sound

palette that they can draw on. There are no limitations, and every piece can have its own sonic world. I think that's really exciting for us as performers, for the composers, and also for audiences. And I think we're finally getting to the point where it's becoming exciting for concert presenters, too, which is great for groups that are trying to put this music out there.

David: Dozens of string quartets tour and make their living, or a large part of their living, as string quartets in this country and all over the world. From a musical perspective, there's no reason why there can't be as many percussion quartets. There are a lot of great percussion groups who came before us that we look up to such as Nexus, Amadinda Percussion, and Kroumata. We also have a lot of peer percussion

groups that we really respect such as So Percussion, and then groups that are younger than us who are doing really great work. But the cool thing is that there is a shared repertoire of our classics that many of these percussion groups play, such as the music of Steve Reich, John Cage, and Lou Harrison. However, as Third Coast Percussion, we have our own take on them. We spend a lot of time and energy finding our own voice with the music, which leads us to interpretations that are unique to our group in the same way that other groups have their own unique interpretations. We also have this body of commissioned work that is special to our ensemble, as well as music we as an ensemble compose. Maybe 30 years ago people would have never imagined there could be so many pro-



PHOTO BY SAVERIO TRUCIA

fessional percussion ensembles, each with its own voice, but that's really the case right now. And it's exciting because no one thinks twice about the fact that there are so many string quartets out there, and neither should they that there are so many great percussion ensembles out there.

RIS: *I couldn't agree more. I recently watched your season-preview video, which shows a collaborative project with Glenn Kotche. How did this come about?*

Robert: Glenn is also a Chicago-based musician, and we've all been fans of his work for a long time. We're really excited about the things he does in the contemporary classical context, as well as his work as

the drummer in Wilco and some of his other projects. We first approached Glenn six years ago to let him know about our group and asked if he'd be interested in working together on something at some point. We were really excited that he was already aware of us, was into what we were doing, and was open to a collaboration. It took a long time for all the pieces to fall into place, but we are excited about the project that we have in the works with Glenn right now.

RIS: *Can you share some details about the project?*

Robert: The piece is called "Wild Sound," and we will premiere it October 3 at the University of Notre Dame's DeBartolo Per-

forming Arts Center. We also have performances lined up later in the season in St. Paul, Chicago, and New York, with a lot of other really exciting leads nationally and internationally for future seasons. It's a unique project, unlike anything else that we've ever done. The concept of the piece now has evolved to the point where it involves video art, live video that gives the audience a really close-up look at what we're doing on stage, and a prerecorded audio track that Glenn put together out of field recordings he's made while traveling around the world and this really extensive sound library that he has. But the thing that is most unique about this piece is that it involves only instruments



PHOTO BY SAVERIO TRUGLIA

that are built by us during the performance. The piece involves absolutely zero standard percussion instruments; there are no marimbas, there are no drums in this piece. Everything is either just an everyday object that makes interesting sounds or it is an instrument that we construct ourselves during the course of the performance.

RIS: *Now I'm really curious. Can you share some examples of these instruments?*

Robert: Some simple things we construct include making sistrums out of pieces of wood with bottlecaps and nails, or making bird callers out of plastic bottles. Glenn has this incredible arsenal in his head of all the different ways you can get sounds out of normal everyday things by taping things together, cutting things apart, making holes in things, or building things out of other things. We were also able to incorporate some more advanced technology into the project by teaming up with the engineering college at the University of Notre Dame as part of our residency. This summer, we had a whole team of student interns at UND who were designing custom electronic instruments that will be used in this piece also. So it's very multifaceted, super interesting project. It's a whole set of new challenges for us, but also kind of a bigger and more elaborate performance experience than anything we've dealt with before.

RIS: *Have you collaborated with a lot of other composers in the past?*

Sean: Yes, many. Anytime we collaborate with a composer it's extremely rewarding. We've already mentioned working with Glenn Kotche and Augusta Read Thomas. This past season we also collaborated with Timo Andres on a new piece that we premiered and played in a couple of places across the country. I'm particularly excited about a program that we started last season—the Emerging Composers Partnership—in which we look for self-identified emerging composers of any age, really. I think we offer a pretty unique experience. We don't just request a piece and then play that piece. Instead we kind of dream up the piece in a very collaborative fashion during three work shopping sessions, culminating in a premiere performance on our Chicago season. This is a new program of ours, but it has quickly gained support both from our organization and outside sources. We're currently accepting applications for next season until November 1.

RIS: *Do you have any time for community outreach in Chicago among these big projects?*

Sean: Yes. We have a partnership with a very talented group of high school students who play in a marimba ensemble in the Back of the Yards neighborhood on the south side of Chicago. In this incredible program, based out of Holy Cross Immaculate Heart of

Mary Church, students not only learn music on the marimba, but are also given marimbas to take home to practice on. The group then plays professional gigs that fund the ensemble. Additionally, when the students graduate from the ensemble, they are welcomed back to teach and instruct the ensemble, helping them develop skill sets as leaders and educators as well as providing them with funds to help pay for college. We played a joint concert with them on Make Music Chicago this past June, and we are going to be continuing the partnership this year through Rush Hour concerts in Chicago, which is very exciting.

RIS: *I know you are on the road a lot, but what are some other collaborative projects you have been a part of in Chicago?*

David: Collaboration is a big part of what we do. We've been fortunate to work with some Chicago organizations that are doing really incredible work that's happening locally, but are really on the national and international stage. Recently, we had the opportunity to collaborate with Hubbard Street Dance Chicago. There's an amazing work by a choreographer named Jiří Kylián called "Falling Angels," which is set to the first part of Steve Reich's "Drumming." We've performed that with Hubbard Street a number of times. We also had a daylong residency with the Civic Orchestra of Chicago, where we performed for the current

members and worked with their new fellowship program. We are looking forward to an expanded residency with them this season. We've played concerts with other Chicago-based ensembles such as eighth blackbird, who have joined us as soloists in the past, as well as full ensemble collaborations. So a lot of what we do is Chicago-centric, and I think that that's really exciting for us because there's so much amazing art happening in Chicago right now.

Peter: Right around the time Third Coast Percussion was starting, a variety of younger musicians and performers were very interested in contemporary music as a new voice and a new model for what a professional performing musician could be. Many of these musicians were all studying together at Chicago-area conservatories and universities like Northwestern University, which is where we're all from. Given that there aren't a lot of ensembles in existence or presenters just banging on your door to hear some of this repertoire that's not always played, there are not a lot of models out there. There are some exceptions, like eighth blackbird, of course, who have been a Chicago-based ensemble for a long time, so they certainly serve as a model. But it's a very exciting time in Chicago right now because around the same time that our ensemble was birthed, so were some other groups such as Dal Niente, a fantastic con-

temporary music ensemble a lot of us have played with in the past. It's a great culture that's happening right now, where young musicians realize that as a classical musician you can basically do whatever you want as long as you have the drive and the motivation to kind of put it together yourself.

RIS: *And now there are some models to work from. It must feel really exciting to be a part of this movement and in turn to be a model for younger musicians who have aspirations to start their own chamber ensembles.*

Peter: It's a really healthy and exciting time to be around Chicago and the music scene. I've heard some older generation people talk about parallels between theater in the 1970s and '80s and what's happening with the new music revolution in Chicago right now. It will be exciting to see where we're at a decade from now and what it looks like. But to be a part of that culture is really cool. In the studio where we rehearse, Dal Niente moved in a couple of years ago and eighth blackbird just moved in. So even where we rehearse has become sort of a cultural hub in Chicago.

RIS: *Your PASIC performance this year is on Saturday at 4 P.M. in the Sagamore Ballroom. Can you tell us a little about your program?*

Sean: The title of our concert is "Music from the Third Coast." We wanted to play a combination

of music that is either unique to our ensemble or indicative of the projects that we've been passionate about over the past couple of years. It features commissions, works that we've recorded, and things unique to our ensemble. Pieces include a movement of our commission of Augusta Read Thomas's "Resounding Earth," which she composed entirely for pieces of ringing metal, a new work by David Skidmore inspired by the Swedish heavy metal band Meshuggah, "Fractalia" by former member Clay Condon, which we've recorded and is on our album *Unknown Symmetry*, "Shi" by Alexandre Lunsqui, and John Cage's classic "Third Construction," which we've recorded and played around 400 times.

RIS: *Do you have any advice for percussionists who are trying to start their own chamber percussion ensembles?*

Robert: Every part of it is a learning experience. I think a lot of the things we found in the first few years revolved around the realization that we had been really well trained to play music while we were in college, but that there were a lot of other things that had to happen in order to actually operate a group, and even more things that had to happen beyond that if you wanted to make any money playing in that group. Everything we did was a learning experience. Every mistake we made was a learning experience. But also we sought

out mentors and continue to seek out mentors who can give us guidance on everything we do, especially on all of the non-musical aspects. We are definitely getting better at these things the longer we do it, but we may never be experts in those things in the same way that we are experts as performers. So, find people who are, in one way or another, doing something that looks like what you want to do and try to spend time with them. Buy them a coffee, buy them lunch, and talk to them about what it is that they do and always be seeking to learn more about how to do it.

Sean: Maybe this is general life advice, but prepare as much as you can and then be flexible. Maybe it's a little cliché, but I think in any situation if you do your research and you plan and you put a lot of effort into making it the best product that you can, then when it's time to present it and interact with things that are outside your control, you'll be quickly identified as someone who is organized and easy to work with, which is pretty important for musicians because there're a slew of talented, awesome players. Also, be true to what you're interested in and pursue it. The work you spend on doing something that you love to do will never be wasted.

Peter: Always remember, too, especially as a younger musician and a student, that your main priority is to excel in your craft. When we think of the future of percus-

sion ensemble, or the future of classical music and percussion's role in it, the success and/or failure of that will have a large part to do with the capabilities and the craft of the percussionists themselves. So be really thoughtful of that and work as hard as you can to constantly improve the status of percussion performance right now. This is a big thing we always need to consider.

Robert: My last advice is to start doing it as soon as you can and start pursuing it with all your energy as soon as possible. It takes a long time for all the effort to pay off. The sooner that you start really doing the things you hope to eventually do, the sooner you might actually get to where you want to be. **RS**

LEIGH HOWARD STEVENS SUMMER MARIMBA SEMINAR AND Mallet Masters Festival

BY LAUREN TETER

Ocean Grove, New Jersey is probably one of the last places you would ever think to find a group of collegiate percussionists. But for three weeks this summer, 19 of us gathered, practiced, performed, and witnessed incredible performances while learning the Stevens method from the creator himself, Leigh Howard Stevens.

Of the many experiences at the Stevens Marimba Seminar, seeing and hearing many artists and different genres of music was one of the best ways to be exposed to new music and

to witness different styles of teaching. We had the opportunity to meet with Scott Herring, Blake Tyson, Andrea Venet, Annie Stevens, Tom Burritt, and, of course, Leigh Howard Stevens in both performance and master class settings.

Scott Herring, an associate professor of percussion at the University of South Carolina and one half of the RoseWind Duo (a marimba-saxophone duo that also features Clifford Leaman), kicked off the seminar with a focus on contemporary music. Dur-

ing his master class session, Herring handed out scores for us to review and had us listen to sections of repertoire we should *at least* be able to recognize, including “Tiger Dance” by Jeffrey Smith, “Zapping Trio” by Eric Sammut and “Raven” by Edward Knight.

A few days later we had the privilege of meeting Blake Tyson, a composer and marimbist, who taught us what it meant to have inspiration and emotion in writing and performing music. His concert featured many of



his own compositions, as well as one by Payton MacDonald, a fellow composer and marimbist, who performed his composition “Gemini” with Tyson.

Week two of the seminar brought to town the percussion duo Escape Ten, featuring Dr. Annie Stevens and Andrea Venet. They focused on the importance of finding an ideal performance partner—someone with whom you have a connection. Seeing Dr. Stevens and Venet perform was a truly awe-inspiring experience. The connection between them is remarkably strong and their playing ability is intense and passionate.

Another wonderful privilege was having a master class with Dennis DeLucia, a well-respected percussion teacher, arranger, clinician, and judge. In the midst of the seminar’s intense focus on the marimba, his session allowed us to expand our understanding of other percussion instruments worldwide and their histories. His session was jam-packed with information that was valuable to us both as musicians and percussion students.

Dr. Tom Burritt, a professor at the University of Texas, Austin, was the next to arrive. His master class sessions and recital (which garnered multiple encores!) were centered around the idea that a great performance should closely mirror the music itself. “Make musical motion that matches musical moments,” he repeated over the course of his stay.

After such inspiring performances from these incredible guest artists, we were eager to demonstrate all that we had learned during the seminar. There were two performance opportunities: an intimate setting during which about half of us performed for

our peers and a more formal recital setting in which half of the students performed for assisted living residents and parents, as well as students.

Last, but not least, came the finale to a wonderful three weeks: Leigh Howard Stevens performed some incredible pieces for us—and a bit of magic as well. You’ll just have to see him perform “Houdini’s Last Trick” live to understand!

Throughout the three-week seminar there was so much information given by Leigh, ranging from the Stevens method to the origins of marimba, acoustics, musicality, and much more. The seminar was an invaluable companion to the courses I’ve taken (and will be taking) in college as a music major. My time in Ocean Grove flew by, but the experience was both incredible and educational. Leigh Ste-

Leigh Howard Stevens Summer Marimba Seminar 2014 repertoire

Shadows of Wood – Eckhard Kopetzki
Memoriale – Paul Siskind
Release – John Fitz Rogers
Book of Dances and Other Diversions
– L. Mark Lewis
Earth Tones – Gary D. Ziek
Anubis – Blake Tyson
Vertical River – Blake Tyson
Not far from here – Blake Tyson
A cricket sang and set the sun – Blake Tyson
Secrets of the Sky and Earth – Halim El-Dabh
Gemini – Payton MacDonald
Firefish – Blake Tyson
Meteor – Stephen Eric Ridley
Octabones – Adi Morag
Chorale Variations – Steve Danyew
Colours of a Groove – Alejandro Viñao
Weird Fish Pyramids – Radiohead (arranged by Andrea Venet)
2 + 1 – Ivan Trevino
Four Dances for Marimba – Gordon Stout
Suite No. 5 in C Minor, BWV 1011 – J.S. Bach
Song Book Vol. 1 – Ivan Trevino
Great Wall – Leigh H. Stevens
Prelude for Marimba – Raymond Helble
Sarabande in E-flat Major – J.S. Bach
Sarabande in D minor – J.S. Bach
Houdini’s Last Trick – Leigh H. Stevens
Rhythmic Caprice – Leigh H. Stevens

Scirocco – Michael Burritt
Astral Dance – Gordon Stout
Suite No. 2 in D minor BWV 1008
Sarabande – J.S. Bach
Spirals 1 and 2 – Eric Sammut
Little Things – Ivan Trevino
Single Generator – Christopher Norton
Dr. Gradus and Parnassum – Claude Debussy (transcribed by Leigh H. Stevens)
6 Caprices (#6) – Matteo Cercassi
Words Unspoken – Andy Harnsberger
Choro No. 9 – Augusto Marcellino (arranged by Gordon Stout)
Cameleon – Eric Sammut
3rd Suite for Cello – J.S. Bach
Snake’s Dream – Eric Sammut
Variations on Porgy and Bess – George Gershwin (arranged by Eric Sammut)
Ameline – Eric Sammut
Providence – Phillippe Mace
La Fleur que tu m’avais jetee – Georges Bizet (arranged by Eric Sammut)
Blue Somewhere – Eric Sammut
Le Velo – Francois Dupin
Blue Ridge – Michael Burritt
Burritt Variations – Alejandro Viñao
The Islands – Michael Burritt
Catching Shadows – Ivan Trevino
Shadow Chasers – Michael Burritt

vens is truly an intense, committed, talented, and sensible artist and educator.

Immediately following the seminar was the Mallet Masters Festival, commemorating the 35th edition of the Leigh Howard Stevens Summer Marimba Seminar. The seminar's Grand Finale concert on Wednesday June 18 also served as the kickoff event of the Festival. It featured Leigh Howard Stevens performing three of his own works as well as music by Raymond Helble and J.S. Bach. Stevens' latest composition, "Houdini's Last Trick" offers the performer two possible endings, one of them composed for musicians who also happen to be magicians. No one knows how, but Stevens managed to levitate the trap table and followed it off stage at the end of the piece.

Thursday featured jazz vibes and a master class by Stevens. Christos Rafalides, a very busy NYC-based vibes player, did a workshop for the attendees on beginning improvisation. In between master class sessions, Steve Weiss Music hosted a lunch for festival attendees with representative Dave Stockton conducting an informal chat about all that SWM has to offer the world of percussion.

Friday morning brought one of the most popular and successful young composers in residence: marimbist Ivan Trevino. He discussed compositional techniques and demonstrated licks from some of his "hits." Later that afternoon, Valerie Naranjo (of *Saturday Night Live* and *Lion King* fame) presented a fascinating hands-on workshop on West African keyboard percussion music and techniques.

Friday evening marked a historic event, with separate concerts featuring two of the greatest marimba performers in the world: Eric Sammut and Michael Burritt. Those in attendance will remember that concert for the rest of their lives. Sammut performed some of his more recent compositions, including "Snake's Dream" and "Blue Somewhere." Michael Burritt performed Alajandro Viñao's "Burritt Variations" as well as some of his chamber music, accompanied by a quartet of percussion students from the Eastman School of Music.

Both musicians returned on Saturday to lead master classes for attendees and close out the festival. It was an incredible concentration of great keyboard percussion talent and great keyboard percussion music—an event that more than lived up to its name!

Lauren Teter is a sophomore at James Madison University, majoring in music. This was her first time attending the LHS Summer Marimba Seminar.

RS

PASIC 2014 Symphonic Labs

First introduced at PASIC 2001, Symphonic Labs are instructional, hands-on sessions for percussion students focusing in orchestral music. The presenter of each Lab demonstrates and performs for a portion of the 50 minute session, during which selected student players perform and receive helpful critique from the presenter. Student performers who are interested in participating may sign up via e-mail, phone, or by fax before October 17, 2014. For more information, contact Percussive Arts Society, E-mail the PAS Intern: intern@pas.org; Tel: 317-974-4488; Fax: 317-974-4499.

The 2014 Symphonic Labs presenters are:

David Kent - Timpani
Michael LaMattina - Snare Drum
Rob Knopper - Keyboard
Michael Rosen - Cymbals
Phillip O'Banion - Accessories



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"The Art of Elvin"
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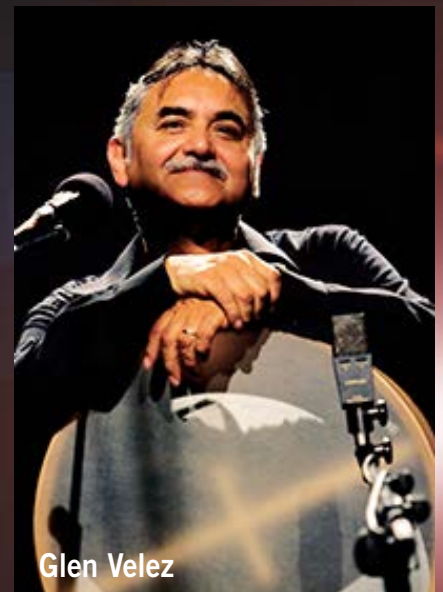
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2014 DCI WORLD CHAMPIONSHIPS

BLUE DEVILS WIN RECORD 16TH TITLE

SANTA CLARA VANGUARD WIN 11TH DRUM AWARD

STORY AND PHOTOS BY LAUREN VOGEL WEISS

For the sixth consecutive year, Drum Corps International's World Championships returned to Indianapolis. The competition in Lucas Oil Stadium began with Prelims on Aug. 7 (featuring 37 corps), followed by Semifinals on Aug. 8 (narrowed to 25 corps), and culminating on Aug. 9 with the Top 12 corps competing in Finals.

The Blue Devils (Concord, Cal.) won an unprecedented 16th World Championship, its third in the last five years, with a record high score of 99.65 (besting the previous high score of 99.15 earned by the Cavaliers in 2002 and the Cadets in 2005 by half a point). The corps had an undefeated season (26 wins) coming into Indianapolis and placed first all three nights. The Blue Devils also won the Donald Angelica Best General Effect Award, John Brazale Best Visual Performance Award, George Zingali Best Color Guard Award, and Jim Ott Best Brass Performance Award.

How did Scott Johnson, Director of Percussion for the Blue Devils who has been involved with all 16 championships (including three as a marching member in 1976, '77, and '79 before joining the staff), react after the scores were announced? "It's absolutely amazing!" he shouted amid the celebration on the field. "The per-



Blue Devils won its "sweet 16th" World Championship with their program "Felliniesque"



Santa Clara Vanguard won its first drum title in a decade, and 11th overall



Carolina Crown performed Evelyn Glennie's "Shadow Behind the [Iron] Sun," featuring eight auto muffers

formers are phenomenal. The show was written in a style that everybody enjoyed, everybody accepted, and everybody liked. It's a good day to be a Blue Devil!"

The Blue Devils, known for their jazz style, took an "Italian approach" with their "Felliniesque" program, featuring music from movies by Italian film director Federico Fellini, including his *La Strada* and Broadway's *Nine* (a musical based on his film *8½*). "We approached the show like we were staging a theater production, as opposed to dots in marching band," explained Johnson. "The way our staff put together this program was very special. People will study this show for many years to come—the transitions, the mood setting that we had, the velocity and the slow motion. It was all there and it was seamless. It was one of those magic ones that worked! The members liked the fact that they were able to play melodic lines that the crowd enjoyed and that they enjoyed, too. The more fun they have with the show, the more fun everyone else can

have with it. The talent of the performers was extra special this year."

One of those talented performers, 16-year-old snare drummer Brandon Olander, was featured on the *CBS Evening News* on the night of finals. [<http://www.cbsnews.com/videos/teen-drummer-lives-his-dream-one-beat-a-time/>] "He came to one of our System Blue camps when he was 11 years old," said Johnson, "but he was too young to make the line even though he had amazing hands. It's incredible the talent level these kids have nowadays."

The Bluecoats (Canton, Oh.) surged from third place in prelims and semifinals to capture their first silver medal with a score of 97.175. A crowd favorite, "Bloo" performed the program "Tilt," featuring music from young American composers Andy Akiho, Tyondai Braxton, and Vienna Tang. They incorporated slanted platforms on the field as well as drummers who played while leaning at a distinct angle.

The Cadets (Allentown, Penn.)

won the bronze medal for the second year in a row, after slipping from second place the previous two nights. Their program, "Promise: An American Portrait," featured music by Aaron Copland—and a lot of narration.

Fourth-place Santa Clara Vanguard (Santa Clara, Cal.), another audience favorite for its performance of "Scheherazade," won the Fred Sanford Best Percussion Performance Award for the 11th time in the corps' history. This was SCV's first "high drum" title since 2004, coincidentally the last time they played this same music by Rimsky-Korsakov.

"It's been ten years since the corps had played 'Scheherazade,' and we thought we'd do a different take on it," explained Paul Rennick, Percussion Arranger, Composer, and Caption Manager for the Vanguard. "Instead of sticking mainly to the straight orchestral interpretation, we decided to incorporate more world percussion and electronic sounds and take it in a slightly different direction. It was more ethnic, more Middle Eastern. And since it's 2014, with the evolution of show production and design, the intense visual demand was really complicated. With constant movement and extreme listening situations, they rarely, if ever, stood and played in a straight line! The whole corps—from the way the drums were finished, to the uniforms, to the way they played—set an aggressive tone very early and maintained it throughout the season. I'm proud of these guys."

Although Rennick has won three previous "high drum" trophies (with the Phantom Regiment in 2006, 2008, and 2010), this was his first win with

SCV. “We’ve been knocking on the door for several years,” he said. “We finally put all the pieces together, and these guys played great all the time and they earned every bit of it. [The award] was well-deserved. I’m ecstatic—for the members and the entire organization!”

Last year’s champion, Carolina Crown (Fort Mill, S.C.), placed fifth with its “Out of This World” program. The first portion of the percussion feature was a bit unusual; based on Evelyn Glennie’s improvisational “Shadow Behind the [Iron] Sun,” it featured eight auto mufflers! After watching an early season video of their perfor-

mance of her piece performed on a football field, Glennie commented, “It’s funny seeing so many ‘Simtaks’ all together!” [She named the truck muffler used on her album *Shadow Behind the Iron Sun* “Simtak,” after her percussion technician at the time (Simon) and the “tak tak” sound the pipe produced.]

Crown percussion arranger Thom Hannum elaborated on the metallics: “We expanded on the metal idea, adding some Zildjian Earth Plates as well as splash cymbals, triangles, and other cymbal effects. The second part of our feature highlighted the membranes—the timpani pod players and,

of course, the rest of the battery instruments—which offset the metallic instruments. If you listen, particularly to the snare parts and tenor parts, they’re based on the style of writing we used on the mufflers in the metallics section.”

In sixth place, the Cavaliers (Rosemont, Ill.) also had a special drum solo—make that marimba solo—which featured five marimbas and ten players *on* the field. [For more details, read “[The Cavaliers’ Front Ensemble: Out of the Box](#)” in the August issue of *Rhythm! Scene*.]

In the only other placement swap of the night, Phantom Regiment (Rockford, Ill.) moved up to seventh while the Blue Knights (Denver, Col.) dropped to eighth. The rest of this year’s Top 12 were the Blue Stars (La Crosse, Wis.), Boston Crusaders (Boston, Mass.), Madison Scouts (Madison, Wis.) and the Crossmen (San Antonio, Tex.), who returned to the Saturday night show after placing 14th last year.

The Colts (Dubuque, Iowa) finished 13th, missing finals by only one-tenth of a point. They were followed by the Troopers (Casper, Wyo.), Blue Devils B (Concord, Cal.), the Academy (Tempe, Az.), and Spirit of Atlanta (Atlanta, Ga.), who dropped from 11th place in 2013 to 17th. Rounding out the Top 25 were the Vanguard Cadets (Santa Clara, Cal.), Oregon Crusaders (Portland, Or.), Pacific Crest (Diamond Bar, Cal.), Mandarins (Sacramento, Cal.), Jersey Surf (Camden County, N.J.), Genesis (Austin, Tex.), Spartans (Nashua, N.H.), and 7th Regiment (New London, Conn.).

On Aug. 5, the Open Class Championship was held at Ames

CORPS

SCORE

(out of 100 pts.)

DRUM SCORE *

(out of 20 pts.)

1. Blue Devils	99.65	19.60 (2nd)
2. Bluecoats	97.175	19.35 (3rd)
3. The Cadets	96.875	19.15 (4th)
4. Santa Clara Vanguard	96.075	19.75 (1st)
5. Carolina Crown	95.675	18.45 (7th)
6. The Cavaliers	93.675	18.95 (5th)
7. Phantom Regiment	91.425	17.95 (9th)
8. Blue Knights	91.15	18.60 (6th)
9. Blue Stars	89.6	18.10 (8th)
10. Boston Crusaders	88.95	17.90 (10th)
11. Madison Scouts	87.575	17.55 (11th)
12. Crossmen	86.225	17.25 (12th)

Drum judges: Jeff Prosperie/field and Alan Dunn/press box (Prelims); Martin Griffin/field and Rick Rodriguez/press box (Semifinals); Allan Kristensen/field and Caleb Rowe/press box (Finals)

*The drum score is from Saturday and is based on a 20-point total averaged between two judges. That number is then divided by two and only a maximum of 10 points are added into the total possible overall score of 100 points. The “High Drum” award is an average of the three nights of competition.

Field in Michigan City, Ind. as corps from the West Coast took the top two places for the second year in a row. Two-time silver medalist Blue Devils B returned to first place with a score of 82.65 and also won the Best Percussion Performance Award (for the sixth year in a row) with a 15.90. Last year's Open Class Champion Vanguard Cadets took the silver medal (and second in percussion). And Genesis captured the bronze medal for the second consecutive year.

DCI PERFORMERS SHOWCASE

Open to both World and Open Class competitors, the DCI Performers Showcase (formerly known as the Individuals & Ensemble Competition) returned to downtown Indianapolis with a new sponsor: System Blue, the educational division of the Blue Devils. On Wednesday, Aug. 6, tents were set up on Georgia Street as soloists performed at one end of the street and ensembles at the other.

The Blue Devils again dominated the percussion categories. [The only other Top 12 corps represented at this competition were the Blue Stars and Madison Scouts, along with four other World Class corps—Oregon Crusaders, Pioneer, Spirit of Atlanta, and Troopers—and seven Open Class corps—7th Regiment, Blue Devils B, Blue Saints, Colt Cadets, Legends, Racine Scouts, and Spartans.]

For the second year in a row, Kaito Haruta won the Best Individual Snare award. He scored a 96.5 for his original solo "Risky Business." The 22-year-old senior math major at California State University—San Bernardino marched his second and



For the second year in a row, Best Individual Snare went to Kaito Haruta of the Blue Devils (photo by Jeff Prosperie, Jr.)



Colin Whitcomb from the Blue Devils won Best Individual Multi-Tenor



Blue Devils' Moose Davis won Best Individual Keyboard



Blue Devil rookie Dillan Bailard played drumset to win the Best Individual Multi-Percussion title

final year with the Blue Devils.

Colin Whitcomb, a 20-year-old rookie with the Devils (although he was a member of the Cadets in 2012 and Bluecoats in 2013), was named Best Individual Multi-Tenor. His original solo, "Xylochops," earned him

a score of 91.5. He is a sophomore music performance major at Riverside Community College in Riverside, Cal.

In his second year with the Blue Devils, 22-year-old Moose Davis won Best Individual Keyboard. He graduated with a percussion



Best Individual Timpani went to Jacob Elliott from Legends for the second consecutive year – the only percussion Individuals winner from an Open Class corps (photo by Jeff Prosperie, Jr.)

performance degree from the University of Central Arkansas. Moose played Eric Sammut's "Caméléon," which earned a score of 97.5.

Rookie Dillan Bailard, the drumset player in the Blue Devils' front ensemble, won the title of Best Individual Multi-Percussion. The 20-year-old, who is studying drumset at Musicians Institute in Los Angeles, scored a 96.5. His original solo, "La Quinta Shuffle," named after his hometown of La Quinta, Cal., featured a remix of the *Hunger Games* melody on crotales in addition to his outstanding drumset performance.

Jacob Elliott, a third-year member of Kalamazoo, Michigan's (Open Class) Legends front ensemble, was named Best Individual Timpani for the second year in a row. He scored an 81.0 for his original timpani solo, "Time for Pie" (a sequel to last year's "Time for Cake"). The 21-year-



Five members of the 2014 World Champion Blue Devils won individual and/or ensemble honors at the DCI Performers Showcase. (L-R) Dillan Bailard, Colin Whitcomb, Marisa Spevak, Kaito Haruta, and Moose Davis



Marisa Spevak and Moose Davis performed "2+1" by Ivan Trevino

old is a senior at Central Michigan University where he is studying Astronomy.

The Blue Devils also won the Best Percussion Ensemble award with a marimba duet featuring Keyboard Champion Moose Davis and Marisa Spevak, a 19-year-old rookie studying psychology at Southeastern University in Lakeland, Fla. The duo scored

a 97.5 performing "2+1" by Ivan Trevino.

Best Bass Drum Ensemble went to the Madison Scouts bass line: Nick Grossbard (age 20), Alex Richey (20), Mike "Rocky" Rockwell (19), Sam Schaeffer (21), and Zac Sterling (21). They scored a 97.5 for their original composition "So You Want to Move to Bassville...?"

CONGRATULATIONS!



DCI 2014 WORLD CHAMPIONSHIPS

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The Madison Scouts Bass Drum Ensemble – (L–R) Mike “Rocky” Rockwell, Nick Grossbard, Alex Richey, Zac Sterling, and Sam Schaefer – performed “So You Want to Move to Bassville...?”



Spirit of Atlanta's cymbal players – (L–R) Ryan Carberry, Garrett Louie, David Haven, Bryan Kendrick, and Will Osbourne – won Best Cymbal Ensemble for their performance entitled “Forgive Me Father”

For the third consecutive year, Best Cymbal Ensemble went to the Spirit of Atlanta for their performance of “Forgive Me Father,” which scored a 95.2. Performers included Ryan Carberry (22), David Haven (22), Bryan Kendrick (20), Garrett Louie (21), and Will Osbourne (16). Their religious-themed program included a “Dies Irae” theme on homemade

pipe-chimes and an unintended accompaniment from some nearby church bells!

Judges for the Performers Showcase were Jeff Prosperie (snare, tenor, timpani, and multi-percussion) and Chris Romanowski (keyboards and ensembles).

DRUMLINE BATTLE

For the second time during Championship week, DCI hosted a DrumLine Battle contest that featured 17 drumlines competing in a tournament-style bracket. After a 90- to 120-second “battle,” one drumline advanced to the next round, through five rounds. With stages set up on both Georgia Street and in Pan Am Plaza, and with several food trucks parked nearby, it was a festive atmosphere for the thousands of fans who lined the streets and several floors of a nearby parking garage!

The Independent Champion was last year's runner-up, Center Grove High School (Greenwood, Ind.). Other units in this bracket were Ben Davis High School (Indianapolis, Ind.), Notre Dame College (South Euclid, Oh.), and River City Rhythm (Anoka, Minn.).

The Open Class Champion was 7th Regiment. Other corps in this division were the Colt Cadets, Gold (San Diego, Cal.), Racine (Wis.) Scouts, and Raiders (Burlington, N.J.).

The International Division, representing three countries, was won by Medellin Gran Banda from Columbia, who also participated in DCI's new SoundSport competition earlier in the day. Other competitors included McMaster University (Hamilton, Ontario, Canada), Patria (Guatemala), and St. Mary's Drumline (Pickering, Ontario, Canada).

Representing DCI's World Class Corps were the Academy, Colts, Jersey Surf, and Oregon Crusaders, who not only won this division but also defeated the 7th Regiment in the final round to win the 2014 DrumLine Battle on Georgia Street Championship.

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The 2015 World Championships (August 6–8, 2015) will return to Lucas Oil Stadium in Indianapolis. For more information on joining or viewing drum and bugle corps, visit www.dci.org. **RS**



Oregon Crusaders

For the second year, a DrumLine Battle was held in the streets of downtown Indy during Championship week. Portland's Oregon Crusaders won both the World Class division and the overall "Battle of Georgia Street" championship

Georgia Street Indianapolis

Saturday August 9, 2014

DRUMLINE BATTLE

Independent Division			
River City Rhythm		River City Rhythm	
Ben Davis HS		Center Grove HS	
Center Grove HS		Center Grove HS	
Notre Dame College		Independent Champ	
Open Class Division			
Colt Cadets	7th Regiment	7th Regiment	7th Regiment
Gold	Gold	Raiders	Open Class Champ
	Raiders	Raiders	
	Racine Scouts		
International Division			
Medellin Gran Banda		Medellin Gran Banda	
McMaster University		Medellin Gran Banda	
Patria		Patria	
St. Mary's Drumline		International Champ	
World Class Division			
Jersey Surf	Oregon Crusaders	Oregon Crusaders	Oregon Crusaders
Oregon Crusaders	Colts	The Academy	World Class Champ
Colts	Colts	(Judges Save)	
The Academy			

7th Regiment

Oregon Crusaders

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¡SUÉLTELA PARIENTE!

AN INTRODUCTION TO THE COSTA RICAN MARIMBA

BY JUAN JOSÉ R. CALVO

When you hear the word “marimba,” most people think of the standard four- to five-octave instrument that we see in universities and concert halls around the world. In my country of Costa Rica, we also have a folkloric marimba that is recognized as a national symbol of our culture. Because of its deep historical significance, this instrument is loved not only by the musicians, but by all the people of Costa Rica. We hope that this music and tradition remains an important part of marimba history. I am thrilled to share an introduction to this beautiful instrument with the readers of *Rhythm! Scene*.



Historical Mentions of the Marimba in Costa Rica

During the 18th century, the word “marimba” was used in Central America and the Caribbean including Cuba and Puerto Rico to describe a series of idiophones that could have keys made of wood, metal, or glass. As years passed, the term began to refer more specifically to the wooden instrument that we know today.

According to records from the Catholic Church, Franciscan priests first brought the marimba to the Guanacaste province of Costa Rica during the 18th century. The first written document to mention a marimba appeared in a 1785 church record in the town of Orosí in the Cartago

Province. The marimba then spread throughout the Guanacaste Province and became popular among the people of that region, as well as in the capital city of San José.



¡Suéltela pariente! is a phrase used to tell the marimba player to start playing. It is literally translated as “Let it go, family member.” But a translation within the context is more like “Play a song, my friend!”

Characteristics of the Costa Rican Marimba

Costa Rican marimbas are made entirely by hand, a process that is said to maintain the purity of the instrument. The frame is constructed of different types of wood, although modern models often utilize different metals for easier handling, such as aluminum.

The keys can be made of different types of wood, with the most popular being Cristobal (*Platysmiscium pinatum*) due to its characteristic sonority that is ideal for Costa Rican marimba keys. The keys are tuned by shaving the underside in a concave form until the desired note is achieved. Then, only master tuners with years of experience must complete the fine-tuning process. The tuning varies slightly depending on the place where the marimba is built, due to the variety of climates that can be found in the country.

Each key has a resonator that is made from a calabash, wood, or metal. To give the marimba its characteristic distorted sound, a hole is made in the lower part of the resonator, a small circle of wax is placed around the hole, and then a fine fabric-like material made from the intestines of a pig is secured over the hole. This material is an evolution from the spider nests used by musicians in different parts of Africa.



There are two types of Costa Rican marimbas. The first is the diatonic marimba, consisting of one row of keys with a set tuning (for example, C major). With this instrument, the musicians must transpose the songs to the scale of the marimba they are using. The second is the chromatic marimba, which includes accidentals and allows the musicians to easily play music in different keys. The layout of this marimba is similar to the standard four- to five-octave marimba with one exception: The accidentals are located directly over the naturals instead of slightly to the side.

Mallets are made of wood with a rubber material around the top part of the mallet that is spun into a ball until the desired thickness is achieved. The thickness varies depending on the register of the marimba that the mallet is being made for.



The size of the marimba varies according to the person that the instrument is being made for. It might be the size of a small table, or it might be big enough to accommodate three or four players at the same time. Today, we have a couple of standard sizes: the *Marimba Requinto* is smaller and easy to transport with detachable resonators and collapsible legs, while the *Marimba Tradicional* is a much larger size. Many of these characteristics are not unique to the Costa Rican marimba, but are also found in instruments from other countries in Central America and México.

Technique and Music of the Costa Rican Marimba

The technique and style of Costa Rican marimba playing varies among musicians. It can be played with two or three mallets per person and up to four or five people on one instrument. When multiple players are employed, each one is in charge of a different register: *melodía* or melody is the high register, *armonía* or harmony is the middle register, and *bajos* or bass is the low register. The mallets are held in a similar fashion to traditional or Burton grips, but with small variations to accommodate the instrument. The approach to choosing a grip is dependent only on which feels more natural to the player.



Role of the Marimba in Cultural Activities

Upon its arrival, the marimba quickly became a popular instrument in small Costa Rican towns for celebrations such as birthdays, *rezos* (small prayer meetings often followed by food and gifts), masses, *turnos* (small gatherings organized by the Catholic Church with traditional music, food, and games), folk dances, burials, weddings, etc. The marimba became the instrument of choice because of its capacity to play melody and rhythm at the same time.



This popularity also brought with it some negative effects on the musicians playing the instrument. The term *marimbero*, meaning the one who plays the marimba, started to be used as a form of denigration, accusing the musicians as being low life, drunk, poor, or dirty.

In the late 20th century, the marimba started to lose its appeal due to the advent of the radio and different music coming from all parts of the world, causing a crisis for the Costa Rican marimba. In 1996, the then-active President José María Figueres Olsen passed a decree that made

the marimba the national instrument of Costa Rica, helping to save it from being lost to time. In the process, this decree also strengthened music education in the schools. You can now see, especially in Guanacaste, more and more children learning how to play and also how to build marimbas from their grandparents, uncles, and fathers, creating a new generation that is not going to let this tradition fade away.



Rhythms, Pieces and Composers

Some of the traditional rhythms played on the Costa Rican marimba include:

- *Parrandera*
- *Vals*
- *Danzón*
- *Pasillo*

There is an abundance of music written for the marimba. Some of the most famous pieces in Costa Rica include:

- *El Punto Guanacasteco*
- *El Torito*



Tap to play audio

- *Pasión*
- *Luna Liberiana*



Tap to play audio

Don Ulpiano Duarte Arrieta is one of the most well-known composers and marimba players of Costa Rica. He was born in 1929 and has played the marimba since childhood, never leaving its side. He also formed the famous group Marimba Diríá in 1954. Here is a sample of Costa Rican marimba music performed by Marimba Diríá:



Tap to play audio

You can also visit the website of the National System of Libraries from Costa Rica to hear some of Arrieta's compositions, as well as music from other composers and different regions of Costa Rica: <http://www.sinabi.go.cr/biblioteca%20digital/fonoteca/musica%20guanacasteca/Marimba.aspx>



Closing Comments

The marimba in Costa Rica has a rich history filled with tales of the vast fields of Guanacaste, lost love, happiness, parties, and much more. I hope that this article inspires you to learn more about the marimba of Costa Rica. There is a lot to learn and a lot of music to hear—all part of an instrument that never ceases to amaze us.

Juan José R. Calvo is from Esparza, Costa Rica. He is currently working towards his bachelor's degree in percussion at Universidad Nacional in Costa Rica, studying with Master Juanmanuel Lopez and Licentiate Isaac Morera. His primary interests are marimba, drumset, Afro-Cuban percussion, and the instruments of the Americas. **RS**

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SHAWN PELTON

THE HYBRID DRUMMER: ACHIEVING SYNERGY BETWEEN ACOUSTIC AND DIGITAL GEAR

PASIC14
ARTIST

BY MEGAN ARNS

Drummer and percussionist Shawn Pelton has been a first-call player in the New York music scene since the early 1990s. He has recorded and played with a wide range of artists including Sheryl Crow, Billy Joel, Van Morrison, Elton John, and Bob Dylan, to name just a few. He is known for his great feel, deep soulful pocket, and a high level of musicianship across a broad range of styles. Pelton is also the longtime drummer in the house band for the NBC-TV network's *Saturday Night Live*.

"I grew up always banging on things," Pelton said of his childhood. He grew up in small-town Warrensburg, Missouri, where the University of Central Missouri is located. "I felt very fortunate to grow up in a town that had a music program at the university. Between PAS journals and UCM instructors, I had a lot of great resources as a high school student." Pelton went on to pursue a jazz degree at Indiana University, graduating with the prestigious Performer's Certificate. There he studied with Kenny Aronoff, who at the time was the drummer for John Mellencamp, and spent the summers studying with the legendary Alan Dawson.

When he finished school, Pelton moved to New York to work and





record with a Columbia Records artist he had met at Mellencamp's studio. He quickly worked his way into the scene and began playing on *Saturday Night Live* in 1992. SNL has a rich history of deep-pocket groove drummers including Steve Jordan, Buddy Williams, Steve Ferrone, and Chris Parker. "Matt Chamberlain played for a year," Pelton said, "but when he decided to move on they held auditions for the position. They were word-of-mouth, which is the way auditions typically work in New York. If people have played with you and like what you do, and a situation opens up, that's how you usually get recommended for a job."

Through his wide range of experiences as a drummer/percussionist in the New York music scene, Pelton has witnessed a drastic shift in the role of the session musician over the past 20 years. "Back in the '60s and '70s," Pelton said, "everything was

done with real percussionists playing real instruments. Now, the tools have changed so much that any musician, without the training of these great percussionists, is able to create very organic sounding percussion textures if they know how to manipulate the modern tools that are available today.

If you're a percussionist in 2014, it's very important to be aware of what's out there and how those tools are being used as far as making music, film scores, and records. It's completely different now."

In his band House of Diablo, Pelton has created a system to trigger Ableton loops, sequences, and instruments, as well as manipulate them with FX in real-time. Here is a description of his hybrid kit as shown in the photo below.

"The centerpiece of the setup is an Apple Powerbook running Ableton Live. I use the Evolution UC-33 because of its eight track volume sliders and 24 assignable knobs. I use these to control the various rhythmic delays in Live, such as the ping pong and filter delays. For dub-style effects, I move my fingers around the Korg KM-2 Kaoss pad mixer, which allows me to tweak real time effects and mix in all my other sounds much like a DJ would. This is great when I'm able to get my hands free to control the knobs, but I also want to be able



to start, stop, and tap tempo within Live while having a pair of sticks in my hands. For this I use three FS-5U footswitches, two of which are connected to a MIDI Solutions dual footswitch controller. These pedals control the start and stop functions within Live. The third pedal is connected to a MIDI Solutions single footswitch controller, and this pedal controls Live's tap tempo function. The MIDI outputs of both footswitch controllers are sent to an M-Audio Firewire 410 interface, which connects to the firewire port

on my Powerbook. I also use a Roland Handsonic electronic hand drum for its great percussion sounds and because it allows me to play conga or tabla style in the digital domain."

Today's session drummer can no longer rely on the technique and knowledge associated with the just the acoustic drumkit. Electronics, programming, sampling, and other forms of digital experience are now an expectation for working drummers. In his PASIC 2014 clinic, Pelton will describe his setup that marries

the acoustic and digital formats. He will also demonstrate examples where these setups are expected, used, and how to develop synergy between the two mediums.

"Music technology has grown exponentially since I first started working at *Saturday Night Live* in 1992," Pelton said. "In my PASIC clinic, I will present real-world work examples demonstrating how important the integration of new technology has influenced the way we work at SNL. We will also look at the use of these tools in major label recording sessions and within the context of the home studio revolution. I think this is an important clinic for people who want to have a glimpse of what's out there in the session world, especially if they are considering working as a session drummer after they finish school."

Pelton is looking forward to his PASIC clinic: "See you in Indy!" **RS**





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GREGG BISSONETTE

MUSICAL DRUMMING IN DIFFERENT STYLES



BY LAUREN VOGEL WEISS

The drummer for Maynard Ferguson pinged the ride cymbal like the best big band drummers from the swing era. David Lee Roth's drummer pounded out the hard rock rhythms in a pulsating beat. The "Best Pop Instrumental" tune of 2000, Santana's "El Farol" from his *Supernatural* album, featured a drummer well versed in Latin jazz rhythms. And the drummer performing behind Ringo Starr played like, well, a Beatle!

All of the aforementioned drummers, performing in such diverse musical styles, are *one* multi-faceted drummer: Gregg Bissonette.

Bissonette is currently touring with Ringo Starr as a member of the All-Starr Band. "I'm a Beatles *fanatic*,"

Bissonette admits. "When I was seven, I saw the Beatles play in Detroit. And now, for the last 11 years, I've been Ringo's drummer. It's a dream come true for me because that is my favorite style—pop/rock music *a la* The Beatles."

For the first time since PASIC 2000, Bissonette will be presenting a clinic at PASIC 2014. "Between Ringo tours in November and my own clinic tours, I've missed the window of opportunity to play at the convention," he explains. "PASIC is a big deal, and I'll be there. Not only is it fun, but it's great to be able to share with the world of drummers."

Bissonette's clinic at PASIC will cover "Musical Drumming in Differ-

ent Styles." "I'm going to cover how to play *musically*," he elaborates.

"Not just putting in fills for the wrong reason, but playing the right grooves and playing them correctly, plus *how* to play fills in many different styles. Those styles will be jazz—small group jazz and big band jazz—rock, pop/rock, hard rock, funky R&B-type playing, Latin music, country, and Second Line drumming from New Orleans. I'll also explain how to play a solo that keeps the listener's interest by covering different feels and different styles but not sounding like a bunch of extended fills."

Bissonette will also play some examples from his most recent album, *Warning Will Robinson*. The tunes are a modern fusion of pop, rock, electronics, dubstep, funk, bebop, and jazz, plus his signature "epic" drum solos. *Warning Will Robinson* is a two-CD set: the second CD includes play-along tracks minus the drum parts.

The play-along CD reinforces Bissonette's strong belief that young drummers need to play music. "Put on your headphones and play along with YouTube and your iTunes and play *music*," he says. "Music is not just drum solos. To play musically, you've got to play music!" **RS**

▶ Tap to play video



Gregg Bissonette

from Percussive Arts Society **PLUS** 20 minutes ago (NOT YET RATED)

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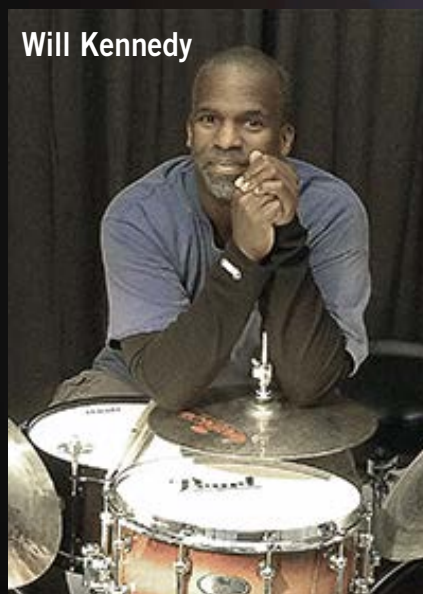
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PAS INTERNATIONAL PERCUSSION ENSEMBLE COMMITTEE



The PAS International Percussion Ensemble Committee has finished the summer with several projects and competitions that are new to the society. All of these projects and competitions are held annually, so if you are interested in participating, please follow the directions to apply.

This past June, the annual Call for Tapes Showcase Concert Competition was completed. This year, in addition to the three university and two high school ensembles, PAS added a middle school/junior high division. This competition occurs annually with recordings, applications, and appropriate fees due every April 15. There are ten judges (five for university, five for high school and middle school/junior high) from all over the world. These judges are selected by the committee and committee chair to evaluate which groups should hold these coveted showcase concerts. This year, the following were named winners of this prestigious competition:

HIGH SCHOOL DIVISION

Friday at 9 A.M.

Aledo High School Percussion Ensemble, directed by Tanner Trigg
Saturday at 9 A.M.

The Woodlands High School Percussion Ensemble, directed by Andrew Salmon

UNIVERSITY DIVISION

Thursday at 10 A.M.

Yale University Percussion Ensemble, directed by Robert VanSice
Friday at 10 A.M.

Oklahoma State University Percussion Ensemble, directed by Wayne Bovenschen
Saturday at 10 A.M.

University of Kentucky Percussion Ensemble, directed by James Campbell

MIDDLE SCHOOL/HIGH SCHOOL DIVISION

Saturday at 11 A.M.

Artie Henry Middle School Percussion Ensemble, directed by Hector Gil

Whether your percussion ensemble chooses to perform large, “percussion orchestra” pieces or smaller, chamber ensemble pieces, you will not want to miss the latest works for both idioms represented in the PASIC New Literature Session on Thursday afternoon at 4 P.M. This session will be presented by the University of Central Florida Percussion Ensemble, directed by Thad Anderson, Kirk Gay, and Jeff Moore. In addition to being exposed to several of the newest works for percussion ensemble, you will experience a new way of programming a percussion ensemble concert so that you will

literally never “skip a beat.”

This will be the 21st year for the PASIC New Literature Session, and we are looking for the director and percussion ensemble for the 22nd session. If you and your ensemble have a strong passion for sharing new literature for percussion ensemble, please apply. The qualifications are: (1) The director and ensemble must be associated with a university/college; (2) the director and ensemble members must be current members of PAS; and (3) the ensemble has representative recordings to send in with the application. The New Literature Session is a unique synthesis of doing both a clinic and concert at PASIC. To those interested in applying, please contact PAS Percussion Ensemble Committee Chair, Eric Willie (ericjwillie@gmail.com).

Lastly, the PAS Percussion Ensemble Committee is proud to announce the addition of two new members: Robert Elston and Russell Ratterree.

Rob Elston is a multi-percussionist whose focus is centered on contemporary, marching, and world percussion. He is currently active as an educator and arranger at the secondary level in the St. Louis area. Elston has been the Director of Percussion at Collinsville High School for the last four years and also maintains a private lesson studio. Elston has studied and performed

internationally, and greatly enjoys experiencing different cultures. Elston holds degrees from Eastern Illinois University and California Institute of the Arts.

Russell Ratterree has served as Assistant Band Director and Percussion Director at Wylie High School in Wylie, Texas since 2005. Under his leadership, the percussion ensemble won the PAS International Percussion Ensemble Competition and presented a showcase concert at PASIC 2012. Outside of school, Ratterree is the director of Synergy Percussion Group, a greater DFW-area percussion ensemble that has toured and performed in Italy. Ratterree graduated from Texas A&M University, Commerce where he earned Bachelor of Arts degrees in Music Education and Spanish. He studied percussion with Dr. Brian A. West, Paul Rennick, and Dr. Brian Zator during his college career.

If you are interested in helping PAS and have an interest in the percussion ensemble art form, then apply to become a member of the PAS International Percussion Ensemble Committee. Applications are accepted annually from April 1–May 31. After May 31, the committee chair will interview selected candidates via phone and then select the new members. To apply, follow the steps outlined on PAS Committee web page, [linked here](#).

We look forward to seeing everyone at the percussion ensemble concerts at PASIC! If you have any questions about the committee or becoming a member, contact committee chair Eric Willie at ericjwillie@gmail.com.

com. **RS**

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 its unique corporeal nature of actuating sound, the percussionist’s gestural art is the seminal conduit to the 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 result 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 securement 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.

For additional information, please contact: Michael Bump, Focus Day 2015 Host: mbump@truman.edu.

Deadline for proposals: December 15, 2014

VARYING FOUR-STROKE RUFFS

BY OMAR CARMENATES

HOT LICKS

It is no secret amongst us percussionists that performing in a conducted ensemble (symphony orchestra, wind ensemble, etc.) is a balancing act between the artistic intentions of the musician, the conductor, and the composer. As the primary “sound-maker” in this trio of artists, the musician must be able to play a passage of music any number of different ways, often on demand, in order to reconcile these three artistic opinions.

Along these lines, I often tell my students to be able to manipulate any aspect of their playing instantaneously. This can include playing slower, faster, softer, louder, with different sticks, or even on a different instrument. This is all in preparation for the inevitable request from a conductor that can go something like, “Can you play that four-stroke ruff... fluffier?”

All attempts at humor aside, this question was actually asked of me once as a student, and it left a lasting impression on me. I knew, from that point forward, that I had to be able to reliably and consistently control my four-stroke ruffs—and every others aspect of my playing—to meet the demands of everyone involved in the artistic process and not just play “my way.” This article will demonstrate a way to address this very issue and apply it to any musical situation.

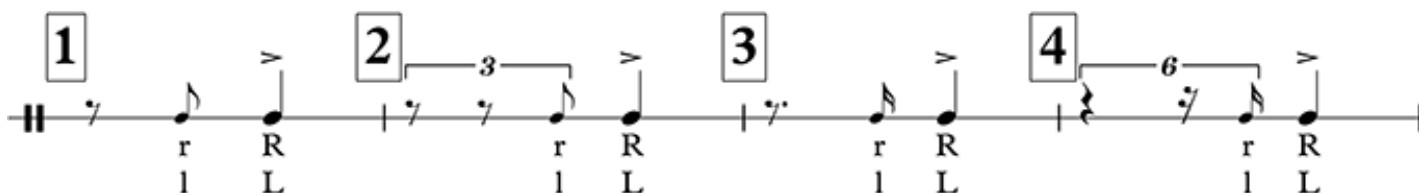
DISCLAIMER: Far from being an original idea, the exercise below was shown to me in various forms by many great teachers, and I continue to adapt and expand the concept to fit my own, my students’, and even a few conductors’ needs.

First, let us operate under the premise that a four-stroke ruff will be played as follows:



This sticking, which is commonly used, gives you the ability to closely control the width of the grace notes by changing the placement of the first grace note closer to, or farther from, the release note. Below is a simple exercise that focuses on this skill. Both right-handed and left-handed stickings are included.

Note: All small noteheads and lowercase stickings denote grace notes and are to be played as softly as possible. The primary, or release, note can be played at any dynamic.



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University of Central Florida Percussion Ensemble
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The Woodlands High School Percussion Ensemble
Yale Percussion Group

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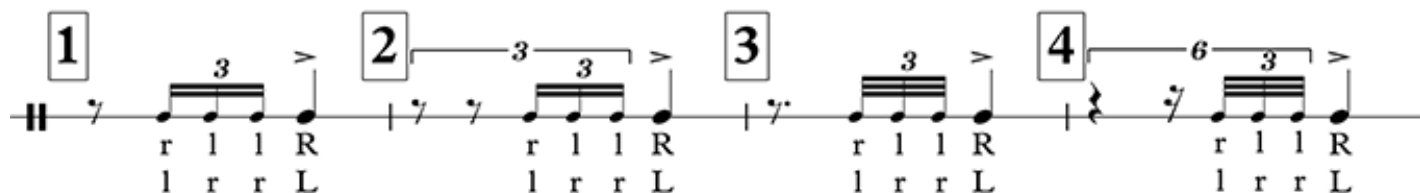
PHOTO BY: JASON HOLTZMAN



PHOTO BY: SWEETIE TRUGLIA

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Next, fill in the remainder of the four-stroke ruff as follows while focusing on keeping the first grace note in its proper rhythmic location (for help, see the corresponding variation number in the previous example):



As simple as it is, this exercise is crucial in that it gives you four different ways to vary a four-stroke ruff depending on the situation. Beyond these four variations, you can simply keep moving the first grace note to different rhythmic locations to create even more subtle varieties. These are the four that I find the easiest and most reliable.

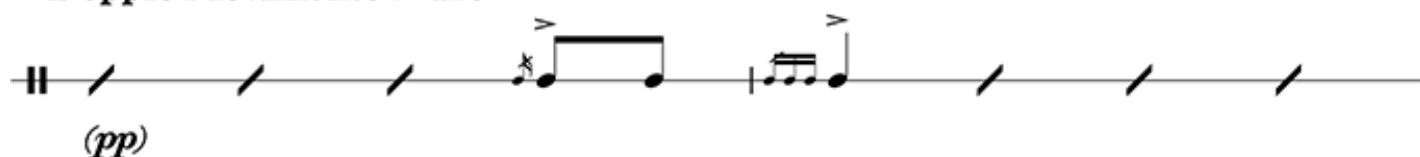
With these concepts in place, let's explore how to utilize this system in a musical situation.

The "Kijé" Turnaround

The snare drum/piccolo duet in the first movement of Prokofiev's "Lieutenant Kijé Suite" is arguably one of the most famous passages in the snare drum repertoire. It contains some delicate technical passages, particularly the single beat of music below which I affectionately call "The Kijé Turnaround":

from Sergei Prokofiev's *Lieutenant Kijé Suite*, I: The Birth of Kijé, ms. 9-10

Doppio Movimento ♩=120



The goal of this passage is to play the four-stroke ruff cleanly without stepping on the toes of the eighth notes on either side. As before, let's take a look at some options of how we can isolate the starting point of the ruff. (Note: The variation numbers are listed to correspond to the variations from the previous exercises.)



From here, fill in the rest of the four-stroke ruff as below while, once again, focusing on consistently placing the first grace note in its proper rhythmic location.



By being able to control and vary your four-stroke ruffs with this degree of detail, you will be able to instantaneously and reliably adapt them to suit any musical situation. Beyond the example above, there are numerous places in the snare drum repertoire where you can apply this concept and, as such, it has become an indispensable part of my playing. It is my hope that it can help you in some way as well!

Omar Carmenates is director of percussion studies at Furman University in Greenville, S.C. He holds a Doctor of Music degree from Florida State University, a Master of Music degree in Percussion Performance from the University of North Texas, and a Bachelor's degree in Music Education from the University of Central Florida. His debut solo CD, *The Gaia Theory*, is released through Rattle Records and features premiere recordings of works by Scott Lindroth, John Psathas, Christopher Adler, David Skidmore, Christopher Deane, and Brian Nozzy. Omar can also be heard on the Cantaloupe Records release of John Luther Adams' *Inuksuit* for 9–99 percussionists, a work that he both co-commissioned and directed in its United States premiere. **RS**

Professional Development Day

Wednesday, November 19, 2014 . 12:30 P.M.–6:00 P.M. . Indianapolis, Indiana

The University Pedagogy Committee for the Percussive Arts Society is proud to host a Professional Development Day for University Teachers. This event will occur on Wednesday November 19 from 12:30–6:00 P.M. The event will be highlighted by panel discussions with industry leaders, roundtable discussions on practical topics in college teaching, administrators speaking on advocacy, and a discussion on the teaching needs for the 21st century percussion student. All university teachers in all stages of their career are invited to attend and engage in rewarding discussions to elevate the university percussion teaching experience.

Registration Information

All participants of the Professional Development Day must be PAS members and must be registered for the Percussive Arts Society International Convention (PASIC). Registration is limited to the first 75 participants that submit their completed registration form. This event is free. To register, E-mail: membership@pas.org



THE BROKEN INTERVAL

BY MARK BOSEMAN

HOT LICKS

The broken interval is one of the rarest and most misunderstood stroke types within the modern marimba repertoire. This technique, commonplace in piano music, is only found in a small handful of pieces written for the marimba. Some of the most notable examples appear in Raymond Helble's "Toccata Fantasy in e-flat minor" and in John Serry's "Night Rhapsody" and his unpublished and unbelievably difficult work "West Side Suite." So the question remains: How do we play them?

The following exercises can make this tricky technique a little easier. If you're new to broken intervals, this will be a guide to getting started. If you've had some experience, this might provide some new insight to help you feel more comfortable and confident with the technique.

A broken interval falls in between the single alternating stroke and the independent roll. The single alternating stroke features a rocking back and forth motion that creates a bounce in the stroke rather than a pure rotation with the forearm and wrist, while the independent roll utilizes the rotation of the arm to create the roll. The broken interval uses the same rotation as the independent roll, but at a much slower and metered speed.

This series of exercises will help you develop the broken interval:



Make sure that you are playing the octaves with your wrist as opposed to locking the wrist and pumping the arm up and down. If the arm is responsible for the majority of the work, the broken intervals will become tense and uneven. Next, take the exercise through all 12 keys and aim for a consistent sound between naturals and accidentals, particularly on the edge of the bars.



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Ian Wright



David Kent



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Make sure your movement is a rotation, not the rocking motion of the single alternating stroke. Strive for consistency in the rhythm. When groups of three sixteenth notes feel comfortable, add groups of four. When that feels comfortable, continue to add groups of four, increasing your stamina with the broken interval. Additionally, play the exercise starting with the upper note so that when it appears in the music, you'll be ready for it. Once again, stay relaxed and strive for consistency while aiming for a tempo of quarter note = 100±132.



This next exercise works on moving the broken intervals across the instrument. The arm is responsible for the horizontal motion while the wrist continues the rotating motion. The key is to avoid using the arm for vertical motion so there are no inconsistencies in the rhythm. Take the example through all 12 keys in order to practice moving quickly between manuals. And again, practice starting with both the lower and the upper note.



When this becomes comfortable, begin moving throughout the entire scale. Remember to keep the arm down and let it facilitate the lateral motion while the wrist rotates. Once again, take the exercise through all 12 keys and begin with upper and lower notes.



As the movement becomes more comfortable, start to explore larger intervals. The eighth notes at the beginning of the exercise act as a guide for the lateral motion while the second half adds the rotation. The arm should remain consistent throughout the measure while the wrist changes from a vertical motion to a rotation. Once again, try to relax and take the exercise through all 12 keys.



After practicing these exercises, the broken intervals that appear in our marimba literature should be much more manageable. Here are a few examples of broken intervals from John Serry's "Night Rhapsody":

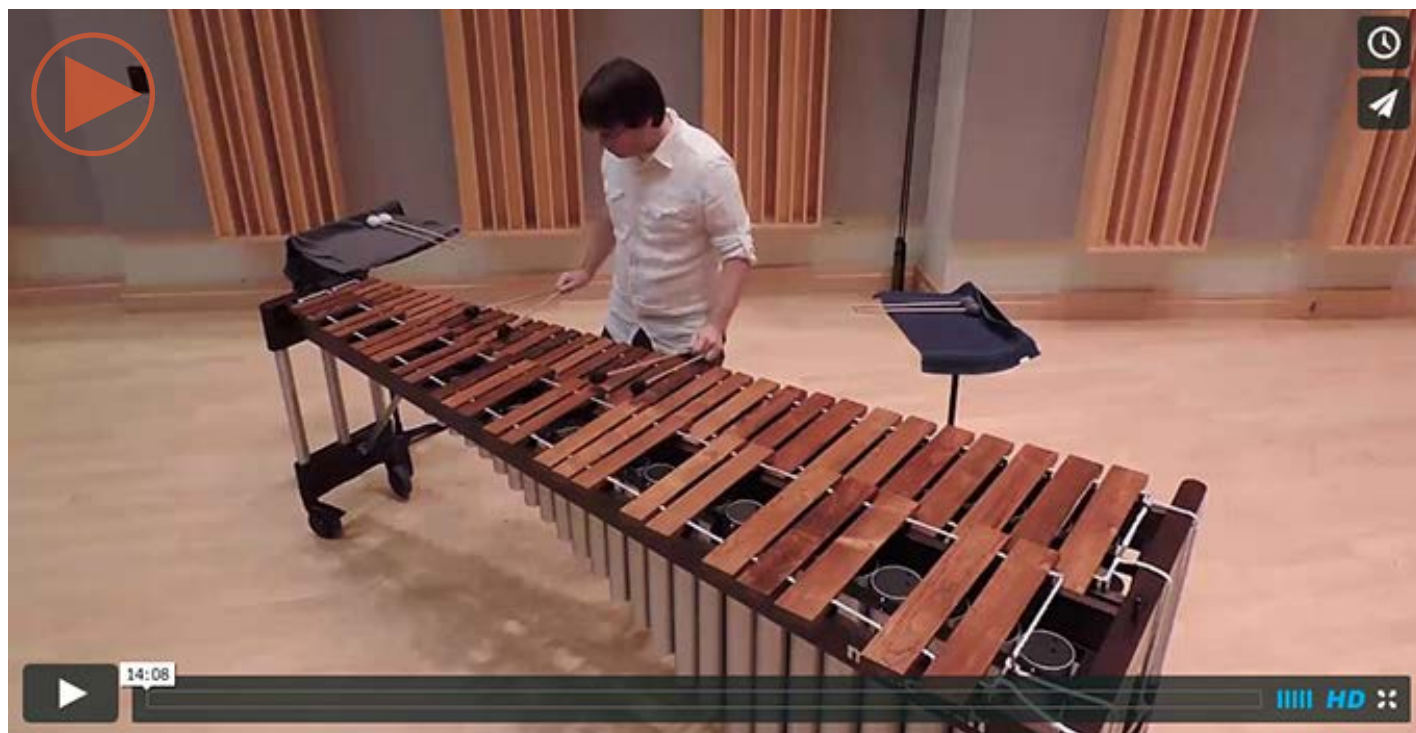
Time: 0:13 — in both hands at measures 3–7

Time: 5:08 — in the right hand at measure 137

Time: 7:02 — in both hands at measures 166–178

Time: 11:19 — in the left hand at measures 272–275

▶ Tap to play video



John Serry's "Night Rhapsody" performed by Mark Boseman

from Percussive Arts Society PLUS 18 minutes ago NOT YET RATED

Here is a checklist to review what we have learned in this brief introduction to the broken interval:

1. The motion falls in between the single alternating and independent roll. Like the single alternating, it is metered, and like the independent roll, it is a rotation instead of a rocking motion.
2. It has a speed limit. If it goes too fast it will become a roll. If it goes too slow it turns into single alternating strokes.
3. The wrist is responsible for the rotation while the arm takes care of the horizontal motion.
4. Relax! Let each group of muscles do their job and nothing more.
5. Remember to practice starting with the upper and lower note.
6. Make music! As the technique becomes comfortable, add dynamics and changes in color. Implementing this into the exercises will carry over into the music. It shouldn't become robotic.

Good luck!

Dr. Mark Boseman is a freelance percussionist working out of western New York. He holds degrees from the University of Arkansas, Northwestern University, and the Doctor of Music from the Eastman School of Music. He has studied with Michael Burritt, Bill Cahn, Rich Thompson, James Ross, and Paul Wertico. **RS**

Tech Day 2.0

Wednesday, November 19, 2014 . 9:00am–5:00pm . Indianapolis, Indiana

Tech Day 2.0 features a series of clinics, labs and performances on the campus of IUPUI and centered on music technology for the percussionist. For the second consecutive year, the PAS Music Technology Committee will produce and host the event. Attendees can expect sessions on composition, sound design, performance, notation, recording, internet-enabled collaboration, teaching, and potentially even more topics.

Registration is free, but you must first be registered for PASIC 2014. Only 250 spots are available for Tech Day 2.0. email PAS to reserve your spot for Tech Day 2.0.



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Dr. Justin DeHart

DePauw University Percussion Ensemble &

Cincinnati College-Conservatory of Music Percussion
Ensemble

Dustin Donahue . Tim Feeney

Hartt Graduate Percussion Group

Keith C. Hendricks and Adam Davis

Catherine Meunier . Brad Meyer

Jeremy Muller, Jim Culley, Andrew Burke, &

Stuart Gerber . NOBROW.collective

Allen Otte assisted by Kevin Lewis, Jeremy Muller &

Akros Percussion Collective

Tomm Roland

Rutgers Percussion Ensemble

Shane Jones, Zach Larabee, Lauren Fink &

Tyler Niemeyer

UW-Eau Claire Percussion Ensemble

Southern Oregon University
Graduate Percussion Group



Stuart Gerber



Fernando Rocha and UFMG Percussion Ensemble



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BOB BECKER XYLOPHONE SOLOIST SEMINAR IN OHIO

STORY AND PHOTOS BY LAUREN VOGEL WEISS

Do you know who was the first big recording artist in the United States? Someone who recorded thousands of records, beginning almost 100 years ago and recording for nearly a quarter-of-a-century? Someone who played the music perfectly in one take—no editing, no overdubbing? If you guessed xylophonist George Hamilton Green, give yourself a gold star!

In the modern era, there is the opportunity to study with someone who embodies the spirit and technique of the master himself: Bob Becker. The 2014 edition of the Bob Becker Xylophone Soloist Seminar was held July 21–26 at Wright State

University in Dayton, Ohio. Hosted by WSU Professor of Percussion Jerry Noble, other faculty members joining Becker were Yurika Kimura, Bill Cahn, Bill Platt, Heather Thorn, and Jeff Luft.

Students from around the world came to Ohio to learn more about the music, style, and technique of Green, who elevated the xylophone from a novelty to a legitimate concert instrument. “George Hamilton Green is significant for percussion technique and keyboard technique in particular,” explains Becker. “He was the first guy who really took it seriously and considered it to be a bona fide instrument—a classical instrument. His

technique is very specific and it was designed to be effective for recording. It’s outlined in his lesson books, so we *can* teach it.”

The seminar focused on Green’s technique and his interpretation of the “ragtime” and popular music of the early 20th century. “The technique Green developed is great for accuracy and speed, which he needed for recording,” adds Becker. “You couldn’t make mistakes in that recording technology of just one take. When we listen to his recordings, there are no obvious errors. We were trying to show the students this technique. They’re not going to use it in everything they do, but it’s a very valuable technique to know. Then there’s the whole conceptual approach to learning how to make variations spontaneously—really a proto-jazz improvisation style. I don’t think Green gets the credit he deserves for his contributions to jazz improvisation. So for anyone who wants to begin playing on chord changes in a spontaneous way, this course is one of the best places to start.

“And this music is really fun!” Becker says with a smile. “It’s a real workout to learn this technique and practice the exercises that we do—both a physical and mental challenge. It’s a chance to learn material that you can continue to work on independently after the course for the next



Bob Becker Xylophone Soloist Seminar (L–R): Bill Cahn, Jeff Luft, Bill Platt, Jerry Noble, Michael Murphy, JT Forrester, Akiki Iino-Goto, Stephen Monath, Bob Becker, Nathaniel Ward, Orie Nakai, Dan Doherty, Yurika Kimura, Sam Kim, and Heather Thorn

two or three years—or the rest of your life, if you really take it seriously.”

Following a short concert on the first day, introducing the students to Green’s music, Becker taught a class called “Introduction to Xylophone and Marimba.” He was assisted by Heather Thorn—a former student and xylophonist based in Orlando, Florida—in several technical lessons, focusing on scales, chord progressions, melodic improvisation, and other concepts of the ragtime style. Yurika Kimura coached the students individually on the solos they would perform later in the week. Becker also taught a technical class on improvisation featuring Green’s “Jovial Jasper.” Bill Cahn, one of Becker’s colleagues in the Nexus percussion ensemble, taught two classes on “The Xylophone in Acoustic Recordings.” One of Becker’s favorite classes of the week was a workshop on “Snare Drums: Then and Now” given by Bill Platt, who



JT Forrester, who tied for the “Spirit of G.H. Green” award, was the xylophone soloist in “The Whistler”



Heather Thorn playing xylophone in “Fluffy Ruffles,” accompanied by Orie Nakai and Bob Becker



Bob Becker (xylophone) and Yurika Kimura (marimba) accompanied by all the students in “Alabama Moon”

was the Principal Percussionist of the Cincinnati Symphony Orchestra and Cincinnati Pops for four decades. “Bill bought a Rogers Dynasonic, all maple shell with a gut snare strainer, in 1966 in Rochester, New York,” says Becker, “and I bought the identical drum a year later. He demonstrated several drums, starting with that one. He also brought a 28-inch calfskin bass drum that we rigged up with a pedal and cymbal attachment—the metal beater

ball that could play the cymbal at the same time. He used that drum on the new arrangement I did of a Green waltz, ‘Just a Kiss from You.’ It sounded great!”

Why a snare drum clinic at a xylophone seminar? “Even though you don’t hear it on the recordings very often because it didn’t record well in the acoustic technology, drumming in popular songs of the 1920s was a big part of the music,” Becker explains.

“Yurika found some recordings of Frank Banta, George Hamilton Green’s main accompanist, playing solo piano with snare drum accompaniment, which was very cool. And that led to a lot of discussions.”

Another unique session during the seminar was a “Mallet Exhibition” featuring a variety of old models.

“I brought a pair of original George Hamilton Green mallets that Charlie Owen, former Principal Percussion in [the] Philadelphia [Orchestra] gave me. They were on very short wooden shafts, about ten inches, with rubber so old that we couldn’t tell what it sounded like. But it was a very interesting pre-1920 mallet. Peter Erskine sent us a complete set of Billy Dorn mallets, which were quite popular in the 1940s and ‘50s. Bill Platt brought some of Fred Hinger’s handmade xylophone and marimba mallets, which are also distinct and interesting. Gordon Stout sent some old Deagan mallets along with a pair of more modern sticks that he actually used on the *Nola* LP recorded in the 1970s by the Eastman Marimba Band. A wide gamut of mallets—so we filled up an hour-and-a-half very easily with discussion of all those sticks.”

During the faculty concert on Thursday evening, Platt and Cahn played a duet version of Cahn’s arrangement of “The Ragtime Drummer,” a transcription of a solo piece by James Lent. “Lent was a New York drummer who had the idea to write a snare drum solo with band accompaniment,” Becker elaborates. “Yurika and I also did some of our duo repertoire of her transcription arrangements, which is, at this point in time, the most enjoyable way for me



Yurika Kimura playing the xylophone solo in “Mighty Lak’ A Rose”



Bob Becker playing the xylophone on “Whispering Medley,” accompanied by (L–R) Jerry Noble, Jeff Luft, Heather Thorn and Yurika Kimura

to play this type of music. Plus we got to play with great people like Bill Cahn and Bill Platt, as well as Jeff Luft—who came up from Cincinnati and helped us out all week with repertoire—and Heather Thorn, who came from Orlando. And Jerry Noble, too! To have all of these people contributing and focusing on a concert performance was really great.”

The faculty concert also featured a special performance of *Teddy At The Throttle*, a 1916 silent film comedy by Mack Sennett. Cahn arranged period music to accompany the film, including Victor Herbert’s “The Wizard of the Nile” (1896), “Dainty Dames” by Charlotte Blake (1915), “Cupid’s Garden” by Max C. Eugene (1901), “Zephyr” by George J. Trinkhaus (1916), and



Nathaniel Ward, who won the "Most Improved" award, played the xylophone solo in Felix Arndt's "Nola"



Michael Murphy, who won the "Spaghetti" award (for best noodling!), performed "Keep Movin' "

generic film music from *Photoplay* (ca. 1915) by Ernst Luz.

The finale of the seminar was a Saturday afternoon concert featuring all of the participants performing solos, with many of the faculty members performing as well. Dan Doherty (Cleveland, Ohio) opened the program with "The Hummingbird." (All pieces by G.H. Green unless otherwise

noted.) Next were performances of "Chromatic Foxtrot" by Akiko Iino-Goto (Japan), "Rainbow Ripples" by Sam Kim (Toronto, Canada), "The Whistler" by JT Forrester (Orlando, Florida), and "Caprice Valsant" by Ori Nakai (Japan). Nathaniel Ward (Columbus, Ohio) played Felix Arndt's "Nola," followed by the final student performance, "Keep Movin'" by Michael

Murphy (Toronto, Canada). (Stephen Monath, a participant from Cleveland, Ohio, played in the ensemble accompaniment, but not a solo.)

Students also received "honorary awards" determined by the participants themselves: the "Spaghetti Award" (for best "noodling") went to Michael Murphy; the "Spirit of G.H. Green" was shared between Murphy and JT Forrester; and Nathaniel Ward was named "Most Improved."

The concert concluded with Kimura playing Becker's "Cottontail Capers," along with her arrangement of "Mighty Lak' A Rose" and a rousing performance of Becker's "States Medley." Becker performed "Dotty Dimples," Red Norvo's "Breakfast Breakdown," Howard Whitney's "The Mosquitoes' Parade" (arranged by Kimura and featuring Platt on snare drum), and his own "Whispering Medley." The final piece featured Becker on xylophone and Kimura on marimba playing their arrangement of "Alabama Moon," accompanied by everyone. Mallettech provided an XB4 Vintage "Ragtime" xylophone for Becker and an Imperial Grand marimba for Kimura.

"It was an intense week," summarizes Becker. "We covered a lot of ground and the students worked very hard. But I *know* that after they go home and collapse for a couple of days, they'll wake up one morning and say, 'Hey! I've got to get to work.' That's progress." **RS**

PAS MUSIC TECHNOLOGY COMMITTEE

BY BLAIR HELSING AND SCOTT DEAL



The PAS Music Technology Committee has as its mission to monitor the leading edge of electronic tools and techniques for music-making, and the resulting compositions, and to provide bridges to practical applications for the percussionist (educator, performer, student, composer, etc.).

A venue to address these ever-interesting opportunities will be the PASIC 2014 Technology Day, to be held at the IUPUI Department of Music and Arts Technology (Indianapolis) on Wednesday, Nov. 19 from 9 A.M. to 5 P.M. This will be the second Tech Day hosted by the PAS Music Technology Committee, and it's just one example of activities and outreach the

committee performs. Others include:

- Archive and publish Tech Day materials for PAS membership
- Write articles for PAS publications
 - Curate recordings for the PASIC listening room
 - Curate for the PAS library of computer and technology compositions
 - Host PASIC panels in cooperation with other PAS committees. For example at PASIC 2013 we co-hosted the panel "Incorporating Technology in the Percussion Classroom" with the PAS Education Committee
 - Score, evaluate, and select PASIC session proposals relevant to the technology disciplines

- Support PAS staff requests to work on technology-related projects (e.g., video editing)

- Consult to PAS Chapters on technology techniques, products (e.g., for Days of Percussion presentations, labs, demos), and participate in Chapters' events at their invitation

Any PAS member is eligible to apply to join the Music Technology Committee, during the annual April–June membership solicitation process. Application process information is distributed to PAS members every spring. A membership selection subcommittee and the committee chair evaluate applications and select new members based on their applications and personal interviews.

The committee meets in person annually at PASIC, and through the year there are regular committee communications via email, PAS.org discussion boards, Facebook, Twitter, Skype, Google+, etc.

The PAS Music Technology Committee is committed to outreach with all of PAS, to providing opportunities to learn and apply technology across the musical disciplines that percussion touches, and to helping the Society's membership and staff achieve learning about technology relevant to practical needs and imaginative performance. For more information about the committee, contact com-



Technology is increasingly pervasive in percussion performance. Photo Courtesy of the Tavel Arts Technology Research Center, IUPUI

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mittee chair Blair Helsing, blairh@well.com.

To learn more about the composers, tool-makers, performers, and others who are contributing to the exciting developments in electronics and percussion (and to get yourself more involved, hands-on), please attend Tech Day 2.0 “The Wired Percussionist” at PASIC 2014, on November 19. Admission for Tech Day is open to any person who has registered for PASIC 2014. While there is no additional fee for Tech Day, signing up in advance through the PAS website is required. Also, while there is more space this year than last, there are still a limited number of registrations available, so it will be best to sign up early.

The University Tower at IUPUI is a 15-minute walk from the Indiana Convention Center, and there will be a map link provided by the PAS website prior to the convention. The PAS website has a registration page for Tech Day, so to register, simply navigate to the site, where a full schedule and pertinent information will be posted as it is developed.

Tech Day is going to be a fabulous event for those interested in incorporating technology into their music, or for percussionists who are already doing so but looking to increase their awareness and abilities. Everyone is invited! **RS**



Musicians performing in the IUPUI Interactive Performance Group. Courtesy of the Tavel Arts Technology Research Center, IUPUI



Tom Johnson presenting a lab session on notation software during PASIC Tech Day 2013. Photo courtesy of the Mayowa Tomori, Tavel Arts Technology Research Center, IUPUI



Bonnie Whiting and Greg Jukes perform with harpist Erzsébet Gaál-Rinne during PASIC Tech Day 2013. Photo courtesy of the Mayowa Tomori, Tavel Arts Technology Research Center, IUPUI

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ZMF AT HOME AND ON TOUR

DELICIOUS MUSIC AND INSPIRATION AT ZMF 2014

BY TRAVIS NEWMAN

Zeltsman Marimba Festival 2014 (ZMF) was held in its biennial home of Appleton, Wis. for the sixth time. The Lawrence University Conservatory of Music and campus (LU) provide great facilities and a perfect home for the event. It was a busy two weeks for 15 international faculty, presenters, performers, and 42 participants with 10 concerts, 16 master classes and talks, dozens of private and open lessons, and one free day to explore the area. The whole operation requires a lot of planning, and was beautifully coordinated by both ZMF and LU.

Music was the focus. The master classes provide each faculty member with a chance to discuss anything

they see fit—marimba related or not. Dane Richeson (Professor of Music at Lawrence Conservatory) presented a variety of instruments that he has become familiar with in his travels around the world. There was even some African drumming and dancing! Jean Geoffroy covered everything from Bach Cello Suites to new music projects involving lighting, choreography, electronics, and dance. Joint Venture Percussion Duo, comprised of Xi (Rachel) Zhang and Laurent Warnier, focused on duo and chamber playing. They discussed the principles of listening deeply to music using the example of savoring rich, dark chocolate in an engaging and delicious master class.

Guest speaker Rick Mattingly, who is experienced in almost every area of the percussion field imaginable, encouraged participants that it is truly possible to make a living while following a passion for music.

In addition to teaching, each faculty member performed a recital. Nanae Mimura brought many people in the audience to tears with the way she sings through the marimba on pieces like her adaptation of Elgar's "Nimrod" or Bach's "Chaconne." Mike Truesdell, who helps Zeltsman organize the festival in addition to being an associate faculty member, displayed his fresh and unique approach to percussion. His performance of "Aphasia" by Mark Applebaum boldly took his art as a percussionist into the realm of theater and body movement. Jonathan Singer's relaxed approach (to virtuosic performances on marimba, xylophone, and tabla), and his "floppy hands" (as he calls them), allow him to rise to the demand of doing things like playing Steve Reich's "Nagoya Marimbas" (composed for marimba duo) all by himself—and extremely musically. Anders Åstrand opened up the entire group to a little more improvisation. His exciting and improvisation-focused concert with Mark Urness on bass and Richeson on drumset got everyone out of their seats. Showcase artist Alejandro Ruiz gave a seamless performance of various styles, closing with a new



ZMF 2014 at Lawrence University. Front row (L–R): Alejandro Ruiz, Dane Richeson, Jack Van Geem, Nancy Zeltsman, Nanae Mimura, Jonathan Singer, Mike Truesdell. Photo by Tom Truesdell

piece called “¡Ay! ¡Oi!” by a fellow Colombian, composer José Guillermo Martínez, who was in attendance.

Nancy Zeltsman and Jack Van Geem stayed busy throughout the entirety of the festival giving performances and master classes on their own as well as together. An exciting highlight was the mid-festival concert that featured them on marimbas in “Island Music,” composed by Michael Tilson Thomas—a cornerstone of the marimba repertoire. They were supported by Mimura and Truesdell on marimbas, and Richeson and Dane Palmer on percussion. Jack’s solo recital included many styles of dance music from different cultures and eras,

arranged or adapted for marimba solo. Nancy’s intimate and beautiful program “sotto voce” combines her unique taste in marimba music, her mother’s photography, and poetry—creating a complete ambiance unlike that of any other marimba performance.

The ZMF atmosphere is very engaging and open minded, the discussions are always passionate and, above all, the music is always meaningful. It gave many participants a refreshing new burst of excitement about marimba and music in general. There seemed to be something exciting going on all day each day, including all of the above as well as mallet-

wrapping classes, discussions about the marimba in pop music, trying out new mallets, or having a cup of coffee with a world renowned musician at the local coffee house.

Travis Newman, a first-time ZMF participant, is studying Music Education at Missouri State University. He has been involved in DCI and WGI percussion for eight years, and currently teaches at Gateway Indoor. Travis plans to pursue a masters degree in Percussion Performance upon his graduation from Missouri State. **RS**

ZMF ON TOUR: A SUMMER OF FOND MEMORIES

BY MIKE TRUESDELL

Summer has now come and gone and with it another fulfilling Zeltsman Marimba Festival. This year was different, however, because of the addition of one limb to the ZMF family tree: Zeltsman Marimba Festival On Tour. ZMF On Tour brings together faculty who have been closely associated with ZMF for performing and teaching opportunities separate from the annual Zeltsman Marimba Festival, held in a variety of locations internationally. This year ZMF On Tour visited Odate, Japan and Shenzhen, China. The structure of ZMF On Tour is similar to the main ZMF—but compacted: master classes led by each of the faculty, featured concerts each night, group lessons with a small student-to-teacher ratio, and a chance for participants to perform in a public concert.



ZMF On Tour in Japan. Front row (L–R, from 4th person): faculty Nanae Mimura, Jack Van Geem, Fumito Nunoya, Nancy Zeltsman, Mike Truesdell

ZMF On Tour's six-day Festival in Japan—July 22–27—was coordinated and hosted by Fumito Nunoya. It featured faculty members Nancy Zeltsman, Jack Van Geem, Nunoya, Nanae Mimura, and Mike Truesdell playing a wide variety of repertoire from all over the globe. After only a week, ZMF On Tour said goodbye to our Japanese faculty and ZMF “Dad” Jack Van Geem and traveled to Shenzhen, China.

There, Nancy and I were met by Joint Venture Percussion Duo (Xi Zhang and Laurent Warnier) and jazz duo Point Two (Christos Rafalides, vibes, and Petros Klampanis, bass). The bustling city of Shenzhen was a unique and engaging backdrop to another wonderful event: ZMF On Tour's four-day Festival in China—July 30–August 2—coordinated and hosted by Bahui International. At both final celebrations, goodbyes were almost impossible.

As I sit here and write these words in my New York apartment, I can still feel the electric, humid Chinese streets, the mountains of Odate, the smiles on the faces of all the participants, and the tears on the last night. It all went by so fast! We will all have fond memories of this summer, and we are all looking forward to the next time!

For more information about Zeltsman Marimba Festival and ZMF On Tour, visit www.ZMF.us.

Mike Truesdell is Operations Manager and Associate Faculty with Zeltsman Marimba Festival, and faculty with ZMF On Tour. He is also on faculty at Rutgers University and Columbia University. **RS**



ZMF On Tour in China Back row (L–R, from middle of banner): faculty Petros Klampanis (bass), Xi Zhang, Nancy Zeltsman, Mike Truesdell, Christos Rafalides, Laurent Warnier

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19TH ANNUAL KOSA DRUM & PERCUSSION CAMP: I JUST WANNA DRUM!

The 19th KoSA International Percussion Workshop, Drum Camp and Festival celebrated its annual week of intensive learning, living, and playing with internationally celebrated drum and percussion masters. Held in the serene green mountains of Vermont this past July, KoSA co-founders and directors, Aldo Mazza and his wife, Dr. Jolán Kovács, relayed a simple message to all attendees with this year's theme: "I just wanna drum!" This heartfelt and straightforward sentiment expressed to all the urgency to do what makes you happy in life.

"Fulfill your lifelong dream and drum! You will have no regrets and will ultimately be living a happier and more productive life!" Mazza and Kovács advised. And this is just what the participants did at KoSA morning, noon, and night. From as young as eight to experienced players of 70 years and more, attendees bonded quickly like intimate family members, each bringing their personal experience from such hometowns as Nashville, Tenn., to the French-Canadian drumming passions of Montreal, Quebec and as far as Milan, Italy, to name but a few places. Despite their geographical differences, their common passion was expressed musically during this unforgettable week where they could just drum and soak up this one-of-a-kind musical experience and environment.

The nightly concerts were

streamed live again this year in collaboration with Drum Channel (www.drumchannel.com). Approximately 20,000+ viewers from around the world witnessed the performances of KoSA's stellar faculty, which included Robby Ameen (Dizzy Gillespie), Sergio Bellotti (Berklee College), Chris Coleman (Prince), Dominick Cuccia (Fife and Drum), Mario DeCutiis (KAT electronics), Frank Epstein (Boston Symphony Orchestra), Dom Famularo (drumming's Global Ambassador), Richie Gajate Garcia (Phil Collins), Jamey Haddad (Paul Simon), Jojo Mayer (NERVE), Aldo Mazza (Repercussion/KoSA Artistic Director and Founder), Allan Molnar (Nelly Furtado), John Riley (Miles Davis), Marcus Santos (Brazilian master/Berklee College/Grooversity founder),

Jeff Salisbury (University of Vermont), and Michael Wimberly (West African drumming).

Continuing a long-standing tradition, KoSA awarded Lifetime Achievement awards to KoSA faculty alumnus Richie Gajate Garcia and to Jojo Mayer, a first-time KoSA faculty member. The newly established KoSA Recognition Award was presented to Jeff Salisbury and Sergio Bellotti in acknowledgement of their tireless efforts in promoting music education and for being dedicated ambassadors of the KoSA mission.

For more information on KoSA, visit www.kosamusic.com and at facebook.com/kosamusic. **RS**



Aldo Mazza (right) instructing Mike Malatino during a class on applying Cuban rhythms to the drumset at the 19th annual KoSA Percussion Workshops and Festival.

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2014 UNIVERSITY OF NORTH TEXAS KEYBOARD PERCUSSION SYMPOSIUM

BY BRIAN ZATOR

The 2014 University of North Texas Keyboard Percussion Symposium (KPS), formerly the UNT Marimba Workshop, was held June 16–20. Co-directed by Christopher Deane (University of North Texas) and Dr. Brian Zator (Texas A&M University-Commerce), this year's event had the largest attendance in the seven-year history; 39 students from across the country attended the week-long symposium that featured an incredible faculty, providing individual and group instruction.

In addition to Deane and Zator, She-e Wu (Northwestern University) joined the faculty for her seventh consecutive year. New faculty this year included international marimba virtuoso Katarzyna Mycka (Poland/

Germany) and Santa Clara Vanguard arranger and instructor Sandi Rennick. Guest artist Ed Smith (University of North Texas), offered a vibraphone and improvisation clinic, sponsored by Malletech. Having such a diverse faculty provided an amazing opportunity for students to ask questions, receive instruction, and attend some great concerts.

With a jam-packed schedule, students were split into either a high school or college track, providing unique offerings for each track, in addition to full group activities. Each day began with a morning group session on keyboard repertoire including Japanese marimba literature (by Zator, who studied for eight months in Japan with Keiko Abe), European

literature (by Mycka), and important marimba works (by Wu). Each faculty member gave a full group clinic with topics ranging from developing a warm-up routine, what every college music major should know, auditioning for a DCI or WGI group, traditional 4-mallet grip, playing with six mallets, and building a career in music. All college students received private lessons from faculty members, as well as small group classes focusing on in-depth conversations of keyboard performance and history. High school students received master-class instruction and discussions geared towards this age group. All students also participated in keyboard ensembles directed by the faculty.

A great aspect of this year's KPS





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percussion faculty

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was having six concerts in five days. The opening night concert featured faculty performances: Wu performed works by Bach, Perdue, and a guitar piece by Paul Lansky; Deane performed his seminal vibraphone solo “Morning Dove Sonnet”; Rennick played a Bach Fugue and Espel’s “Zamba”; and Zator performed the epic, nine-movement work by Anders Koppel, “Nine Peanuts.”

The second night was a split concert with Mycka and guest performers, the CAn-Duo percussion duo (Chris Nadeau and Anthony Jackson, the 2012 Southern California Marimba Competition Duo Winners). After arriving in the United States just 28 hours earlier, Mycka left the audience breathless with her engaging interpretations of two Sammut solos and one of Mycka’s favorite compositions, “Toccata” by Anna Ignatowicz. The duo, who are both former students of Zator at A&M-Commerce, played an exciting array of pieces by Stephen Whibley, Anders Koppel, Franz Liszt, and Avner Dorman.

Wednesday night combined student solo performances and faculty chamber works, including “Sculpture 3” by Rudiger Pawassar, performed by Wu, Mycka, and Zator, a Taiwanese folk song chorale, and George Hamilton Green’s “Triplets,” featuring Deane on xylophone. Thursday featured two student concerts, and Friday’s finale concert featured all the student keyboard ensembles.

The faculty wish to thank the sponsors of the 2014 KPS: the University of North Texas, Dynasty/Bergerault, Marimba One, Majestic/Mapex, Innovative Percussion, Sabian, Zildjian, and Evans. Students

received wonderful door prizes from these companies, as well as from PAS. Thanks also go to the tireless work of the KPS assistants: Kate Vorel, Jack

Pronske, Kaleen Colvin, and Miro Hernandez.

Plans are already underway for the 2015 KPS, June 15–19. **RS**

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PEOPLE AND PLACES

ARGENTINA

Quey Percussion Duo (Gene Koshinski and Tim Broschious) served as guest artists at the 12th International Patagonia Percussion Festival in General Roca, Argentina, hosted by **Angel Frette** from June 24–28. During the week, the duo presented a workshop, full-length recital, and two additional performances, including the Argentinean premier of Koshinski's "Concerto for Marimba and Choir."

ITALY

The first edition of the International Percussion Festival was held July 9–13 in the picturesque hill village of Torrazza Coste, under the artistic direction of **Loris Stefanuto**. The festival, which included a competition, master classes, concerts, and an exhibition of musical instruments, attracted young percussionists and their families from Italy, Japan, Russia, Poland, Estonia, and Turkey. Seventy participants performed in front of several juries of international artists: **Ruud Wiener, Michael Quinn, Andrea Dulbecco, Dario Savron, Giorgio di Tullio, Eugenio Mori, Mauro Beggio, Saverio Tasca, Daniele di Gregorio, and Paolo Pasqualin**.

The young musicians could compete in the categories Ensemble (classical music, but also creative and/or improvised music), Drums, Marimba, Vibraphone, and Snare Drum. Scholarships (1,000 €, 500 € and 300 €) were

offered to worthy competitors, and musical instruments were offered by the numerous sponsors, which included Monsupello Wine, Cavalli Musica, Ufip, Majestic, Adams, Angelini Mallets, Concorde, Pustjens Percussion Products, Controtempo, AP Mallets, and RAWI Percussion Publications. In addition six master classes were held by internationally renowned musicians, including **Alessandro Carobbi** and **Pier Giuseppe Gajoni**.

Two final concerts were given by the prizewinners, which attracted a considerable audience. Stefanuto and his staff are very happy with the success of the festival and are already at work for the next edition in 2015. For further information: www.percussioncompetition.com; email info@percussioncompetition.com.

International Percussion Festival Winners

Vibraphone

Senior: Joamest Tiit (Estonia), 1st overall prize; Irene Bresciani (Italy), 1st prize

Junior: Coejerean Patrick (Romania), 1st prize; Gasser Tobias (Italy), 2nd prize; Muzzupapa Rossano (Italy) and Ndome Khadim (Italy), 3rd prize (tie)

Marimba

Senior: Takahashi Haruko (Japan), 1st prize

Junior: Balestrini Gioele (Italy), 2nd prize



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Talent Scout: Di Tullio Simone (Italy) and Shabashov Vladimir (Russia), 2nd prize (tie)

Ensemble—Classic and Creative Percussion

Senior: Zari Percussion Duo (Italy), 1st overall prize;
Swinoga Maciej (Poland), 1st prize; Tetraktis Young Project (Italy), 2nd prize

Junior: Noir a Duo (Italy), 3rd prize

Snare Drum

Senior: Unlusoy Can (Turkey) 1st prize; Marinelli Lorenzo (Italy) and Richard Pacini (Italy), 3rd prize (tie)

Junior: Balestrini Gioele (Italy), 3rd prize; Repola Marcello (Italy), 3rd prize

Talent Scout: Di Tullio Simone (Italy), 1st prize

Drums

Senior: Lanotte Giovanni (Italy) and Marinelli Lorenzo (Italy), 1st prize (tie); Peracchia Andrea (Italy), 2nd prize;
Piazzalunga Marco (Italy) 3rd prize

Junior: Tagliaferri Jordi, 1st prize; Cossu Emanuele (Italy) and Repola Marcello (Italy), 2nd prize (tie)

Talent Scout: Fiore Alberto (Italy), 1st prize

UNITED KINGDOM

Birmingham Conservatoire, part of Birmingham City University, has welcomed **Adrian Spillett** as the new Head of Percussion. For over 10 years Adrian has worked with Birmingham Contemporary Music Group, and in 2011 Adrian joined the City of Birmingham Symphony Orchestra (CBSO), where he holds the position of Section Leader of Percussion. Adrian has been a regular player with the Colin Currie Group and John Wilson Orchestra and recently made his debut with the World Orchestra for Peace.

Commenting on his new role, Adrian said: "I'm thrilled to be appointed Head of Percussion at Birmingham Conservatoire. It is such an exciting opportunity. Living and working in the Midlands, I've always strongly believed it's the perfect central hub for many a percussionist, and I am keen to strengthen the links with all of the professional outfits which work in the area and beyond. I aim to expand the department and its program to compete with the rest of the country's conservatoires as a premier home for percussion training."

Scholarship and Assistantship News

ILLINOIS (Graduate)

University of Illinois at Urbana-Champaign. Graduate Fellowships to \$17,000 plus tuition waiver; Graduate Assistantships \$7,400 plus tuition waiver, and tuition waivers anticipated for 2015–16. Graduate Assistantship positions include Percussion (Non-major Applied Percussion / Percussion Methods / Instrument Manager) and Bands (Drum Line Instructor / Symphonic Bands Assistant).

Application Deadline: December 1.

For an online application: <http://go.illinois.edu/musicgrad>

Audition Deadline: February 1, for University Fellowships; February 15, for School of Music Fellowships, Assistantships, and other financial aid.

Contact: William Moersch, Tel: (217) 244-3332;
Email: wmoersch@illinois.edu

ILLINOIS (Undergraduate)

University of Illinois at Urbana-Champaign. Full and partial undergraduate scholarships available based on audition.

Application Deadline: December 1.

For an online application: <http://go.illinois.edu/musicundergrad>

Audition Deadline: February 15.

Contact: William Moersch, Tel: (217) 244-3332;
Email: wmoersch@illinois.edu

The December and February issue of *Rhythm! Scene* will include a listing of Scholarship/Assistantship News.

Deadlines

December: October 15

February issue: December 15

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USA

Indiana

The Indiana University Jacobs School of Music hosted its seventh annual Summer Percussion Academy and Workshop July 20–26 in Bloomington. Twenty-five participants from all over the U.S. attended this event under the direction of **John Tafoya**, Professor of Percussion and Chairman of the Percussion Department at Indiana University's Jacobs School of Music, and assisted by Coordinator **Josh Bowman**. Master classes, clinics, hands-on sessions, and special performances were presented by IU Summer Percussion Academy/Workshop faculty: **Kevin Bobo, Joel Brainard, Jeremy Branson, Casey Cangelosi, Joe Galvin, Steve Houghton, Mark Latimer, Rich Redmond, Michael Spiro**, and Tafoya. The academy/workshop concluded with a Grand Finale Percussion Ensemble concert featuring the summer participants (under the direction of Bobo, Bowman, Latimer, and Tafoya).

Special thanks to our sponsors: Indiana University Jacobs School of Music, Zildjian, Danmar, DMR Custom Snare Drums, DrumDial, DW, Englehart Percussion, Factory Metal, Freer Percussion, Gator, Gon Bops, Grover Pro Percussion, LP, Pearl/Adams, Majestic, Mapex, Organic Custom Snare Drums, Puresound, Promark, Remo, Real Feel, RhythmTech, Roland, Sabian, Vic Firth Co., and Yamaha.

Florida

The Treasure Coast Percussion Camp/Yamaha "Sounds of Summer" held its 10th annual summer camp June 15–19 in Vero Beach. Guest clinicians included **Tom**



Indiana University Jacobs School of Music Summer Percussion Academy and Workshop.

Aungst, Michael McIntosh, Johnny Lee Lane, and Bob McCormick as well as faculty including **Bobby Blum, Chris Bowen, Brandon Cruz, Mathew Filosa, David Heroux, and Clint LaFlam**. Sponsors for the event included Yamaha, Vic Firth Co., Sabian, Remo, Zildjian, Pearl/Adams, Innovative, Evans, Promark, TapSpace, and Melody Music

Student participants (167 total) from across the Treasure Coast had the opportunity to participate in hands-on classes, workshops, clinics and master-classes on a wide variety of topics including marching percussion, timpani, keyboard and orchestral accessory percussion as well as hand drumming, drumset, and a wide variety of performing ensembles as part of the week's events. Participating high school marching percussion sections received individual sessions with guest clinicians McIntosh and Aungst.

For more information (including videos and photos) on the TCPC, visit <https://www.facebook.com/treasurecoastpercussion>.

Tennessee

The "World's Fastest Drummer" (WFD) contest for single strokes was held at the 2014 Summer NAMM convention in Nashville. International competitors for the title of "World's Fastest Drummer" came from Beijing, New Zealand, Canada, Italy and throughout the States. **Peng Wang** from Beijing won the fastest hands category with a score of 1049. The fastest feet went to Perry Dattile for his score of 840.

Although those competitors won big prizes, they did not displace any of the previous winners from their coveted spots on the WFD leader board. **Tom Grosset** still holds the hands title with his score of 1208 for single strokes, and **Mike Mallais** for his score of 1034 for feet, both from Canada.

ON THE ROAD

In the spring of 2014, **Matthew Coley** did a two-week tour to perform solo concerts, master classes, and the Canadian premiere of Andrew Ardizzoia's "Glass House Concerto" for percussion soloist and wind ensemble. The tour began with a concert and master class at Minot State University in Minot, North Dakota hosted by Avis Veikley. Next, Matthew went to the University of Alberta-Edmonton to work with their wind ensemble, conducted by Angela Schroeder, for the performance of the "Glass House

Concerto." While in Edmonton Matthew taught a master class and private lessons to percussion students. The tour concluded with a solo concert at the University of Regina in Saskatchewan.

Matthew was then invited to participate in a panel discussion with Dr. Michael Bump and Aaron Williams at the Iowa Day of Percussion, hosted at Graceland University in Lamoni by Dr. Adam Groh. Straight from there Matthew premiered Steven Simpson's "Images of Africa" for dulcimer and percussion sextet with the University of Iowa Percussion Ensemble directed by Dan Moore in Iowa City. Next came Matthew's solo concert and the premiere of Igor Iachimciuc's "Rural Sketches" for marimba and contrabass ensemble at the Chicago Cultural Center. This new work for soloist and six contrabasses was a collaborative commission between the Chicago Bass Ensemble, directed by Jacque Harper, and Matthew. Matthew then was one of the featured artists at the Wyoming Day of Percussion hosted at Casper College by Dave Alcorn.

Wrapping up the spring Matthew headed to Salt Lake City to perform a solo concert at the University of Utah and work with composer Neil Thornock (Brigham Young University) and conductor Gerard Morris (University of Puget Sound) on the final stages of recording, editing, and mastering Neil's percussion music CD. While at Brigham Young University, Matthew recorded Neil's chime solo and two marimba solos written for him, and with Dr. Morris they began editing Neil's 25-minute work, "Lurgy" for carillon and percussion ensemble. "Lurgy" was recorded by the Iowa State University Percussion Ensemble and members of the Iowa Percussion Group, conducted by Gerard Morris, in October of 2013. From Salt Lake City, Matthew went to San Diego to perform a solo concert and teach a master class at San Diego State University, hosted by Greg Cohen.

RS

News items for *Rhythm! Scene* 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

PASIC 2014 Timpani Mock Audition

Five contestants will be invited to perform at PASIC 2014 in Indianapolis, Indiana. A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges. Judges for the 2014 Mock Audition will include John Tafoya, Willam Platt, and others notable judges. This will be a screened audition.

Excerpt List:

Bartok - Concerto for Orchestra Mvmt IV, m.42-50
Beethoven - Symphony No. 1, Minuet
Beethoven - Symphony No. 9, Coda to Mvmt 1
Martin - Concerto for Seven Winds and Percussion, Main solo
Mozart - Symphony No. 39, Opening Section
Strauss - Burlesque, beginning to m. 20
Stravinsky - Rite of Spring, Reh. 189 to end

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PRODUCT SHOWCASE

CYMPAD

Chromatics Crimson, Yellow and White Models



Expanding its popular line of “Chromatics” cellular foam cymbal washers, Cympad has announced the availability of new Crimson, Yellow, and White models. The new Chromatics colors join Cympad’s existing Orange, Blue, Red, Purple, and Green models. They come in convenient five-packs and are available at drumshops and music stores everywhere.

EVANS

EMAD Heavyweight Bass Drum Head and Snare Batter

Evans has launched its most durable film-based drumheads yet, the EMAD Heavyweight bass drum head and the Heavyweight snare batter head. With EMAD Heavyweight’s two plies of 10mil film, a total thickness of 20 mils, drummers don’t have to worry about putting the kick through the head. The new Heavyweight snare batter employs two plies of 10mil film plus a 3mil reverse dot, for a total thickness of 23 mils in the playing area. Drummers can perform with as much force as needed without concern.

Both the EMAD Heavyweight bass drum head and Heavyweight snare batter feature the new Level 360 Technology, which ensures better fit, easier tuning, and a wider tonal range. Along with excellent dynamic response and a wide tonal range, these new heads are perfect for the



heavy hitter with finesse, providing maximum durability without feeling unplayable.

EMAD Heavyweight bass drum heads comes in sizes 18–26 inches, and the Heavyweight snare batter is offered in 12-, 13-, and 14-inch sizes.

GROVER PRO PERCUSSION

Aluminum Handle Bass Drum Mallets



Grover Pro Percussion Inc. announced the introduction of six models of aluminum handle bass drum mallets. Grover Pro Aluminum Handle Bass Drum Mallets feature a comfortable 5/8-inch diameter aluminum shaft with a finish that is easy to grip. The weight of the aluminum handle will add more “punch,” bringing out more bottom end from any size bass drum.

Solid maple cores are covered with the finest woolen felt, which is hand-sewn over the core. The oblong heads produce a dense and rich sonority, yet provide focus when needed. Color labeling allows for quick model identification.

Six models are available: Legato (yellow), General

(green), Staccato (blue), and Ultra Staccato (red) and Legato/Staccato and General/Ultra Staccato dual sided models.

MALLETECH

OmegaVibe



Mallettech has introduced the innovative OmegaVibe, which was developed with the help of professionals who spend their lives playing, carrying, setting up, and breaking down vibes. Designed with the serious musician in mind, the Omega vibraphone offers a modern approach to the instrument, including a lightweight but sturdy all-metal frame that eliminates unwanted rattle and contact noise, a new “wing” design that produces more natural vibrato, Mallettech’s patented motorized vibrato that provides fully adjustable speed and depth, a specially formulated gel damper bar that improves tone quality while dampening, and fully tunable resonators that provide maximum warmth, volume, and control of sustain. Engineered to be extremely portable without sacrificing durability, the Omega is a solid choice for both professionals and students.

PEARL

Crystal Beat Acrylic drums

In 1973, Pearl set a benchmark in the drumming world with the introduction of Crystal Beat transparent Acrylic drums. Crystal Beat’s seamless Acrylic construction was molded, not rolled, creating a strong acoustic drum system that could stand up to the rigors of touring.

Today, Pearl celebrates the return of the original seamless Acrylic drum shell with new Crystal Beat Acrylic drumsets and component drums. Crystal Beat’s upgraded 7mm seamless Acrylic shell comes standard in four stock



configurations. Individual components are also available from 8 to 22 inches in UltraClear, Ruby Red, and Tangerine Glass transparent finishes for custom configuration.

PROMARK

Fig, Gatzen and Kennedy Signature Sticks



Promark now offers three new drumstick models designed in tandem with some of the drumming industry’s top players and innovators: Anton Fig, Bob Gatzen, and Will Kennedy.

Anton Fig’s signature drumstick has a short taper making it a forward heavy stick that generates a lot of sound. Made of hickory, it features a large wooden barrel tip. The handle of the stick is treated in Promark’s Pro-Grip solution for better grasp.

The Bob Gatzen Balanced Groove drumstick has a unique design that features a long taper and a notch cut out of the handle. The notch shifts the center of balance of the stick towards the butt end. The stick is made of hickory, and it features a wooden barrel tip.

Will Kennedy’s signature Promark drumstick has a long taper that accentuates the rebound. It is made of hickory and features a wooden teardrop tip.

PROTECTION RACKET

Cases For Roland SPD-S and SPD-SX

Protection Racket has announced they have two cas-



es perfect for Roland's range of SPD-S and SPD-SX sampling pads. These utility carry bags protect these expensive electronic kit the same way as their award winning cases protect drums and guitars.

The 9021-00 standard Utility case has been used by musicians up to now as a multi-purpose case ideal for laptops, paperwork, set lists, charts, and it is the perfect case for the Roland SPD-SX sampling pads with its comfortable padded carrying handle, adjustable shoulder strap and three internal compartments.

The 1762-80 Deluxe Utility case is ideal for Roland's SPD-S pad. This double compartment case comes fully padded with two front, two side, and one back zipper pockets. There's an easy access compartment, which is the perfect fit for the SPD-S. Add in the hideaway ergonomic rubber carry handle, non-slip adjustable/neoprene shoulder pad, fiber-glass PE board support frame, and abrasion resistant base and you have the recipe for the ultimate carrying case.

There are additional pockets for pens, CDs, discs, and paperwork on both cases. They also come with the familiar Cool Dude logo, luggage tag, and unbreakable zips.

ROLAND

TD-1K V-Drums

Roland has introduced the TD-1K V-Drums, a new compact drumkit. The TD-1K brings true V-Drums quality to beginning players, students, and everyone who wants to enjoy drumming at home. The TD-1K features 15 ready-to-go drumkits for playing nearly any style of music. Every drum sound offers a wide dynamic range and natural tone,

and the pads provide an organic response that fully supports authentic acoustic playing techniques.

The cymbals in the TD-1K incorporate the advanced expressiveness that is a hallmark of all V-Drums. The crash and ride include bow/edge sounds, support for cymbal chokes, and have a natural swinging motion when played. The hi-hat provides organic sound variation from tightly closed to fully open, and users can play heel splashes and other traditional techniques as well.

The TD-1 sound module includes a wealth of built-in functions to encourage learning and enhance practice sessions. The metronome is always at the ready for a timing reference, while the powerful Coach mode provides engaging exercises for building speed, stamina, and accuracy. A variety of internal audio songs allow users to enjoy playing along with a complete band, and they can also drum with favorite tunes by connecting a smartphone or music player to the Mix In jack. Additionally, the module's easy-to-use recording function is great for evaluating performances and honing drum skills.

Pad configurations for the TD-1K include a snare, three toms, crash and ride cymbals, and a hi-hat with an accompanying control pedal. The kick pedal's all-in-one, beater-free design provides far quieter performance in the playing room than a traditional pad/pedal combo, an important benefit when playing at home.

The space-saving TD-1K fits nicely into tight living spaces, and offers a modern look. The sturdy, ergonomic drum rack is easily adjustable with just three knobs, allowing the drum positions to be set up for everyone, from young kids to adults.

Roland offers TD-1K users many optional accessories to enhance the drumming experience as their talents grow. The kick pedal can be swapped out for a KT-10 or KD-9 used in more advanced V-Drums kits. Other avail-



able accessories include the NE-10 Noise Eater, TDM-3 V-Drums Mat, and PM-03 Personal Drum Monitor.

TD-1K users can enjoy making music with a computer via the sound module's USB-MIDI interface. Roland's free V-Drums Friend Jam applications include jam tracks, practice features, and the ability to interact with other V-Drums users around the world. For more in-depth education, the DT-1 V-Drums Tutor provides a fun, dynamic user interface for learning notation and developing essential drum techniques. USB-MIDI also allows the TD-1K to be used to record realistic MIDI drum tracks in music production software.

The TD-1 sound module is very simple to operate, even for beginning players and first-time users of electronic drums. Quick, intuitive access to all functions is provided via the panel's LED display and uncomplicated layout. The large value buttons can even be pressed with drumsticks, allowing players to change drumkits and other parameters from a natural playing position. Stereo output jacks are provided for connecting to an external sound system for monitoring, and headphones can be plugged in for practicing without disturbing family members and neighbors.

SBX-1 Sync Box

Roland has announced the SBX-1 Sync Box, a universal synchronization hub for electronic musical instruments and computers. Equipped with USB-MIDI, standard MIDI, and DIN sync ports, the compact SBX-1 provides a convenient way for music creators to use modern production tools and legacy analog devices together at one time. Going far beyond simple synchronization, the SBX-1 also provides hands-on control of timing and groove, and includes CV/Gate outputs for triggering old-school instruments such as the SH-101, TB-303, and TR-808.



With support for a vast array of past and present devices, the SBX-1 lets computers and electronic instruments from different eras seamlessly communicate and synchronize with each other. Users can easily add analog and modular synthesizers to a computer-based production environment, or design totally new and innovative live-performance setups combining Roland AIRA gear like the TR-8, TB-3, and SYSTEM-1 with vintage rhythm boxes and synths.

The SBX-1 provides USB, DIN Sync, and MIDI I/O, and any connected device can be the master clock source. The SBX-1 itself can also be the timing master, allowing control of external devices with a rock-steady modern clock. Tempo and Fine knobs plus a Tap button offer deep control of the overall groove, letting users freely adjust timing to sync up with DJs or other performers in a band.

Also included in the SBX-1 is a Shuffle function for adding variable swing to patterns generated by external sequencers and rhythm machines. This is extremely useful for working with instruments like the vintage TR-808 and TB-303, which are not equipped with onboard shuffle capability. Users can choose between 16th-note and 8th-note swing, and are able to correct timing errors on the fly with the quick-access Sync button.

With its four CV/Gate output jacks, the SBX-1 also provides the ability to control analog and modular synths with MIDI data from an external device or computer. Incoming MIDI notes and CC messages are converted and output as CV/Gate information, opening up creative possibilities for fans of classic electronic instruments. In addition to external data conversion, the SBX-1 can internally generate gate trigger signals from quarter notes to 32nd notes, including triplets and dotted 8th notes.

The SBX-1 is capable of generating LFO signals that are synced to either the internal clock or an external source. Users are able to register up to five types of LFO settings and output them as CV signals simultaneously from three channels.

The CV/Gate section on the SBX-1 also features an Aux jack that has been specially optimized for the TR-8 Rhythm Performer. This dramatically speeds up performance workflow, allowing users to check values on the SBX-1's display as they set up a TR-8 tone for gate triggering. **RS**

INDUSTRY NEWS

DRUMERICA

2014 Contest Winners

Drumerica, the National Contest For Young Drummers, has announced the names of the three winners in this year's competition. They are: 1st place, David Cola; 2nd place, Jarrod DeShong; 3rd place, Juleius Sanders.

Contest organizers want to thank all the great young Drumers who took the time to participate in this year's contest. The judges reported that, in many cases, the scoring was very close. The winners' videos can be viewed on the www.drumerica.us website.

1st, 2nd and 3rd place "Drumericans" received nearly \$25,000 in prizes from top companies such as Musician's Friend, School Of Rock, Crush Drum, TRX Cymbals, Evans, Promark, Modern Drummer, KAT Percussion, and Desert Rock Sound Studios along with Hudson Music, Drum Guru, Cympad, KickPort, Gator, CRX, Drumlite, Alternative Press, Direct Sound, Jam Hub, Bass Plate, Drum Fun, and the Percussive Arts Society.

The finalists and winners were selected by judging panels made up of world-famous drummers and drum educators, including Kenny Aronoff, Gorden Campbell, Tommy Igoe, Arin Ilejay, Ray Luzier, Cobus Potgieter, Johnny Rabb, Kent Slucher, Steve Smith, Bryan Hitt, Hannah Ford Welton, Daru Jones, Big Mike Clemons, Jake Garland, Tino Arteaga, John DeChristopher, Demian Arriaga, Dylan Taylor, Nia Lovell, and Antoine Fadavi plus the editors of *Modern Drummer* magazine.

For more information about Drumerica visit www.drumerica.us and follow us on Facebook, Twitter, and Instagram.

DRUM! MAGAZINE

17th Annual Drummies! Awards

DRUMSET CATEGORIES

Drummer of the Year: Mike Portnoy
Rising Star: Hannah Ford Welton
Rock/Pop Drummer: Chad Smith
Country Drummer: Jim Riley
Gospel Drummer: Aaron Spears
Funk Drummer: Questlove

Progressive Rock Drummer: Mike Portnoy
Hip-Hop Drummer: Tony Royster Jr.
Extreme Metal Drummer: Derek Roddy
Punk Drummer: Brooks Wackerman
Blues Drummer: Steve Jordan
Jazz Drummer: Peter Erskine
Hard Rock/Metal Drummer: Chris Adler
Alternative Rock Drummer: Dave Grohl
Studio Drummer: Vinnie Colaiuta
Drumset Clinician: Todd Sucherman

PERCUSSION CATEGORIES

Percussionist of the Year: Daniel de los Reyes
Rising Star Percussionist: Rafael Pereira
Rock/Pop/Hip-Hop Percussionist: Daniel de los Reyes
Latin Percussionist: Poncho Sanchez
World Percussionist: Pete Lockett
Jazz Percussionist: Alex Acuña
Studio Percussionist: Alex Acuña
Percussion Clinician: Walfredo Reyes Sr.
Percussion Ensemble: Blue Man Group

For a complete list of winners and runners-up, visit <http://www.drummagazine.com/features/post/meet-2014-drummies-winners/>

KHS AMERICA

Bartoshesky Named Education Relations Coordinator

Jessica Bartoshesky recently joined KHS America (American distributor for the Jupiter, Mapex, Majestic, Walden, Altus, and XO brands) to fill the newly created role of Educator Relations Coordinator. She will be working with the Marketing Department to help guide and spearhead marketing initiatives for music educators. By understanding music education trends, music education forums and programs,



Jessica Bartoshesky

Jessica will focus on creating and strengthening partnerships with the music education community. In addition, Jessica will help to deliver the KHS America objective of being a true “advocate for music for all.”

“We are extremely excited to have Jessica join the KHS America team,” states Michael Robinson, Director of Marketing for KHS America. “She brings a strong understanding of the needs of music educators and the workings of the music industry from the retail perspective that will help us deliver the kind of support to school music programs that they truly need. She’ll be a huge advocate and asset for the educator community.”

KICKPORT

Meola to Head “Sound Specialist” Program

KickPort International has unveiled its “Sound Specialists” drummer support/education program and announced that leading drummer and drum educator Doug Meola has been tapped to lead it. The new program has been developed to share information about the nature of drum sound—and the ability of KickPort’s bass drum, snare drum and tom-tom devices to improve it—with drummers as well as teachers and dealers.

Before recently relocating to Edmonton, Canada, Meola gained extensive experience as a session and touring drummer and drum teacher in Los Angeles and New York City. In addition to his ongoing playing and teaching career, as the head of KickPort’s growing team of Sound Specialists, Meola is responsible for meeting with drum dealers, teachers and players as well as training other Specialists.

To learn more about the Kickport Sound Specialist program contact specialists@kickport.com.



Doug Meola

Heather’s primary responsibilities will include overseeing media relations, event and trade show coordination, and developing emerging social media strategies for the company’s musical-instrument brands.

“KMC’s brands include the most prestigious products in the history of musical instruments,” said Heather. “I’m thrilled to be taking an active role in helping promote iconic names such as Gretsch Drums, Gibraltar Hardware, and Latin Percussion. Being involved in helping KMC grow into expanding markets such as digital percussion and pro audio will no doubt present me with many exciting new opportunities.”

Heather joins KMC after eight years at *Drumhead* magazine where she was responsible for the magazine’s operations. As managing editor, then later, executive editor, she oversaw *Drumhead*’s launch and development, growing it into a critically acclaimed and successful consumer publication.

Heather can be reached directly at Heather.Smith@kmc-music.com.



Heather Smith

LATIN PERCUSSION

Rekow and Vilorio Participate in China’s 9beats International Drum Festival

Latin Percussion artists Raul Rekow and Bulu Vilorio



Raul Rekow and Bulu Vilorio performing at the 2014 9Beats 2014 China International Drum Festival

KMC

Heather Smith Named Marketing Team Member

KMC Music has appointed Heather Smith the position of Marketing Manager in the company’s Garfield, N.J. offices.

participated in the 5th Annual 9Beats 2014 China International Drum Festival Aug. 10–14 in Tanjin, China.

LP's John Shand, KMC International Managing Director, said, "China is a growing market for Latin Percussion and we, together with our educational sales channel partner, Toning Drum and Percussion, were happy to put our full support behind Raul Rekow's residency at the 9Beats Summer Camp in Tianjin, China. One of the key elements of our approach to developing the market for LP products in China is to work with educational institutions such as 9Beats to promote Latin instruments to drum and percussion teachers. Together with Toning, we have sponsored LP artists at the 9Beats camp for several years now. We're proud to be associated with the 9Beats organization."

Bulu Vilorio, who participated in the camp at the invitation of Drums United of the Netherlands, accompanied Rekow in two workshops and one Latin Percussion clinic. Over the course of the five-day event attendees had the chance to watch and learn from LP artists as well as several other international instructors. The event was sponsored by China's 9Beats, China's largest private drum school, which is based in Tanjin and has over 100 schools.

You can watch Raul and Bulu performing together at the camp at <https://www.youtube.com/watch?v=YRUPWC17HFY&feature=youtu.be>

LOS CABOS

New Endorsers Announced

New artists have been added to the Los Cabos Drumsticks team: Rikki Rockett, Hayden Menzies, Tyson Dang, Brett McDonald, and Lindsay Martin. For more information on these drummers, including links to their bands and social media, visit the Los Cabos website at www.loscabosdrumsticks.com.

MAJESTIC

She-e Wu Conducts Middle School Percussion Camps

Majestic Percussion partnered with famed artist She-e Wu on her presentation of two very successful Middle School Percussion Camps this summer. The first was held at Cypress Falls High School in Houston, Texas, and the second at South Point Middle School in the Los Angeles area. The camps focused on complete percussion instruction including mallet keyboard percussion, orchestral snare drumming and accessories, marching percussion, Afro-Cuban drumming,

and drumset. The curriculum was geared towards students between the ages of 9 and 14.

Wu, an international soloist, percussion judge, and teacher collaborated with famed New York Philharmonic Principal Percussionist Chris Lamb in teaching her summer camps. Lamb provided instruction in the areas of orchestral snare drum, concert percussion accessories, and xylophone for the events. The two renowned artists, together with local specialists Robbie Green and Ralph Hicks in Houston, and Gabe Cobas, Huei-Youn Pan, and Eric Samson in L.A., presented a comprehensive yet approachable curriculum for young percussionists. Under Ms. Wu's leadership, this group of experts provided a quality percussion experience for middle school-aged percussion students.

MALLETECH

Wolf Signs with Malletech

Multi-instrumentalist Warren Wolf joins a growing roster of established artists who are choosing to perform on Malletech vibraphones. "Man, those vibes are really sweet," Wolf said of the Malletech OmegaVibe during a recent trip to the factory. "I'm super pumped about playing them. The black bars are seriously slick, and I love the tunable resonators too!"

Wolf, who has from an early age studied the vibraphone, marimba, drumset and piano/keyboards, performs a wide range of styles beyond jazz and classical, including hip-hop, funk, rock, gospel, world music, Latin, and many others. "Warren Wolf appears on a path to stardom as arguably the most exciting bop vibraphonist since Bobby Hutcherson," noted Britt Robinson, of *Jazz Times*.

Wolf has performed and recorded with many of the world's best musicians, including: Wynton Marsalis and the Lincoln Center Jazz Orchestra, Nicholas Payton, Tia Fuller, Aaron Diehl, Bobby Hutcherson, Jeff "Tain" Watts, Joey DeFrancesco, Mulgrew Miller, Lewis Nash, Christian McBride, Terri Lyne Carrington, Bobby Watson, and many others. He is also a member of the SFJAZZ Collective, the Christian McBride



Warren Wolf

group “Inside Straight,” and is the leader of the group “Warren Wolf & WOLFPACK.”

Wolf performs on a Malletech OmegaVibe and is currently developing his own series of Malletech mallets for the instrument.

MAPEX

Over the Edge/SONIClear Tour featuring Miller and Williams

Mapex Artists and staff members will be hitting the road in October, stopping in 15 cities across the USA for the Mapex SONIClear “Over the Edge Tour.” The tour is the perfect opportunity for players to experience first-hand the award winning SONIClear bearing edge and the sound of Armory and Mars sets and Armory snare drums. Russ Miller (L.A. session artist) will be the host in seven of the events while Rashid Williams (John Legend) will be hosting the tour in eight other locations. In addition, a Mapex Armory Tomahawk snare drum will be given away to a lucky winner at each stop of the tour. To find out the latest tour information, visit: www.mapexdrums.com/OverTheEdge

Mapex Partners with DCI Corps to Support High School Drumline

The Mapex Drum Company and three of Drum Corps International’s elite World Class Drum and Bugle Corps, along with Columbus Pro Percussion in Columbus, Ohio, have banded together to support the Watkins Memorial High School Marching Band after it recently suffered a loss of thousands of dollars earmarked for new band instruments. Representatives from the band say that the group’s financial issues have left them with several problems; including instruments so antiquated many are older than the students who play them.

When Bob Jacobs, executive director of the Jersey Surf,



learned of the situation with the Watkins Memorial Band, he and several of his directorial colleagues along with DCI Director of Global Business Development John DeNovi, reached out to Mapex and Columbus Pro Percussion to see what could be done to aid a marching band in need. The team was able to mobilize many in the marching community and participated in a special presentation on July 28 when the Drum Corps International Tour visited Dublin, Ohio for the Emerald City Music Games at Dublin Coffman High School.

Representatives from the Jersey Surf, Pacific Crest, and Blue Knights Drum Corps, along with Columbus Pro Percussion, presented new Mapex drums, along with check on behalf of Mapex and Columbus Pro Percussion, to members of Watkins Memorial High School. For more information on how to support the Watkins Memorial High School Drumline, a fundraising page has been set up here: <http://www.gofundme.com/c3bjpo>.

Burritt and Korpela Join Mapex artist roster

Thomas Burritt, Professor of Percussion and Director of Percussion Studies at the University of Texas at Austin, has joined the Mapex artist roster. He received degrees from Ithaca College School of Music (BM – Education and Performance), Kent State University (MM), and Northwestern University (DMA). Active in the creation and performance of new music for percussion Burritt has built a reputation in chamber music, as a percussion soloist and a concert marimbist. He has performed regularly at the Leigh Howard Stevens International Marimba Seminar and was a featured faculty performer at the 2007 and 2009 Zeltsman Marimba Festival. In April 2004 Burritt performed in Weill Recital Hall at Carnegie Hall as member of the Hammers and Sticks Ensemble. Later the same year the Hammers and Sticks Ensemble released a CD on the Innova label. As percussion soloist Burritt has been active performing percussion concertos by Steve Mackey, Joseph Schwantner, Michael Dougherty, David Maslanka, John Mackey, and James MacMillan. Burritt has recorded for guitarist Eric Johnson and recording artist David Byrne. Burritt’s first solo CD recording, *All Times Identical* - New



Thomas Burritt

American Music for Marimba, was released in November 2006. His latest solo marimba recording, *Groundlines*, is available in iTunes, Amazon, Google Play, Rdio and Spotify. In 2009, Burritt was nominated for a Grammy for his performances on “Conspirare in Concert,” distributed world-wide on the Harmonia Mundi label. In the spring of 2012, Burritt was cited as being one of “The most influential Music Professors on Twitter.”

Mapex & Majestic Concert percussion are also proud to welcome Pete Korpela to their roster of artists. Korpela is a Latin Grammy Award-nominated percussionist. Since moving to Los Angeles in 1997 he has gained a reputation as a versatile musician in orchestral, Latin, jazz, world, rock and pop music. A passion for excellence has paved way for Pete to continually work with many of the most successful artists, productions and musicians in the USA. Pete employs the Majestic Prophonic snare drum and concert toms within his impressive array of percussion instruments on tour with Josh Groban. He has also chosen a stand-mounted Mapex Saturn IV bass drum for impact and low-end effects.



Pete Korpela

MORAVIAN

Moravian Redefines Brand, Signs New Endorser

Moravian Percussion, makers of the BoxKit, has made aggressive moves to re-brand the company, including opening new product dealers and signing endorser Freddie “Rojo” Berman, according to Moravian Percussion President Josh Trask.

Trask hired industry veteran Mark Petrocelli as director of sales and marketing. Having a 20-year track record of success, including having worked for Guitar Center, Promark Drumsticks, KMC Music and most recently as a store manager for Hermes Music in Houston, Tex., Petrocelli’s experience has already led to an expanded artist roster and three new partnerships with authorized dealers. “We recently signed Freddie ‘Rojo’ Berman, drummer for world renowned singer/songwriter Amos Lee,” Petrocelli said. New retail partnerships include Sam Ash, The Percussion Center (Houston) and Volkwein’s Music in Pittsburgh.

Moravian Percussion is maker of BoxKit cajons, which are hand crafted in the mountains of North Carolina by artisans dedicated to creating the finest percussion instruments, using the highest quality materials.

PMC

Drum Roadie for a Day Winner

The Percussion Marketing Council (PMC) announced the International Drum Month (IDM) “Drum Roadie for a Day” winner: Eric Austin, 23, of Springfield, Ill. The 2014 IDM grand prize package included an all-access backstage experience with Yamaha artist/drummer Ben Smith at the Ravinia Park Heart concert in Highland Park, Ill, August 3.

Following feedback from PMC members and music retailers across the country, the PMC revised the IDM program. The new IDM program reaches beyond the music industry through targeted Internet marketing to create excitement for drums and drumming, while driving new drummer-customers to local music stores or drum shops. The PMC engaged potential drummers on PlayDrums.com to find a participating local music store or drum shop with the 2014 IDM “Hit It Like You Mean It” standup to get a free bag of gear and enter to win the PMC’s grand prize “Drum Roadie for a Day.”

“The International Drum Month campaign and ‘Drum Roadie for a Day’ grand prize received tremendous interest and support from the entire percussion industry,” says PMC Executive Director Karl Dustman. “More than 750 beginning drummer packs were distributed through participating retailers nationwide. Thousands of grand prize entries were pro-



(L–R) PMC Executive Board member Brad Smith (Hal Leonard), Yamaha artist/drummer Ben Smith, and “Drum Roadie for a Day” winner Eric Austin

cessed and more than 80,000 social media impressions were recorded. This is the most successful International Drum Month campaign of the organization's 19-year history."

"Drum Roadie for a Day" winner Eric Austin has been drumming since he was three and performs with the local cover band Powerhouse. Austin entered the contest through an ad in the Musician's Friend catalog. He usually shops locally in Springfield, Ill., at Daddy O's Music Shack, and online.

PROTECTION RACKET

Redesigned Website

Protection Racket are pleased to announce the launch of their new, completely redesigned website. The new, fresh looking site is now more closely aligned to the company's philosophies of keeping it simple, easy to use, and having fun.

The website has undergone a complete overhaul to offer a clean, modern design with easy to navigate functionality. The content rich site makes it easy to find full details of the whole range of Protection Racket's products, download the new catalog, plus find specifics of the components that go into making the company's cases.

Visitors to the site can check out many of the artists who endorse Protection Racket gear, read about them, and see pictures of them proudly showing off their cases. Those keen to buy Protection Racket gear can bring up a list of worldwide dealers with a simple click of their mouse. There's also a new Photo Gallery with a wide and varied ways Protection Racket cases are used.

Check out the new website at [http://www.protection-](http://www.protection-racket.com/)

[racket.com/](http://www.protection-racket.com/) for all the latest news on products and endorsements.

REMO

Krupa named Chief Financial Officer

Once again the great name Krupa graces the halls at Remo, Inc. Although no relation to Gene, Remo welcomed Darlene Krupa as the new Chief Financial Officer on August 2. Krupa has a degree from the University of Illinois as well as more than 25 years of financial and accounting experience from a broad range of industries including entertainment, banking, and manufacturing.



Darlene Krupa

STICKS IN MOTION

Drumming Education Website Launched

Sticks In Motion is now live and online at www.sticksinmotion.com. The aim is to give players around the world the tools to become great drummers, percussionists and all-round musicians. There is a broad range of lessons specifically developed to improve students' knowledge of various styles, production techniques, studio engineering, drum tuning, music reading, and a holistic approach to improving body and mind, all focused on providing players with all the tools they will need to constantly push themselves and develop their own individual sound and voice as on their instrument.

The website features a hand-picked team of tutors who are all well established and highly-experienced in their chosen styles and fields, as well as being passionate about tuition and developing players' skill sets. Alongside expert tuition, www.sticksinmotion.com will be constantly expanding with new tutors, exclusive free downloads, free audio podcasts, and up-to-date news and insights from both our teaching staff's working career and the world of drums in general, all aimed at showing our students exactly what's involved and required to be a successful working drummer and performer.

To find out more visit www.sticksinmotion.com, plus



check out the introductory YouTube video here: <http://www.youtube.com/watch?v=cWjpUyh6iol>.

YAMAHA

Burritt Joins Artist Roster

Yamaha Artist Services Indianapolis announced the addition of world-renowned percussionist Michael Burritt to the Yamaha Percussion Artist Roster. He will be performing and teaching on Yamaha drumsets, snare drums, and timpani.

Burritt, who serves as Professor of Percussion and head of the percussion department at the Eastman School of Music in Rochester, New York, received his Bachelor and Master of Music degrees from Eastman. In addition to his illustrious educational career, Burritt is a celebrated artist, having performed with the Dallas Wind Symphony, Richmond Symphony Orchestra, the Chicago Symphony, the Rembrandt Players, the Percussion Art Quartet (Germany), and many other top ensembles.



Michael Burritt

An active composer, Burritt's concertos, solo and chamber works, and etudes have become standard repertoire. The World Marimba Competition in Germany, the Paris International Marimba Competition, and the Nexus percussion ensemble each have commissioned works from him. He will continue to endorse Mallettech marimbas and vibraphones. An active participant in the Percussive Arts Society, Burritt has served as a member of the Board of Directors, a contributing editor for *Percussive Notes* magazine, and chairman of the PAS Keyboard Committee. He has been a featured artist at nine PASICs.

Nissly Joins Yamaha Artist Family

Yamaha Artist Services Indianapolis announced that Jacob Nissly, principal percussionist of the San Francisco Symphony, has joined the Yamaha Percussion Artist family.

Nissly earned a Bachelor of Music and Jazz Studies degree from Northwestern University, where he studied with Michael Burritt, James Ross, Paul Wertico, and Joel Spencer.

He received a Master of Music degree from the Juilliard School, having studied with Greg Zuber and Dan Druckman.

Prior to his appointment in San Francisco, Nissly served as the principal percussionist of the Cleveland and Detroit symphonies. He has also performed with the Chicago Symphony Orchestra, the Metropolitan Opera, the Houston Symphony, and the St. Paul Chamber Orchestra. Several of Nissly's summers have been spent performing with the Verbier Festival Orchestra in Verbier, Switzerland, and the Pacific Music Festival in Sapporo, Japan.



Jacob Nissly

Nissly maintains a robust teaching schedule, serving as adjunct professor of percussion at the Eastman School of Music in Rochester, New York. Additionally, he has taught classes at the Juilliard School, the University of Michigan, Florida State University, Ohio State University, Indiana University, and the Cleveland Institute of Music, among others.

Burkhalter Receives Legacy Award

Yamaha Band & Orchestral Division presented a Yamaha Legacy Award to Lamar Burkhalter, founder and executive director of Houston-based Percussion One Foundation, a non-profit music education organization that serves middle and high school students and celebrates its 20th anniversary this year. The award recognizes the contributions of distinguished figures in the field of music and music education.

Burkhalter, who is a Yamaha Percussion Artist, serves as music director for the Houston Texans professional football team and has amassed considerable experience teaching percussion at the high school and university levels. He founded Percussion One in 1994 to help raise the bar for performance standards among school-age percussionists in the greater Houston area and encourage responsibility, self-confidence, and self-discipline, hallmarks of top-tier music education programs.

From November to mid-July, the group practices at Lone Star College-CyFair, where they partake in three-hour rehearsals and perform all styles of music, including hand-drumming, ragtime, classical, novelty and marching percus-

sion repertoire. In addition to performing at Houston Texans home games and at college football bowl games, they have appeared on stage with the Houston Symphony Orchestra, Keith Urban, and Shania Twain and have served as an opening act for Blue Man Group and Stomp. Percussion One ensembles have also toured Russia and Germany.

Wudyka Named Percussion Instrument Product Specialist

Yamaha announced the appointment of Ian Wudyka as product specialist for Percussion Instruments in the company's Band & Orchestral Division. Wudyka first joined Yamaha as an intern for Percussion Instruments, becoming immersed in the depth of product offerings and interacting with the company's extensive dealer network. He also gained hands-on experience organizing and managing promotional material, as well as creating content for Yamaha.com and catalogs.



Ian Wudyka

Wudyka's work experience prior to Yamaha includes several arts-related internships, including the Massachusetts Symphony Orchestra and ArtsPromo, a viral marketing company. An avid percussionist, Wudyka has a rich history with Drum Corps International, performing with the Cadets Drum & Bugle Corp from 2009 to 2011 and winning a DCI championship with the corps in 2011. He also played with the Minuteman Marching Band at the University of Massachusetts at Amherst and arranged works for the school's marimba band. He earned a Bachelor of Music degree at the University of Massachusetts at Amherst, majoring in entertainment management.

Young Performing Artists Program Shines Spotlight on Young Musicians

The 26th annual Yamaha Young Performing Artists (YYPA) Program was held June 21–23, 2014 at Ball State University in Muncie, Indiana. Yamaha Artist Services Indianapolis, in conjunction with Yamaha's Band and Orchestral Division, announced the 2014 Yamaha Young Performing Artists (YYPA) Competition Winners. Since 1988, the YYPA



YYPA Winners who attended the annual event: Back row, left to right: Jake Chapman, Michael Swiren, Katsuya Yuasa; Front row (L–R:) Stuart Mack, Alexa Tarrantino, Mariko Shimasaki, Ade Irawan

Program has recognized outstanding young jazz, classical and contemporary musicians. The Nine 2014 YYPA Winners include Jake Chapman from Los Angeles in the Jazz Vibraphone category.

Winners received an all-expense paid trip to the YYPA Celebration Weekend, which included rehearsals, master classes, social events and workshops focused on how to establish and propel a career in music. Linda Mark, world-class pianist for the event, and Yamaha Saxophone Artist Jeff Rupert offered advice on how to collaborate in performance. John Wittmann, director of artist relations and education, Yamaha Artist Services Indianapolis, offered the winners a unique and challenging session regarding goals, relationships, and lessons learned from his time in the music industry.

This year's winners join the ranks of more than 200 former YYPA Winners, who have gone on to establish successful music careers since the program's inception. They were chosen from a competitive pool of jazz, classical, and contemporary young musicians, ages 18–22, by a panel of national celebrity musicians and Yamaha Performing Artists. This year's YYPA Concert was held on June 23 on the campus of Ball State University, and served as the kick-off concert for the Music for All Summer Symposium, presented by Yamaha.

For more information about the Yamaha Young Performing Artists Program, email jgascho@yamaha.com or visit http://4wrd.it/YYPA_WEBSITE_2014. **RS**

UPCOMING EVENTS

OCTOBER 2014

"That Funky Drumming" Workshop with Bob Bloom

When: October 13

Where: Killington Grand Resort Hotel
& Conference Center, Vermont

This hands-on session conveys methods that enable music educators to be the leaders of Interactive, Arts-Integration Drumming (IAID) with students in all grade levels. Participants take away ideas on ways to utilize their skills in performance, conducting, arranging, composition, and singing as leadership skills.

Based in song form, IAID opens doors to interdisciplinary partnering with curriculum units and extra-

curricular activities. With catchy beats, cool melodies, and positive lyrics, IAID attracts students to begin who have not yet pursued formal music training. That Funky Drumming's music engages people with disabilities.

The instruments for the session are provided, handouts are given, and participants are encouraged to bring an audio recorder.

More Info: www.vmea.org

Take a Drum Ride/Interactive, Arts- Integration Drumming Meets Rock & Roll Workshop

When: October 31

Where: 2014 Statewide Arts Education
Conference, Barbara Harris Confer-

ence Center, Greenfield, N.H.

With singing, lyrics, and song structure as the pillars of Interactive, Arts-Integration Drumming (IAID), students in grades pre-K–12 are engaged hands-on in music that fosters curiosity, imagination, creativity, communication, collaboration, and leadership. Educators and professional service providers will take home language-based methods to be the leaders of rhythmic patterns, and to enable students to create their own.

The methods produce a practical medium for leading entire groups to accompany the catchy beats and melodies of rock & roll, funk, folk, boogie, world, and swing songs on drums

and percussion instruments. IAID songs with lyrics create opportunities for partnering with interdisciplinary units including literacy, mathematics, reading, public speaking, history, and science. This opens the door to musical presentations that meet Common Core Standards.

More Info: catherine.r.obrian@dcn.hn.gov or <http://www.nh.gov/nharts/>

JANUARY 2015

Wisconsin Day of Percussion: The Days of Percussion: New Music for Percussion

When: January 24, 2015

Where: UW-Milwaukee Zelazo Center, Carl Stornio, host.

Contact: <http://community.pas.org/Wisconsin/daysofpercussion>

MARCH 2015

Mid-Missouri Percussion Arts Trophy

When: Saturday, March 7, 2015, 8 A.M.–10 P.M. (Central Time, U.S. and Canada)

Where: Cowan Civic Center in Lebanon, Missouri

The categories for the 2015 competition are Solo Marimba and Solo Concert Snare. The 12 winners of the competition receive trophies. The top two competitors in the marimba division will have the opportunity to perform and be critiqued at the master class, led this year by the competition's guest artist, Ney Rosauro. The same applies to the multiple percussion and drumset master class that will be led by Matt Henry of University of Missouri St. Louis.

There are two divisions of competition: the High School Division (grades 9–12) and the Collegiate Division

(freshman through graduate student). All competitors have automatic admission to all competition events, including the competition proper, the awards ceremony, the master class, and the exhibition concerts. See full details on the website listed below. This event includes exhibition performances by Ney Rosauro, Lebanon Percussion, and University of Missouri St. Louis Percussion under the direction of Matt Henry.

MMPAT is not limited to Missouri students. Applications must be submitted online by January 15, 2015

More info: Carol Helble, 1332 Woodhill Drive, Lebanon, Missouri 65536.

Tel: (417) 532-9144 x1240. Email: chelble@lebanon.k12.mo.us Web: www.mmpat.org

Utah Day of Percussion

When: March 21, 2015

Where: Juan Diego High School, Jed Blodgett, host

More info: <http://utah.pas.org/home> RS



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FROM THE RHYTHM! DISCOVERY CENTER COLLECTION

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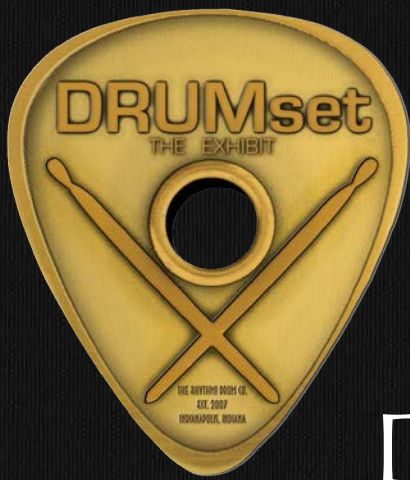
Historically, parade drums are used to march military troops outdoors from one location to another in order to keep them in step. They also were used to signal commands for camp duties or movements during battle. In Britain, as well as other countries, the drums were often covered or decorated with the coat of arms representing the name of the commander or the legion of troops.

This 14×14-inch brass-shelled, rope-tuned drum is elaborately decorated with the Royal Coat of Arms of the United Kingdom. The coat features two mottos. The first, which is for the Order of the Garter and surrounds the shield, states: “Hon Y Soit Qui Mal Y Pense” or “Shame be to him who thinks evil of it.” The second, written on the scroll below the shield, is “Dieu et Mon Droit”—“God and My Right.”

Below the crest is an added eagle with outstretched wings, and to the sides are four scrolls, three of which state “Royal Air Force Band.” The fourth scroll, on the top left of the design, is where the specific band name is customarily painted.

A significant feature of the drum is a second set of snares below the batter head, which was either a special order or installed by the owner after purchase. The drum has calfskin heads, two strainers, and 10 leather ears that apply tension on the ropes to tune the heads.





DRUMset: Driving the Beat of American Music

New exhibit at Rhythm! Discovery Center



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